

Pablo Ferrández,
Cello

22/23

MAY-JUNE 2023

Shostakovich and Dvořák

Metropolitan Youth Orchestra Spring Concert

A Sondheim Celebration

Price, Still, and Dvořák

Let's Misbehave: The Songs of Cole Porter

The Princess Bride in Concert

Jun Märkl conducts Prokofiev's
Romeo and Juliet

Jun Märkl conducts Mendelssohn's
A Midsummer Night's Dream

INDIANAPOLIS  SYMPHONY ORCHESTRA

2023/2024

SEASON

**BEETHOVEN, PROKOFIEV &
TIME FOR THREE**
SEP 28–30

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23–24 SEASON!

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Welcome



James M. Johnson
Chief Executive Officer

Dear friends of the ISO,

The Indianapolis Symphony Orchestra steps into spring with an exciting lineup of guest artists and delightful programs at the Hilbert Circle Theatre. From Broadway hits to *The Princess Bride* in Concert to a stunning Shakespeare-themed finale, you're guaranteed an unforgettable musical experience.

The ISO welcomes guest conductor Lina González-Granados and cellist Pablo Ferrández in May for a DeHaan *Classical Series* program that includes Dvořák's Cello Concerto and Shostakovich's Symphony No. 5. Also in May, pianist Lara Downes joins the ISO to perform Florence Price's Piano Concerto. Price is the first female African-American composer to have a symphony performed by a major orchestra, and the ISO is honored to highlight her work as part of the Unheard

Voices initiative, which celebrates the talents of composers and musicians who have been unjustly overlooked or underrepresented.

The DeHaan *Classical Series* concludes the 2022–23 season with a Shakespeare festival featuring Artistic Advisor Jun Märkl conducting Prokofiev's *Romeo and Juliet* and Mendelssohn's *A Midsummer Night's Dream*. Both performances include scenes from the iconic plays directed by Kim Martin-Cotten. The ISO is thrilled to welcome Sirena Huang, International Violin Competition of Indianapolis gold medalist, as she performs Mendelssohn's Violin Concerto in the season finale.

The Printing Partners *Pops Series* features Principal Pops Conductor Jack Everly and special guests as they pay homage to Broadway's master composer, Stephen Sondheim. The ISO is fortunate to work with immensely talented vocalists including Liz Callaway, Beth Leavel, Ben Crawford, Jim Hogan, and Katie Swaney in this musical tribute to a true Broadway legend. The ISO rounds out the season with *Let's Misbehave: The Songs of Cole Porter* featuring Tony DeSare, and *The Princess Bride* in Concert in the *Film Series* presented by Bank of America.

Led by Director Krystle Ford, the Metropolitan Youth Orchestra holds their spring concert on May 7. Witnessing the culmination of months spent in rehearsal and collaboration is a truly remarkable experience. The Indianapolis Symphony Orchestra is so proud of the hard work of MYO students, families, staff, and volunteers that results in strengthening life skills and building social connections through the beauty of classical music.

There is so much to look forward to as spring begins. Tickets are now on sale for *Kroger Symphony on the Prairie* with concerts from June 23 through Sept. 3. And finally, we're excited to welcome Ben Crawford as our host for the 2023 AES Indiana *Yuletide Celebration*. Tickets go on sale in August!

With gratitude,

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

James M. Johnson
Chief Executive Officer

Board of Directors

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

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

Musicians of the ISO

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

First Violin

Kevin Lin, *Concertmaster*
Peter Vickery, *Acting Associate Principal, The Meditch Chair*
Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*
Vincent Meklis, *Acting Assistant Concertmaster*
Philip Palermo, *Associate Concertmaster Emeritus*
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Sophia Cho
Clement Luu
Joseph Ohkubo**
Marisa Votapek
Hán Xiè

Second Violin

Mary Anne Dell'Aquila, *Acting Principal*
Sherry Hong, *Acting Associate Principal*
Jennifer Farquhar, *Acting Assistant Principal, The Taurel Chair*
*The Dick Dennis Fifth Chair**
Melissa Deal
Bryson Karrer**
Yeajin Kim
Victoria Kintner
Hua Jin
Jayna Park
Lisa Scott
Byul (Bella) Seo

Viola

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

Cello

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

Contrabass

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

Flute

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

Piccolo

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

Oboe

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

English Horn

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

Clarinet

Samuel Rothstein, *Acting Principal*
Cathryn Gross, *The Huffington Chair*
Campbell MacDonald,**
Acting Assistant Principal

Bass Clarinet

Campbell MacDonald**

Bassoon

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

Contrabassoon

Mark Ortwein

Horn

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

Trumpet

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

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

Trombone

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

Bass Trombone

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

Tuba

Anthony Kniffen, *Principal*

Timpani

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

Percussion

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

Harp

Wendy Muston**
The Walter Myers Jr. Chair

Keyboard

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

Library

James Norman, *Principal Librarian*
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Philomena Duffy, *Director of Orchestra Personnel*
L. Bennett Crantford, *Assistant Orchestra Personnel Manager*

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

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

Music in My Life: Vincent Meklis, Violin



Tell us about your family.

Neither of my parents are musicians, but I've always been blessed to have had their support in my musical endeavors. I have an older sister who, though now an engineer, played piano through high school. We performed together several times growing up, including on a tour to China with the Chicago Consort in 2005. She and my brother-in-law have two boys, ages 3 and 1, who are so much fun.

When did you start playing the violin?

The violin was my first instrument, which I began studying just before I turned five years old. Oddly enough, my interest in the violin initially had nothing to do with its music. From before I can remember, my sister and I played with a set of building blocks, where each block had a letter of the alphabet on one side and an object that began with that letter on the reverse. On the back of the "V" was Violin, and, knowing my first initial, I asked my parents if I could play the violin. When I was in my earliest stages, I thought of playing the violin as a sort of puzzle, where each physical element had to fit together in the right way in order for it all to come together and work properly. Later on, I came to love the music that I was playing, as well as many other pieces that were beyond my abilities at the time, and the motivation to grow as a violinist and musician became primarily driven by my enthusiasm for those great works.

What do you enjoy about being part of the ISO? I love the variety of music we play, which changes each week. A great juxtaposition we recently had was Mahler's Symphony No. 1 followed by a tribute to Aretha Franklin, both of which were among the most enjoyable performances I've played here. Another very special recent performance was of my favorite symphony, Beethoven's "Pastoral," which was also a tremendous pleasure to perform with my colleagues.

What do you enjoy doing when you are not performing?

I enjoy reading, cooking, and baking, particularly bread. With my mom's side of the family being of Sicilian descent and my dad's side being Greek, my family takes food very seriously! I find—and many of my colleagues would agree—there are interesting parallels between cooking and music-making, including the fact that both have very strong technical and expressive aspects to them.

Any advice for someone considering a career in the orchestra?

Listen as widely as possible both to performers on the professional stage as well as to their own peer groups. Likewise, play for many people working in the field to get their feedback on your playing as well as their perspective on various facets of what this career path entails. Learn as much as you can about the range of opportunities, challenges, rigorously competitive audition processes, etc. Finally, alongside your intense musical studies, don't neglect other intellectual pursuits. Your overall well-being (and indeed your music itself) is very likely to suffer if there is no sharpening and expansion of your mind in other areas.

What do you want our audience members to know about the ISO?

We have a strong sense of camaraderie as an ensemble, both as a team to bring music to our stage and also at a personal level. We have a great time when we get together outside of work, such as at our parties welcoming new members. It's a joy and a privilege to work with such great artists who I also count as dear friends.

Musicians Around Town

ISO musicians Bella Seo, Lisa Scott, Terry Langdon, Rachel Ko, Trina Gross, Jill Boaz, and Conrad Jones coached sectionals for the IU Medical School Orchestra on Sunday, February 19, on the IUPUI campus. The IU Medical School Orchestra is a dedicated group of medical students and professionals who perform once a semester at the Indiana Historical Museum under the direction of David Schurger, Zionsville High School orchestra director.

Amy Kniffen, Acting Associate Principal Viola, is presenting several area programs to schools as part of her work with The Sassy Violist. On April 21, she presented “Tunes and Tales” to Sankofa School; on May 12, she is presenting “Selective Memory” to Fishers Junior High School; on May 18, she is presenting “Tunes and Tales” to Clarence Farrington Elementary; and on July 7, “Tunes and Tales” will be presented at the Kirklin Library. That performance is free and open to the public. More information about the programs is available online at www.thesassyviolist.com.

ISO contrabassist Bennett Crantford will be serving as principal bass of the MahlerFest orchestra in Boulder, Colo., from May 17 to 21. Highlights of this year’s festival include Mahler’s Symphony No. 2, also known as the “Resurrection” Symphony.

Principal Trumpet Conrad Jones will be performing brass chamber music at the Strings Music Festival and as principal trumpet at the Grand Teton Music Festival and principal at the Sun Valley Music Festival. He will be at the Grand Teton Music Festival in Jackson Hole, Wyo., during July and then at the Sun Valley Music Festival in Ketchum, Idaho, from July 30 to August 24.

aes Indiana

YULETIDE CELEBRATION

INDIANAPOLIS SYMPHONY ORCHESTRA

Indiana's greatest holiday tradition returns!

Ben Crawford, Host  Jack Everly, Conductor

Tickets on sale in August!

IndianapolisSymphony.org



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Inside the Usher Corps:

Gordon Bruder & Celia Surface-Bruder



Ushers are Indianapolis Symphony Orchestra ambassadors and an integral part of our success! These volunteers are responsible for providing outstanding customer service to Hilbert Circle Theatre and Kroger *Symphony on the Prairie* patrons. Read the experience firsthand from two of our volunteers, Gordon Bruder and Celia Surface-Bruder, who joined the usher corps in 2022 and have given more than 235 hours of service to the ISO.



Tell us about yourselves and your background.

Celia grew up in Indianapolis and graduated from North Central High School. Gordon grew up on a farm in northwest Indiana. He attended one of the smallest public schools in Indiana—LaCrosse High School—with a graduating class of 45. We earned bachelor of science degrees in accounting at IU and became CPAs in the mid-1980s. We met at our first job at Ernst & Whinney. She worked in the health care industry until her retirement in 2022 and he worked in the insurance industry until his retirement at the end of 2021. We have a son, a daughter, and 2 grandsons.

What motivated you both to become ISO volunteers?

We both appreciate music of all kinds. The ISO allows us to volunteer together while enjoying the whole variety of music in the ISO's repertoire.

Have either of you ever played instruments or been in musical groups?

Celia played bass clarinet in the Northview Jr. High band. Sadly, Gordon has no musical talent of any kind.

What kind of music do you enjoy together?

We both enjoy pop and light rock the most. *Symphony on the Prairie* and the Pops series are our favorites. We love to throw in several classical shows to spice it up.

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

We both love the whole experience at *Symphony on the Prairie*. The music, the venue, the food and drinks, and the camaraderie with all the volunteers are great. We look forward to that and to *Yuletide Celebration* each season.

Why is volunteering for the ISO important to you?

We started volunteering at the ISO in May 2022 because we love helping to bring a variety of music to the Indianapolis community. We benefit, too, since we get to enjoy the music along with everyone else!

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

If you want to volunteer at the ISO, jump in! Joining is easy, the variety of duties is plentiful, and the friendships you start are wonderful.

Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Su-Han Yang, Assistant Conductor



DeHaan Classical Series • Program Thirteen

Friday, May 5, at 8 p.m.

Saturday, May 6, at 5:30 p.m.

Hilbert Circle Theatre

LINA GONZÁLEZ-GRANADOS, *Conductor* | PABLO FERRÁNDEZ, *Cello*

Antonín Dvořák | 1841–1904

Slavonic Dances

Skočná in A Major, Op. 46, No. 5

Skočná in F Major, Op. 72, No. 3

Antonín Dvořák | 1841–1904

Concerto B Minor for Cello and Orchestra, Op. 104

Allegro

Adagio ma non troppo

Finale: Allegro moderato

Pablo Ferrández, *Cello*

INTERMISSION—Twenty Minutes

Dmitri Shostakovich | 1906–1975

Symphony No. 5 in D Minor, Op. 47

Moderato

Allegretto

Largo

Allegro non troppo

Premier Sponsor



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This performance is endowed by the Jean D. Weldon Guest Artist Fund.

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

There will be one 20-minute intermission.

Length of performance is approximately two hours.

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



Praised for her “rich, heartfelt orchestral sound” (*Chicago Sun-Times*), “rhythmic vitality” (*San Francisco Chronicle*) and “raw power” (*LA Times*), Colombian-

American **Lina**

González-Granados has distinguished herself nationally and internationally as a singularly-talented young conductor. Her powerful interpretations of the symphonic and operatic repertoire, as well as her dedication to highlighting new and unknown works by Latin-American composers, have earned her international recognition, most recently as the recipient of the 2021 Sphinx Medal of Excellence, the Third Prize and ECHO Special Award (European Concert Hall Organization) of La Maestra Competition, as well as the 2020 and 2021 Solti Foundation U.S. Career Assistance Award.

After winning the Fourth Chicago Symphony Orchestra Sir Georg Solti International Conducting Competition, Lina was named the new Solti Conducting Apprentice under the guidance of Maestro Riccardo Muti, from February 2020 and continuing through June 2023. Last season, she was also appointed Resident Conductor by the LA Opera, a post she will hold thru June 2025, opening this season with a production of *Lucia de Lammermoor*. She has also held positions as Conducting Fellow of the Philadelphia Orchestra and Seattle Symphony.

Lina’s 2022–23 season brings her back to the Seattle Symphony, along with highly-anticipated debuts with the Orchestre Metropolitain, NACO, Indianapolis Symphony, Sarasota Symphony, North Carolina Symphony, Pasadena Symphony, Philadelphia Opera, Borusan Philharmonic, Aalborg Symphony, Orquesta Sinfonica de Galicia, as well as performances at Caramoor and Grafenegg Festivals.

Her momentous 2021–22 season highlights included heralded debuts with the LA Phil at the Hollywood Bowl, Chicago Symphony (an acclaimed last-minute stand-in), New York Philharmonic, San Francisco Symphony, National Symphony (USA), Houston Symphony, Gulbenkian Orchestra, Barcelona Symphony, Nürnberger Symphoniker, Filarmonica Arturo Toscanini, Kristiansand Symphony, Tapiola Sinfonietta, Polish National Radio Symphony, Orquesta del Principado de Asturias, Orquesta Sinfónica de Castilla y León, and Tenerife Symphony. She also led a production of *Il Barbiere di Siviglia* at the Dallas Opera.

Born and raised in Cali, Colombia, Lina made her conducting debut in 2008 with the Youth Orchestra of Bellas Artes. She holds a master’s degree in conducting with Charles Peltz, a graduate diploma in choral conducting from New England Conservatory with Erica Washburn, and a doctor of musical arts in orchestral conducting from Boston University. Her principal mentors include Riccardo Muti, Marin Alsop, Bernard Haitink, Bramwell Tovey, and Yannick Nézet-Séguin.



Prizewinner at the XV International Tchaikovsky Competition and SONY Classical exclusive artist, **Pablo Ferrández** is hailed as a “new cello genius” (*Le Figaro*).

A captivating performer,

“Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm” (*El País*).

In March 2021 he released his debut album under SONY Classical, *Reflections*, which was highly acclaimed by the critics and praised with the Opus Klassik Award 2021. In fall 2022 Ferrández released his second album, which comprised Brahms Double Concerto, performed with Anne-Sophie Mutter, and the Czech Philharmonic under Manfred Honeck, as well as Clara Schumann’s Piano Trio, performed with Anne-Sophie Mutter and Lambert Orkis.

Recent highlights included appearances with LA Philharmonic, Czech Philharmonic, Santa Cecilia Orchestra, Seoul Philharmonic, Royal Philharmonic, Bayersichen Rundfunk Symphony Orchestra, London Philharmonic, Academy of St. Martin in the Fields, Israel Philharmonic, Rotterdam Philharmonic, Barcelona Symphony, and the Artist-in-residence positions at the Filarmonica Arturo Toscanini, Tenerife Symphony, and Orquesta de Valencia.

The 22–23 season will bring the return to the Hollywood Bowl with the LA Philharmonic, his debut at the Salzburg Festival with the Vienna Radio Symphony, a tour with Anne-Sophie Mutter and the London Philharmonic through Europe, a Spanish tour with the Antwerp Symphony under Elim Chan, the

returns with Santa Cecilia Orchestra under D. Gatti, Konzerthaus Orchester under A. Poga, Baltimore Symphony under K. Ryan, as well as debuts with Orchestra Filarmonica della Scala under R. Chailly, Oslo Philharmonic under V. Petrenko, Tonkuenstler Orchestra under R. Trevino, Indianapolis Symphony under L. González-Granados, and NDR Elbphilharmonie Orchester under E. Yashima.

Ferrández will appear in recital at the Carnegie Hall, Wigmore Hall, Köln Philharmonie, Berlin Philharmonie, Palau de la Música Catalana, Sociedad Filarmónica de Bilbao, at the Schloss-Elmau and Sion Festivals, and will also be Artist-in-Residence of the BBC Scottish Symphony Orchestra.

As a recitalist and chamber musician, Pablo frequently collaborates with such artists as Anne-Sophie Mutter, Janine Jansen, Vadim Repin, Martha Argerich, Denis Kozhukhin, Gidon Kremer, Yuja Wang, Nikolay Lugansky, Beatrice Rana, Maxim Rysanov, Alice Sara Ott, Elena Bashkistrova, Luis del Valle, and Sara Ferrández.

Born in Madrid in 1991 to a family of musicians, Pablo Ferrández joined the prestigious Escuela Superior de Música Reina Sofía when he was 13 to study with Natalia Shakhovskaya. After that he completed his studies at the Kronberg Academy with Frans Helmerson and became scholar of the Anne-Sophie Mutter Foundation.

Mr. Ferrández plays the Stradivarius “Lord Aylesford” (1696) thanks to the Nippon Music Foundation and the Stradivarius “Archinto” 1689, on a generous life-long loan from a member of the Stretton Society.

INDIANAPOLIS SYMPHONY ORCHESTRA

Hoosier Art Salon Exhibit

HILBERT CIRCLE THEATRE

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

Special thanks to all of our sponsors:

Daniel H. Spitzberg, M.D.; The Rapp Families – George, John and James; Jerry and Rosie Semler; and Diana and Dan Yates.

HOOSIER ART SALON
Art by Indiana Artists



SUPPORT THE
**METROPOLITAN
YOUTH ORCHESTRA**

SPRING CONCERT

May 7, 3 p.m.
Hilbert Circle Theatre

ART FOR ART'S SAKE*

May 14, 4 p.m.
Northminster Presbyterian Church

*MYO Fundraiser Concerts featuring
ISO musicians and MYO Chamber Ensemble



Presented by **BANK OF AMERICA**

a program of the
INDIANAPOLIS SYMPHONY ORCHESTRA



Register to be a part of the MYO

IndianapolisSymphony.org/MYO





DeHaan Classical Series Program Notes

By Dr. Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Slavonic Dances

Skočná in A Major, Op. 46, No. 5

Skočná in F Major, Op. 72, No. 3

Antonín Dvořák

Born: September 8, 1841, Nelahozeves,
Bohemia

Died: May 1, 1904, Prague, Bohemia

Years Composed: Op. 46 in 1878;

Op. 72 in 1886

Length: c. 6 minutes (both pieces)

World Premiere: Op. 46: Dresden, Germany, 1878; Op. 72: Prague, Bohemia, 1887

Last ISO Performance: October 2019 with
conductor Christian Arming

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

AT A GLANCE

- The *Slavonic Dances* are a series of 16 orchestral pieces published in two sets: Opus 46 and Opus 72.

- The lively and nationalistic pieces were received well at the time and remain popular today.

- Dvořák made use of Slavic folk music rhythms only; the melodies are of his own creation.

The ethnic authenticity of Dvořák's *Slavonic Dances* came naturally. Throughout his lifetime, he had been immersed in Bohemian/Moravian culture and its folk music. As a child, he played the violin at his father's inn, performed at village fairs, and embraced the music of his homeland. Consequently certain musicologists note that these dances "spring directly from the soul of the people." Most importantly, they sprang from composer's soul as well.

In 1878, the year Antonín Dvořák won the Austrian State Music Prize for the fourth year in a row, he submitted a set of piano duets titled *Slavonic Dances*, Op. 46. The collection rocketed the composer, relatively unknown outside Bohemia, to international stardom. Their irresistible melodies, spontaneity, sincerity, infectious rhythms, and imaginative color provided a musical recipe that captured the hearts of Western audiences. Despite his sudden fame, the composer remained modest, insisting, "I remain what I was: a plain and simple Bohemian *Musikant*." The critic Eduard Hanslick wrote to the composer, saying, "Brahms had taken a great interest in your fine talent." And with that notice and introduction, Brahms and Dvořák met that same year. It was providential for Dvořák. With Brahms promoting him, the composer was on the track to stardom.

A major professional boost occurred when Brahms addressed the publication of the *Dances* by writing to his publisher, Fritz Simrock: "[Dvořák] is a very talented man. Moreover he is poor! I ask you to think about it. The duets will show you what I mean, and could be 'a good article.'" Simrock felt these could be a hot item along with Brahms' *Hungarian Dances*. The outcome was bombastic. It was reported that after the publication, there was "a run on all music shops, a positive assault" (*Berliner National-Zeitung*). This financial success took the composer off the government roles in Prague as a "certified" poverty stricken individual and made Brahms and Simrock

ecstatic. Knowing a gold mine when he saw it, Simrock immediately requested another set that Dvořák supplied in 1886 as Opus 72. At first Dvořák had demurred, saying, “To do the same thing twice is devilishly difficult,” but he eventually agreed. Opus 46 was orchestrated by the composer between November 1886 and January 1887. Opus 72 was also orchestrated shortly after publication. In this format, moving from parlor music to the concert hall, they became orchestral showpieces.

In the music

The dances display a wide range of emotions and styles. Some speak quietly, others passionately. “All the good qualities of Czech folk music seem here realized in the most intelligible manner, but it is the genius of Dvořák that leads them to their ultimate triumph,” said Paul Stefan. Dvořák’s biographer, Karel Hoffmeister, wrote, “They were, it was felt, authentic, springing from the soul of the people. Something of the Slavic character speaks in every phrase.” Dvořák’s conviction that “the greatest composers borrow from the songs of the people” is explicit in each and every one: yet, nowhere does he borrow or quote directly from musical folk tunes or dances. Rather, he distills their spirit, style, and language to perfection in his personal iteration.

Opus 46 consists of eight dances: two *furiant*s, *dumka*, *polka*, two *sousedskás* (in F major and D major), and two *Skočnás* (in A major and C minor).

Furiant: fast, and furious with shifting accents.

Dumka: melancholy, but apt to change to happier moods from time to time.

Polka: a term meaning “a Polish woman” moving in a brisk 2/4 meter.

Skočnás: a fast Slavic dance in 2/4 meter.

Sousedská: a slow Bohemian dance in 3/4 meter.

Špacírka: a moderately fast Bohemian dance in 2/4 time.

On this program you will hear two of the most vivacious dances: Opus 46, No. 5 in A major (*Skočná*); and Opus 72, No. 3 in F major (*Skočná*). In the original piano duet edition, No. 3 was a D major (*Sousedská*).

Concerto in B Minor for Cello and Orchestra, Op. 104 Antonín Dvořák

Born: September 8, 1841, Nelahozeves, Bohemia

Died: May 1, 1904, Prague, Bohemia

Years Composed: 1894–1895

Length: c. 41 minutes

World Premiere: March 1896, London, England

Last ISO Performance: February 2016 with conductor Krzysztof Urbanski and soloist Austin Huntington

Instrumentation: 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings, and solo cello

AT A GLANCE

- Dvořák wrote this concerto while living in New York City and serving as Director of the National Conservatory.
- This concerto has been performed by almost every well-known cellist and it has been referred to as the greatest cello concerto of all time.
- Brahms commented, “Why in the world didn’t I know one could write a cello concerto like this? If I’d only known I’d have done it long ago!”

“The cello is a beautiful instrument, but its place is in the orchestra and in chamber music. As a solo instrument, it isn’t much good . . . I have . . . written a cello concerto, but am sorry to this day that I did so, and I never intend to write another.”—Antonín Dvořák

Despite such misgivings about his completed cello concerto, Dvořák created a beloved masterpiece in Opus 104, and it was a work that would be one of his most important musical fingerprints. Johannes Brahms wrote in a letter to the composer’s publisher, Fritz Simrock, that, “cellists can be grateful to your Dvořák for bestowing on them such a great and skilled work.”

In 1865, Dvořák had started a Cello Concerto in A major, B.10, but never completed the orchestration. Josef Michl wrote, “He always complained about the cellos’ nasal-high register and mumbling bass.” His composing spirit was re-kindled after hearing Victor Herbert perform his own Cello Concerto No. 2 with the New York Philharmonic in March 1894. Suddenly, Dvořák realized the cello’s virtuosic potential as a solo instrument, as well as its capability to voice intimate sentiments and to hold its own against a full orchestra. Racing backstage after the concert, the composer embraced Herbert, declaring, “Famos! Famos!” (Splendid! Splendid!) (Michael Steinberg, *The Concerto*).

Eight months later in November 1894, Dvořák turned to the cello project with enthusiasm, completing the work in only three months. It was dedicated to Hanuš Wihan, founder and cellist of the Czech String Quartet, and later he appended an additional thought “to the memory of an angel.” This angel was Josefina Čermáková Kaunitzova, a piano student who had refused his marriage proposal thirty years before and had recently died. Josefina is memorialized in the second movement and also in a coda, added later. Dvořák subsequently married her sister, Anna.

In the music

The concerto opens with a strong, somber first theme sung by low clarinets. His second idea is displayed by solo horn (*molto espressivo*) supported by soft strings. Dvořák later admitted that this theme was so moving he could never hear it “without tearing.” Finally, the soloist enters with a breathtaking voice in a section marked *quasi improvvisando*, colored by modal changes from the orchestra. A development section takes a small glance at the second subject, but mainly focuses on the first theme. At closing, the recap presents the second theme first (in violins and winds) and the first theme in second place, in a passionate conclusion topped with fanfares marked *grandioso*. There is no cadenza.

At one point, the dedicatee Wihan composed one, and this led to a major falling-out. “I must insist on my work being printed as I have composed it,” Dvořák wrote to his publisher. “I will give you my work only if you promise not to allow anyone to make changes—friend Wihan is not excepted . . . without my knowledge and consent.”

We are then treated to inventive treatments of the cello’s own special voice, such as triple stops (three notes sounded at once) to fatten the sound. Virtuosic segments are carefully orchestrated to have light support for the cello so as not to drown its sound. Dvořák used several methods to ensure cello prominence. One method of ensuring the cello’s stardom was creating an orchestral dialogue between cello and orchestra, each taking turns in the conversation. Another idea was silencing the orchestra when the cello rippled in complicated, fast-paced passages. Another technique was to move the cello’s voice into its high, penetrating register when the orchestra was playing. The composer handled the balance problem with imagination and perfection.

A poignant *adagio ma non troppo* opens the second movement. The tranquility is interrupted by the sudden quotation of one of Dvořák's songs, "Leave Me Alone," taken from Opus 82, which had been one of Josefina's favorites, sung by soloist and supporting orchestra. This reminiscence was triggered by news that Josefina was very sick. She died on May 27, 1895.

The last movement (*rondo*) swings us between high-flying joy in dance sections and deeply emotional interludes. Dvořák displays the full potential of the cello's flexibility to offer both soulful, intimate thoughts, and to swirl into flashing dances and display. The composer explained his coda, saying, "My finale closes gradually *diminuendo*, like a sigh, with memories of the first and second movements. The solo dies down to *pianissimo* then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. This is my idea, and I cannot depart from it!" His *New York Times* obituary of May 1904 read, "Dvořák may be considered the last of a great line: those who write music for music's own sake . . . his work was the natural and necessary utterance of what he had to say . . . In the end, he left no successor to carry on music on the path he walked, at the last, almost alone." For those interested in greater detail, I recommend *Dvořák: Cello Concerto* by Jan Smaczny.

Symphony No. 5 in D Minor, Op. 47 Dmitri Shostakovich

Born: September 25, 1906, Saint Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

Year Composed: 1937

Length: c. 47 minutes

World Premiere: November 1937, Leningrad, Soviet Union

Last ISO Performance: March 2017 with conductor Joshua Weilerstein

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

AT A GLANCE

- This piece was Shostakovich's attempt to conform to Soviet-era symphonies as he wanted to write a piece that would please authorities without entirely bending to their will.
- It was composed for the 20th anniversary of the 1917 Revolution.
- The piece has been described as a cry of rebellion with a powerful message.

Among his fifteen symphonies, written between 1925 and 1971, Shostakovich's Fifth has become the most popular. It was obsequiously titled, "A Soviet Artist's Response to Just Criticism," acknowledging government criticism in *Pravda*, the official newspaper, in which his music was characterized as "Chaos instead of Music." Stalin had walked out of a performance of his opera *Lady Macbeth of Mtsensk* and was

furious. The article was menacing: “The inspiring quality of good music is [herein] sacrificed in favor of petty-bourgeois formalist celebration with pretense at originality by cheap clowning. This game may end badly.” The composer took this seriously.

To save himself, he withdrew his introspective Fourth Symphony from its premiere (not to be heard until 1961) and produced a carefully contrived symphony in 1937 to please the Kremlin. Because he had already experienced government disapproval in 1930 with his satirical opera *The Nose*, and more government disapproval in 1936 via the review in *Pravda*, the composer was keenly aware of non-compliance with explicit government rules and taste. Did he really write the apology? Was he truly contrite? Probably not. Within this score there are hidden messages and scornful parodies of Soviet leadership, well disguised in a dramatic thriller. For example, many have noted that the march is sinister and mocking, and the waltz is ironic and bitter.

Number 5 was written quickly and completed on July 29, 1937. He later wrote that his Fifth Symphony was about “the suffering of man, and all-conquering optimism. I wanted to convey in the Symphony how, through a series of tragic conflicts of great turmoil, optimism asserts itself as a world view.”

Why did the Soviet government assume artistic power? What did they dislike in former musical traditions? Among the many reforms in Russia during the eighteenth century, during the reigns of Peter I and the Empresses Elisabeth and Catherine, the importation of Western music was popular and inspirational to Russian composers. By the nineteenth century, these influences grew, blending into the Russian national style, fertilizing ideas and orchestration from Western sources, which produced triumphs in romantic masterpieces. In the

early twentieth century, Russian composers contributed to international avant-garde experimentation, and they continued to make their mark on the world stage. Then came the Stalinist regime in the 1930s and music became controlled by the state, dictating content and format, cleansing art music from Westernization, complexity, and intellectualism. Music became a propaganda mechanism, a powerful force for emotional, intellectual, political, and social influence. Adherence to “Soviet Realism” as defined and sanctioned by the state in 1932 was mandated in the arts, and those who did not comply suffered expulsion, prison, and possibly death.

This time, the sole purpose of the serious music composer was to exalt the state, serve the state, enchant the working class, and most of all to produce accessible, tuneful, and thrilling music. Levon Hakobian wrote, “The stillborn art of Socialist Realism was favored by the communist government and intended to serve the ideological necessities of the regime.” They wanted cheerful, ascending melodies, perhaps some folk music tossed in, and lively marches. Anything less was sabotage. All the rest was “decadent bourgeois art.” *Homo sovieticus* was going to be a new kind of human being, and those who practiced the tenets of Soviet Realism were, in Stalin’s words, “engineers of souls.”

This was the brutal artistic environment in which Shostakovich lived and worked when writing his Fifth Symphony. The symphony was considered an immediate success; Shostakovich was momentarily “in the clear” from attack, and he was reinstated as a composer of the people. In the controversial *Testimony*, a collection of Shostakovich’s memoirs by Solomon Volkov, the composer is quoted, saying, “the rejoicing [in the Fifth symphony] is forced, created under threat . . . It is as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing . . .’”



TEDDY BEAR CONCERT SERIES

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

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PERFORMANCES

The Giant's Violin
May 20, 11 a.m.
Johnson County Public
Library—White River
Branch

Monkey's Jungle Jam
June 13, 11 a.m.
Arts for Lawrence

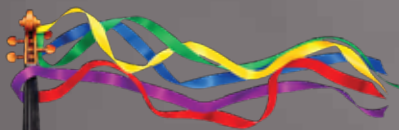
Teddy Bear
on The Prairie
The Runaway Strings
July 15, 6:30 p.m.
Conner Prairie*

The Runaway Strings
July 16, 3 p.m.
Central Library

*Must purchase admission to Kroger
Symphony on the Prairie to attend

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

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Saturday, June 17 | 5:30 PM

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Metropolitan Youth Orchestra Spring Concert

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

Presented by:

BANK OF AMERICA 

Metropolitan Youth Orchestra Spring Concert
Sunday, May 7, at 3 p.m.
Hilbert Circle Theatre

KRYSTLE FORD, *Director*

Orchestra D

Debut

Say Yes by Samuels, Williams, Lambert, and Reece | Arr. K. Ford

Dolce Primo 1

You Are Good by Israel Houghton | Arr. K. Ford

Dolce Primo 2

Every Praise by Hezekiah Walker, David Bratton | Arr. Jacqueline Coston

Dolce Secundo

A Little More Jesus by Erica, Warren, and Trecina Campbell | Arr. K. Ford

MYO Parent Ensemble

Total Praise by Richard Smallwood | Arr. K. Ford

Orchestra C

Let Everything That Hath Breath Praise The Lord by George D. Pass, II

Arr. Milton Keys, Kendall Grove

How Excellent by Brenda Joyce Moore | Arr. K. Ford

Orchestra B

Joyful, Joyful (from *Sister Act 2*) Beethoven, Gordy, Harris, and Lewis

Arr. Mervyn Warren & K. Ford

Revelations 19:1 by Jeffrey LaValley | Arr. Sunday Service Choir & K. Ford

Orchestra A

More Than Anything by Lamar Campbell | Arr. Carol Cymbala & Daniel Smith

Melodies from Heaven/Rain by Kirk Franklin, Brian Morgan, and Jaco Pastorius

Arr. K. Ford

All Orchestra Closing Song

Stand By Me feat. Kyle Reed by Ben E. King | Arr. Bob Lowden

Krystle Ford, Metropolitan Youth Orchestra Director

May 7



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. For over 25 years, the MYO program has been all about developing life skills through the rehearsal and performance of music. Students are provided a safe and loving environment to make mistakes, overcome fears, develop healthy relationships, fulfill their potential, and take the life skills learned through music to become successful adults.



Scan this QR code to view the list of 2022–2023 MYO participants.



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



Printing Partners Pops Series • Program Seven

Friday, May 12, at 8 p.m.

Saturday, May 13, at 8 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | LIZ CALLAWAY, *Vocalist* | BETH LEAVEL, *Vocalist*
BEN CRAWFORD, *Vocalist* | JIM HOGAN, *Vocalist* | KATIE SWANEY, *Vocalist*
ISO POPS CHORUS, *Greg Sanders, Director*

Prelude

“Putting it Together” from *Sunday in the Park with George*

Selections from *Company*

“Another Hundred People”

“Being Alive”

“Ladies Who Lunch”

“Night Waltzes” from *A Little Night Music*

“Too Many Mornings” from *Follies*

“Getting Married Today” from *Company*

INTERMISSION—Twenty Minutes

Selections from *Sweeney Todd*

“Ballad of Sweeney Todd”

“My Friends”

“A Little Priest”

“Comedy Tonight” from *A Funny Thing Happened on the Way to the Forum*

“Broadway Baby” from *Follies*

“Finishing the Hat” from *Sunday in the Park with George*

“Take Me to the World” from *Evening Primrose*

“Send in the Clowns” from *A Little Night Music*

“Not a Day Goes By” from *Merrily We Roll Along*

“Your Fault” and “Last Midnight” from *Into the Woods*

“Children Will Listen” from *Follies*

“Sunday” from *Sunday in the Park with George*

Premier Sponsor



There will be one 20-minute intermission. Musical selections subject to change.
Recording or photographing any part of this performance is strictly prohibited.



Jack Everly is the Principal Pops Conductor of the Indianapolis and Baltimore 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. 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 ISO musician colleagues for their continued commitment to excellence and for filling our community with music all year long.

A Sondheim Celebration
Music and Lyrics by Stephen Sondheim

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on behalf of The Estate of Stephen Sondheim



Tony nominee and Emmy winner **Liz Callaway** made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*. She has gone on to star in *Baby, Miss Saigon*, *The Look of Love*, *The Three Musketeers*, and for five years appeared as Grizabella in *Cats*.

Off-Broadway credits include *The Spitfire Grill* (Drama Desk nomination), *Marry Me a Little*, and *Brownstone*. She also appeared in *A Stephen Sondheim Evening*, the legendary *Follies in Concert* at Lincoln Center, and *Inside the Actor's Studio: Stephen Sondheim*.

Regional and international credits include the one-person play *Every Brilliant Thing*, Dot in *Sunday in the Park with George*, Eva Peron in

Evita, Norma Desmond in *Sunset Boulevard*, and the European premiere of *Sondheim on Sondheim* at London's Royal Festival Hall.

Liz sang the Academy Award-nominated song "Journey to the Past" in the animated feature *Anastasia*. Other film work includes Jasmine in the two *Aladdin* sequels, *The Swan Princess*, *Beauty and the Beast*, and *The Rewrite* with Hugh Grant.

Her extensive concert and symphony career has included appearances in London, Paris, Iceland, Vietnam, Australia, China, and nearly every major city in the U.S. She performs regularly with her sister Ann Hampton Callaway, as well as composer Stephen Schwartz, and has had the great pleasure of singing with Jimmy Webb, Paul Williams, and the legendary Johnny Mathis.

Liz has 8 solo recordings including her newest CD, *To Steve With Love: Liz Callaway Celebrates Sondheim*. www.lizcallaway.com
[@LizGoesOn](https://twitter.com/LizGoesOn)



Beth Leavel is a Tony Award-winning stage and screen actor. She recently starred as Miranda Priestly in the Broadway-bound new musical adaptation of *The Devil Wears Prada*, directed by Anna Shapiro and

featuring music by Sir Elton John, lyrics by Shaina Taub, and a book by Kate Wetherhead.

Most recently, Beth was seen on Broadway as Dee Dee Allen in *The Prom*, for which she was nominated for Tony, New York Outer Critics Circle, and Drama League Awards. She received Tony, Drama Desk, Outer Critics Circle, and LA Drama Critics Awards for her performance as the title character in *The Drowsy Chaperone*. Beth also received Tony, Drama Desk, and Outer Critics Circle nominations for her role as Florence Greenberg in *Baby, It's You*.

On Broadway, Beth also originated the roles of June Adams in *Bandstand*, Emily in *Elf*, Mrs. Bixby in *The Civil War*, and Tess in *Crazy For You*. Other Broadway credits include Donna Sheridan in *Mamma Mia!*, Frau Blucher in *Young Frankenstein*, Dorothy Brock in the

revival of *42nd Street*, Ellie in Hal Prince's *Show Boat*, and Anytime Annie (her Broadway debut) in *42nd Street*.

Other New York credits include starring as Lucille in the New York City Center Encores! production of *No, No, Nanette*, as well as the off-Broadway productions of *Lone Star Love* and *Standing on Ceremony: The Gay Marriage Plays*.

Regionally, Beth has performed some of the most iconic roles in musical theatre—from Mama Rose in *Gypsy* at The Muny and Dolly Levi in *Hello, Dolly!* at Cape Playhouse and The Muny, to Sally Adams in *Call Me Madam* at the Lyric Theatre of Oklahoma, the Witch in *Into the Woods* at the Pittsburgh Civic Light Opera, and Miss Hannigan in *Annie* at the Paper Mill Playhouse.

Beth has dazzled and delighted sold-out audiences with her cabaret act, which she has taken from 54 Below in New York City to other venues across the U.S. You might recognize Beth from numerous commercials and TV shows/films, including *Ghosts of Christmas Always*, *The Bite*, *Walking Dead: World Beyond*, and the final episode of *ER*.

She holds an MFA and an honorary Ph.D. from the University of North Carolina, Greensboro.



Jim Hogan is thrilled to return to the Indianapolis Symphony Orchestra! Jim is currently making his Broadway debut in Jeanine Tesori and David Lindsay-Abair's highly acclaimed new musical *Kimberly*

Akimbo, based on the Pulitzer Prize winning play of the same name. National touring credits include *Waitress*, *The Phantom of the Opera*, and *Spring Awakening*. Regional credits include *The Hunchback of Notre Dame* (Voice of Quasimodo), *Memphis* (Huey), and *The*

Circus in Winter (Gordon). When Jim's not performing on Broadway or with symphony orchestras across the U.S. and Canada, he's a member of internet-sensation vocal group, T.3 (@t.3official)! They made their mark on social media platforms like TikTok and Instagram with inventive arrangements of Disney, Broadway, and pop songs leading them to a successful run on NBC's *America's Got Talent*, opening for Jay Leno's Comedy Tour, and appearing in the AES Indiana *Yuletide Celebration*! They signed a record deal with Warner Music and their debut album will drop later this year.

Training: Penn State University. Special thanks as always to Jack, Ty, Brandy, Matthew, CGF Talent, family, friends, and Em. Follow Jim on all social media outlets: @jimhogan220!

Katie Swaney, Vocalist



Katie Swaney graduated from Indiana University in 2020 with her BFA in musical theatre and minor in arts management. For The Argyle Theatre: *West Side Story* (Graziella). For Arizona Broadway Theatre: *Gypsy*

(Dainty June/Louise US), *Chicago* (Ensemble/Roxie US). For Bigfork Summer Playhouse: *Bonnie and Clyde* (Bonnie), *Jersey Boys* (Mary/Ensemble), *9 to 5* (Ensemble/Dance Captain/Doralee US). For Cardinal Stage Company: *Newsies* (Katherine/Dance Captain). Katie also recently performed as a featured artist with the Indianapolis Symphony Orchestra and the Naples Philharmonic. Katie would like to thank her family for their support!
www.katiescarlettswaney.com



Emmy, Grammy, Tony, and SAG Award nominee **Norm Lewis** can currently be seen onstage starring in the national tour of the Tony Award-winning production of *A Soldier's Play*. He recently starred in

Spike Lee's critically acclaimed *Da 5 Bloods*, and in the groundbreaking FX series *Pose*. Additionally, Mr. Lewis can be seen starring in Amazon Prime's newest series *Swarm*, and Hulu's latest musical series *Up Here*. He was also seen as Caiaphas in the award-winning NBC television special *Jesus Christ Superstar Live in Concert!*, alongside John Legend, Sara Bareilles, and Alice Cooper.

Mr. Lewis returned to Broadway in the Fall of 2021, starring in *Chicken and Biscuits* at the Circle In The Square Theatre. He previously appeared in the Broadway revival of *Once on This Island* and as Sweeney Todd in the Off-Broadway production of *Sweeney Todd: The Demon Barber of Fleet Street* at the Barrow Street Theatre, receiving the AUDELCO Award for his performance. In May of 2014, he made history as *The Phantom of the Opera*'s first African-American Phantom on Broadway.

He has been seen on PBS in the Live From Lincoln Center productions of *Showboat* with Vanessa Williams, *Norm Lewis: Who Am I?*, *New Year's Eve: A Gershwin Celebration with Diane Reeves*, as well as *American Voices* with Renée Fleming and the PBS Specials *First You Dream – The Music of Kander & Ebb* and *Ella Wishes You A Swingin' Christmas*. He can be seen recurring in the VH1 series, *Daytime Divas*, also alongside Vanessa Williams. His additional television credits include *Women of The Movement*, *Law & Order*, *Dr. Death*, *Mrs. America*, *Better Things*, *The Unbreakable Kimmy Schmidt*, *Bull*, *Chicago Med*, *Gotham*,

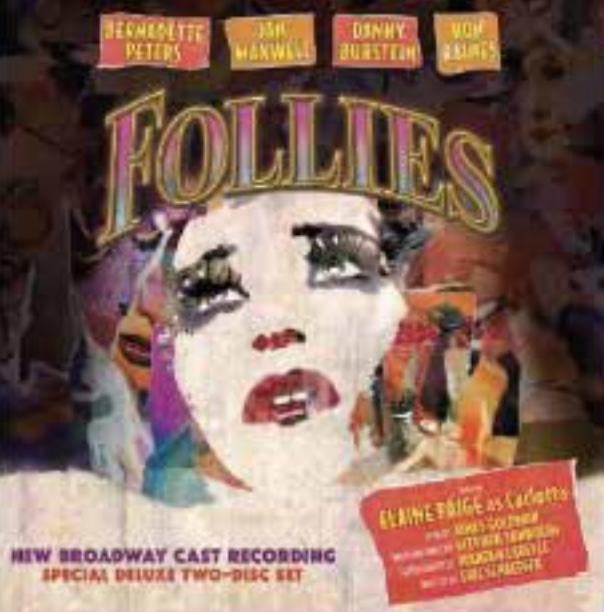
The Blacklist, and *Blue Bloods*, as well as in his recurring role as Senator Edison Davis on the hit drama *Scandal*.

Mr. Lewis is a proud, founding member of Black Theatre United, an organization which stands together to help protect Black people, Black talent and Black lives of all shapes and orientations in theatre and communities across the country. He received Tony, Drama Desk, Drama League, and Outer Critics Circle award nominations for his performance as Porgy in the Broadway production of *The Gershwins' Porgy & Bess*. Other Broadway credits include *Sondheim on Sondheim*, *The Little Mermaid*, *Les Misérables*, *Chicago*, *Amour*, *The Wild Party*, *Side Show*, *Miss Saigon*, and *The Who's Tommy*. In London's West End he has appeared as Javert in *Les Misérables* and *Les Misérables: The 25th Anniversary Concert*, which aired on PBS.

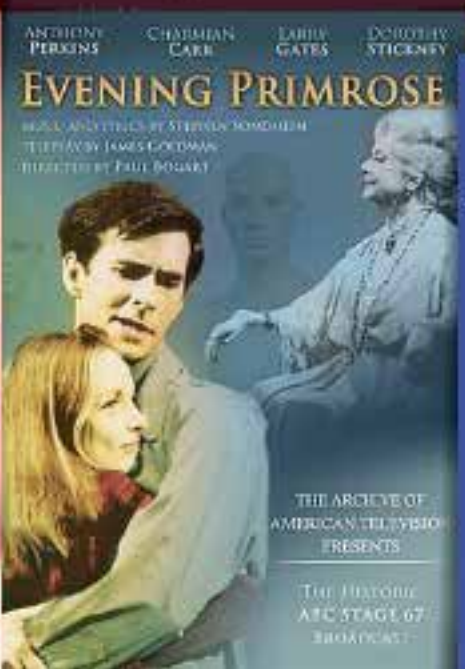
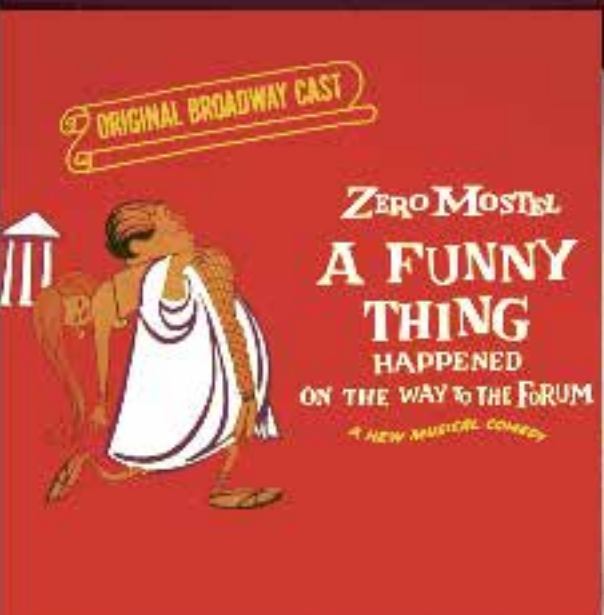
Off-Broadway Mr. Lewis has performed in *Dessa Rose* (Drama Desk nomination, AUDELCO Award), Shakespeare in the Park's *The Tempest*, *The Two Gentlemen of Verona* (Drama League nomination), *Captains Courageous*, and *A New Brain*. His regional credits include Porgy in *The Gershwins' Porgy and Bess* (A.R.T.), *Ragtime*, *Dreamgirls* (with Jennifer Holliday), *First You Dream*, *Sweeney Todd*, and *The Fantasticks*.

His additional film credits include *Christmas In Tune* (starring opposite Reba McEntire), *Magnum Opus*, *Winter's Tale*, *Sex and the City 2*, *Confidences*, and *Preaching to the Choir*.

Norm's albums *The Norm Lewis Christmas Album* and *This is The Life* can be found on Amazon.com as well as cdbaby.com.



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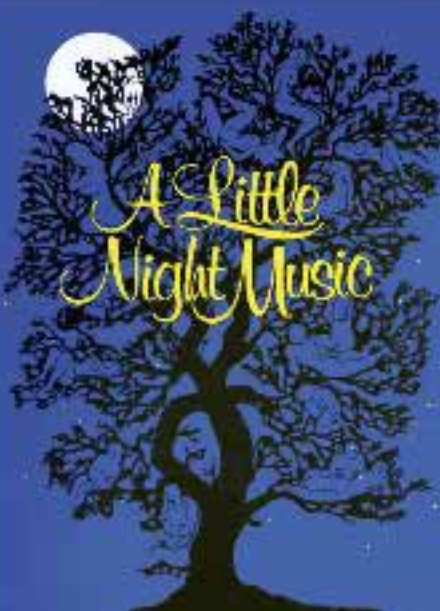
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HUGH WHEELER

BASED ON A STORY BY SWEENEY TODD BY CHRISTOPHER BOND

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HAROLD PRINCE

PRODUCED BY
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A Little Night Music



Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Su-Han Yang, Assistant Conductor

† *Coffee Classical Series • Program Six*

Thursday, May 18, at 11 a.m.

Hilbert Circle Theatre

THOMAS WILKINS, *Conductor* | LARA DOWNES, *Piano*

Florence B. Price | 1887–1953

Concerto in D Minor for Piano and Orchestra

Lara Downes, *Piano*

Antonín Dvořák | 1841–1904

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

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

There is no intermission.

Length of performance is approximately one hour.

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



Devoted to promoting a life-long enthusiasm for music, **Thomas Wilkins** brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting

with audiences. Mr. Wilkins is Principal Conductor of the Hollywood Bowl Orchestra; the Boston Symphony's Artistic Advisor, Education and Community Engagement; Principal Guest Conductor of the Virginia Symphony, and holds Indiana University's Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of that University's "Matching the Promise Campaign." He completed his long and successful tenure as Music Director of the Omaha Symphony Orchestra at the close of the 2020–2021 season. Other past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (VA) Symphony. He also has served on the music faculties of North Park University (Chicago), the University of Tennessee at Chattanooga, and Virginia Commonwealth University in Richmond.

Following his highly successful first season with the Boston Symphony, the Boston Globe named him among the "Best People and Ideas of 2011." In 2014, Wilkins received the prestigious "Outstanding Artist" award at the Nebraska Governor's Arts Awards for his significant contribution to music in the state, and in 2018 Thomas Wilkins received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston's Longy School of Music. In 2019 the Virginia Symphony bestowed Thomas Wilkins with their annual Dreamer Award.

And in 2022 the Omaha Entertainment and Arts Awards presented him with their Lifetime Achievement Award for Music, the Boston Conservatory awarded him an honorary Doctorate of Arts, and he was the recipient of the League of American Orchestras' Gold Baton Award.

During his conducting career, he has led orchestras throughout the United States, including the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the Cincinnati Symphony, and the National Symphony. Additionally, he has guest conducted the Philadelphia and Cleveland Orchestras, the Symphonies of Atlanta, Dallas, Houston, Baltimore, San Diego, Seattle, Louisiana, North Carolina, and Utah, and the Buffalo and Rochester Philharmonics, as well as at the Grant Park Music Festival in Chicago to name a few.

His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center, both in St. Petersburg, FL. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project, headquartered in Richmond, VA, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music in Boston. He and his wife, Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole.



Pianist **Lara Downes** has been called “an explorer whose imagination is fired by bringing notice to the underrepresented and forgotten” (*The Log Journal*). An iconoclast and trailblazer, her

dynamic work as a sought-after performer, a Billboard Chart-topping recording artist, a producer, curator, activist, and arts advocate positions her as a cultural visionary on the national arts scene. Ms. Downes’ musical roadmap seeks inspiration from the legacies of history, family, and collective memory, excavating the broad landscape of American music to create a series of acclaimed performance and recording projects that serve as gathering spaces for her listeners to find common ground and shared experience.

Ms. Downes’ artistry has been called “a musical ray of hope” by NBC News, “luscious, moody and dreamy” by *The New York Times*, and “addicting” by *The Huffington Post*. She is equally at home on major stages including the Kennedy Center, Carnegie Hall, Lincoln Center, Boston Symphony Hall, the Ravinia Festival, Tanglewood, and Washington Performing Arts, and in clubs and intimate venues including Joe’s Pub, National Sawdust, Yoshi’s, and Le Poisson Rouge.

Lara Downes’ forays into the broad landscape of American music have created a series of acclaimed recordings, including *Florence Price: Piano Discoveries*, a collection of world-premiere recordings of recently discovered piano works by the groundbreaking African-American composer, and *Some of These Days* comprising freedom songs and spirituals that reflect on social justice, progress and equality. Her Sony Masterworks recording *Holes in the Sky*, a celebration of the contributions

of phenomenal women to the past, present, and future of American music, was released in March 2019, debuting at the top of the Billboard charts. Her recording *For Love Of You* marks her concerto recording debut, and celebrates the 200th birthday of the great pianist and composer Clara Schumann. Her Sony Classical debut release *For Lenny* debuted in the Billboard Top 20 and was awarded the 2017 Classical Recording Foundation Award, and *America Again* was selected by NPR as one of “10 Albums that Saved 2016,” and hailed as “a balm for a country riven by disunion” by the *Boston Globe*.

She is the creator and curator of the Rising Sun Music, a monthly recording series that sheds light on the music and stories of Black composers over the past 200 years, featuring a wide range of leading instrumentalists and vocalists (including Ms. Downes). She is host of *AMPLIFY* with Lara Downes, a video series, now in its second season, for NPR Music that engages visionary Black musicians and artists in important topics confronting them today; and an evening host and Resident Artist at KDFC. She serves as the inaugural Artist Citizen in Residence for the Manhattan School of Music, as well as a Fellow of the Loghaven Artist Residency. Her work has been supported by the Mellon Foundation, the National Endowment for the Arts, the Sphinx Organization, the Classical Recording Foundation Award, the University of California Innovator of the Year Award, and the Center for Cultural Innovation, among others.

Her fierce commitment to activism and advocacy has her working with organizations including the ACLU, Feeding America, the Lower Eastside Girls Club, the Sphinx Organization, and Watts Learning Center. She is an Artist Ambassador for Headcount, a non-partisan organization that uses the power of music to register voters and promote participation in democracy.

Ms. Downes is a member of the Yamaha Artist Roster.



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Jun Märkl,
Conductor

PROKOFIEV'S **ROMEO AND JULIET**

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June 10, 5:30 p.m.

PROKOFIEV *Romeo and Juliet*

Classical Series Title Sponsor

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Kim Martin-Cotten,
Director

MENDELSSOHN'S **A MIDSUMMER NIGHT'S DREAM**

June 16, 8 p.m.

June 17, 5:30 p.m.

MENDELSSOHN Violin Concerto
MENDELSSOHN *A Midsummer Night's Dream*

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



DeHaan Classical Series • Program Fourteen

Friday, May 19, at 8 p.m.

Saturday, May 20, at 5:30 p.m.

Hilbert Circle Theatre

THOMAS WILKINS, *Conductor* | LARA DOWNES, *Piano*

William Grant Still | 1896–1978

Wood Notes

Singing River

Autumn Night

Moon Dusk

Whippoorwill's Shoes

Florence B. Price | 1887–1953

Concerto in D Minor for Piano and Orchestra

Lara Downes, *Piano*

INTERMISSION—Twenty Minutes

Antonín Dvořák | 1841–1904

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

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There will be one 20-minute intermission.

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

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DeHaan Classical Series Program Notes

By Dr. Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Wood Notes

William Grant Still

Born: May 11, 1895, Woodville,
Mississippi

Died: December 3, 1978, Los Angeles,
California

Year Composed: 1947

Length: c. 20 minutes

World Premiere: 1948, Chicago, Illinois

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

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

AT A GLANCE

- This piece was inspired by Still's love of nature and the poetry of J. Mitchell Pilcher.
- It was dedicated to Still's professor of composition at Oberlin Conservatory, Mr. F.J. Lehmann.

William Grant Still was a Black American composer—winner of a prestigious Guggenheim Fellowship—who left a legacy of more than two hundred works. Among these are five symphonies, four ballets, nine operas (the first Black composer to have an opera produced by the New York City Opera), thirty choral works, art songs, chamber music, and assorted repertoire for solo instruments.

He was trained at the Oberlin Conservatory of Music and became a student of Whitefield Chadwick and Edgard Varese. His First Symphony in 1931, titled, “Afro-American,” was performed by the Rochester Philharmonic and conducted by Howard Hanson—the first time the complete score for a work by an African-American was performed by a major orchestra. Orchestras throughout the United States and Europe would later perform the symphony: it had beautiful content, strength, and innovation that garnered well-deserved attention and applause. He also arranged music for films, including *Pen-nies from Heaven* starring Bing Crosby and Madge Evans and *Lost Horizon*. Still was the first African-American to conduct a major orchestra in the Deep South (New Orleans Philharmonic Orchestra) and was the first African-American composer to perform on national television. For all these accomplishments and more, he earned the title of “Dean of Afro-American Composers.” He also was part of the Harlem Renaissance.

In the music

Two elements inspired this work: the poetry of Joseph Mitchell Pilcher, who was a poet and social worker living in Alabama, and the natural beauty of the south.

Still's love of nature is reflected in *Wood Notes*, an orchestral suite. There are four movements:

Singing River

A poem by Pilcher about the Coosa River in Wetumpka, Alabama, inspires the first movement. The violins reflect water movement and also produce the main lyrical theme (this movement is monothematic) colored by interjections from flute, winds, muted trumpets, and brass and percussion that augment the forest life. This climactic section ignites the water into rapids and fomenting behavior before relaxing out into the smooth, relaxed water. Violins and horns recall the central melodic idea as the movement melts away.

Autumn Night

The second movement emerges slowly with solo flute and gentle pizzicato strings. Still gradually brings in more and more instruments, but all are lightly controlled. Even brass are muted until a quiet close.

Moon Dusk

This is the slowest of the four movements. The main themes fly above whirling strings. As the music unfolds, various solos emerge from winds and violins, all embracing each other's presence. After a climax, Still brings the music to a quiet close.

Whippoorwill's Shoes

The music picks up energy throughout the final movement. It is filled with jaunty themes, rapid dynamic changes, and fluctuating textures as if the passivity of the first three movements has melted away, revealing strength and zest that had been there all along but unnoticed. And with a sudden braking, Still closes the movement with a sudden surprise!

**Concerto in D Minor for Piano
and Orchestra**
Florence B. Price

Born: April 9, 1887, Little Rock, Arkansas

Died: June 3, 1953, Chicago, Illinois

Years Composed: 1932–34

Length: c. 18 minutes

World Premiere: Chicago, 1934

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

Instrumentation: Flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, timpani, percussion, and strings

AT A GLANCE

• Price is noted as the first African-American woman to be recognized as a symphonic composer and the first to have a composition played by a major orchestra.

• In 2009, a substantial collection of her works and papers was found in an abandoned, dilapidated house on the outskirts of St. Anne, Illinois, which Price had used as a summer home.

In the past few years, there has been a resurgence of interest and appreciation of the music written by Florence Price. She was a pioneer in her work and the first African-American woman composer to achieve national recognition.

Her background was impressive and unusual for her time. Price's father was a published author, dentist, and inventor. Her mother was an entrepreneur and elementary school teacher. She was a precocious child and played her first piano recital at age four. She trained at the New England Conservatory (graduating in 1906)

where she studied composition with George Chadwick, Wallace Goodrich, and Frederick Converse. Clearly, Florence Price had educational advantages.

After Boston, Price briefly returned to the South, but as racial tensions grew, she moved to Chicago with her husband and two children in 1927. The following years were good for her. She was appreciated as a pianist, composer, organist, and teacher, and she was affirmed by major publishers including Theodore Presser, Schirmer, and Fischer. Her triumphant *Symphony in E Minor* premiered to significant acclaim in 1933 with the Chicago Symphony under the baton of Frederick Stock. (He had heard about her winning first prize in the Wanamaker Competition.) The *Chicago Daily News* described the symphony as “a faultless work . . . that speaks its own message with restraint and yet with passion. . . worthy of a place in the regular symphonic repertoire.” Critics have noted that herein she successfully has mixed the influences of Dvořák and Tchaikovsky with West African musical styles.

Besides her two hundred instrumental works, she wrote over one hundred songs, sung by famous singers such as Marian Anderson. “My Soul is Anchored in the Lord” and “Songs to the Dark Virgin” were particularly famous, the latter acclaimed in the *Chicago Daily News* as “one of the greatest immediate successes won by an American song.”

She can take her place among important composers of the 1930s and 1940s, including William Grant Still, William Dawson, and Aaron Copland, who helped to define America’s musical voice. Price’s music not only reflects the romantic national style of the period, but also the influence of her cultural heritage.

In the music

The Piano Concerto in one movement was lost for many years; some say this is because of the mishandling of the manuscript. In 2011 Trevor Weston, a Black American composer, discovered fragments and a version written for two pianos. And then a surprise happened! The orchestral manuscript showed up in an auction in 2019! It has been recorded by pianist Karen Walwyn and the New Black Music Repertory Ensemble.

The single movement concerto has three sections. The first opens pensively with thoughts from winds and brass before the piano enters with grand flourishes and full keyboard: a stunning introduction before subsiding into the orchestra. The second section is introduced by strings before the oboe sings a lovely solo supported by the piano. The third section features a juba, an African dance, which gradually accelerates amid jaunty wind conversations.

Everyday barriers such as reliable transportation and employment prevent many families from accessing care throughout Central Indiana. Smiles like this one remind us that the work to remove these barriers is worth the investment.

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Symphony No. 8 in G Major, Op. 88
Antonín Dvořák

Born: September 8, 1841, Nelahozeves,
Bohemia

Died: May 1, 1904, Prague, Bohemia

Year Composed: 1889

Length: c. 36 minutes

World Premiere: February 1890, Prague,
Bohemia

Last ISO Performance: March 2011 with
conductor Jakub Hruša

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

AT A GLANCE

• **Antonín Dvořák did not show much musical talent as a youth. His family worked hard to enable him to take music lessons with the local schoolmaster and, later, with an organist in a nearby town.**

• **By 1871, he left the Provisional Theater orchestra as principal viola to devote himself to composing.**

• **Except for the “New World” Symphony, the *Carnival Overture*, and the *Slavonic Dances*, Dvořák’s music was not played much outside of his native country until nearly the middle of the twentieth century.**

“Dvořák’s Eighth is not a test of virtuosity, nor of ambition, it simply is. So today, perhaps consider how you respond to a symphony of this type—that aims to please rather than to challenge.”—Maestro John Devlin

Five years after his Seventh Symphony (composed between December 1884 and March 1885), which had been heavily influenced by the music of Brahms, Dvořák wrote, “I want to compose a symphony that is different from the others, with my own thoughts, worked out in my own way.” Apparently, Opus 88 came easily to him, because he wrote the symphony in less than a month during the summer of 1889 while Dvořák was vacationing in Vysočka. The Eighth Symphony (in its own way) is filled with rhythmic groupings and gestures, which are uniquely Czech (often derived from stress patterns and accents within the language itself).

The Eighth Symphony premiered on February 2, 1890, with the composer conducting. This concert was followed quickly by performances in London, Frankfurt, and Cambridge where Dvořák received an honorary doctorate. That ceremony was especially intimidating to this man of simple taste and simple background. He recalled, “It was all frighteningly solemn, nothing but ceremonies and deans, all solemn-faced and apparently incapable of speaking anything but Latin. When it dawned upon me that they were talking about me, I felt as if I were drowning in hot water, so ashamed was I that I could not understand them!”

By this time, Dvořák had received not only international fame, but increasing wealth. This gave him a certain power and independence. Enjoying this financial freedom and “immunity,” he snatched the publishing rights from the publisher Simrock (which had refused to spell his name in the original Czech style as Antonín rather than Anton and had offered only one third the price they had paid for the

Seventh). Their reasoning was that this was “too experimental” and probably would not be the winner that his *Slavonic Dances* had been. The composer (illegally) gave the rights to Novello, Ewer and Co. of London. The latter firm produced the work in 1892, retained the copyright, and paid Dvořák thirty shillings.

In the music

The first movement begins in Dvořák’s “own way” when celli, low winds, and trombones begin a slow, poignant theme in G minor, although the title page reads “Symphony in G Major” and has the marking of *Allegro con brio*. This theme is very important and will recur in the development and as an introduction to the recapitulation, iterated this time by trumpets. A flute lifts the heavy mood, singing a bright, innocent theme in G major and fulfilling the initial directive for a faster pace. (Some have likened the flute passage to a bird call.) A change in dynamics and speed unlock a large group of folk-like melodies, contrasting sharply with the ponderous opening mood. This nationalistic touch is partly responsible for the symphony’s sobriquet, “the Bohemian.”

Immediately, Dvořák has intentionally set up a dichotomy between darker and lighter sections, shifting from major to minor modes, which will pervade the entire work. The plethora of opening ideas was unusual; after hearing Number Eight, Brahms remarked that, “I would be happy if (just) one of Dvořák’s

passing thoughts occurred to me as a main idea.” A bright dance-like coda brings the movement to a vivid, sunny conclusion.

The second movement, marked *adagio*, contains two themes of similar nature set into a nocturne-like setting. A contrasting middle section features a solo violin, and the closing area revolves back to the opening idea.

A relaxed waltz, reminiscent of his Slavonic Dances, is informal and folklike in character. Its trio swipes material derived from the composer’s opera, *The Stubborn Lovers*, in flute and oboe. A set of variations closes the Eighth Symphony, and Dvořák said, “this was the hardest to write.” After a trumpet fanfare, the main theme unfolds from the celli. After moving through nine variations, the trumpet fanfare announces a recall to the main topic in its original form. A blazing coda displays rich, yet relatively simple instrumentation, and provides a dramatic conclusion.

The Eighth Symphony is quintessential Dvořák. Its direct nature and gentle beauty reflect his humble nature and lyrical gift. Daniel Mason wrote, “to him music is primarily sweet sound, and we shall misconceive his aim and service: looking too deep in him we can miss what is, after all, accessible and delightful for itself . . . the simple charm of his combinations of tones.”



Melanated Moments in Classical Music, the award-winning podcast from Classical Music Indy, shines a spotlight on musical works composed by, for, and about Black people. Hosted by Angela Brown and Joshua Thompson, their chemistry is electric, balancing fun, lively commentary with no-nonsense straight talk. Telling history like it is, Angela and Joshua share a deep commitment to being a voice for Black artists as Black artists.



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Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Su-Han Yang, Assistant Conductor

† *Coffee Pops Series* • **Program Seven**

Friday, June 2, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | TONY DESARE, *Piano, Vocalist*

BRIA SKONBERG, *Trumpet, Vocalist* | JOHN MANZARI, *Tap Dancer, Vocalist*

ED DECKER, *Guitar* | DYLAN SHAMAT, *Bass* | MICHAEL KLOPP, *Drums*

Selections to be announced from stage.

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

There is no intermission.

Length of performance is approximately one hour.

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

See Maestro Jack Everly's biography on page 25.



Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named a “Rising Star Male Vocalist” in *Downbeat* magazine, DeSare has lived up to this distinction by winning critical and popular ac-

claim for his concert performances throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old school class around the globe. DeSare has four top ten Billboard jazz albums under his belt and has been featured on the *CBS Early Show*, NPR, *A Prairie Home Companion*, and the *Today Show*, and his music has been posted by social media celebrity juggernaut George Takei. DeSare has also collaborated with YouTube icons Postmodern Jukebox.

DeSare’s *Lush Life* recording debuted at No. 3 on the Billboard Traditional Jazz Chart and he released *Song Diaries Vol. 2* in early 2022, now streaming on all platforms.

Notwithstanding his critically acclaimed turns as a singer/pianist, DeSare is also an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but has written the theme song for the motion picture *My Date With Drew*, several broadcast commercials, and has composed

the full soundtracks for the Hallmark Channel’s *Love Always, Santa*, Lifetime’s *Nanny Nightmare*, and Lifetime’s *A Welcome Home Christmas*. His sound is romantic, swinging, and sensual, but what sets DeSare apart is his ability to write original material that sounds fresh and contemporary, yet pays homage to the Great American Songbook. His compositions include a wide-range of romantic, funny, and soulful sounds that can be found on his top-selling recordings.

DeSare’s forthcoming appearances include the Indianapolis Symphony Orchestra, San Francisco Symphony, Houston Symphony, Toronto Symphony Orchestra, Detroit Symphony Orchestra, and The Florida Orchestra.

DeSare releases new recordings, videos of standards and new originals regularly on his YouTube channel, iTunes, and Spotify. Follow Tony on Facebook, Twitter, Instagram, and subscribe on YouTube to stay connected.

Tony DeSare is a Yamaha Artist.

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



Printing Partners Pops Series • Program Eight

Friday, June 2, at 8 p.m.

Saturday, June 3, at 8 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | TONY DESARE, *Piano, Vocalist*
BRIA SKONBERG, *Trumpet, Vocalist* | JOHN MANZARI, *Tap Dancer, Vocalist*
ED DECKER, *Guitar* | DYLAN SHAMAT, *Bass* | MICHAEL KLOPP, *Drums*

Selections to be announced from stage.

Premier Sponsor



There will be one 20-minute intermission.

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

See Maestro Jack Everly's biography on page 25.



Born in British Columbia, Canada and now residing in New York City, **Bria Skonberg** has been a featured artist at hundreds of festivals and stages the world over, including New Orleans Jazz & Heritage, Kobe, Monterey, Breda, Newport, and Montreal

Jazz Festivals. Described as “one of the most versatile and imposing musicians of her generation” (*Wall Street Journal*), she has performed with Jon Batiste, Wycliffe Gordon, Stephane Wrembel, Steven Bernstein, U2, Sun Ra Arkestra, The American Pops and Vancouver Symphony Orchestras, The Blacksmiths “We Insist” Band, and once sang the *Star-Spangled Banner* at Madison Square Garden for a New York Rangers game.

The “shining hope of hot jazz” (*NY Times*) has been at the forefront of a revival of classic American music as both a performer and educator, programming concerts and workshops for students of all ages.

A three-time Juno Award Nominee, Bria’s debut LP on Sony Masterworks won for Best Jazz Vocal Album and made the Top 5 on Billboard jazz charts. Bria has recorded on over 25 albums and recently released her sixth studio solo album *Nothing Never Happens* consisting of mostly original compositions. Her music has garnered more than 13 million streams online and over 85,000 social media followers. A six-time Downbeat Rising Star, further accolades include the Jazz at Lincoln Center Swing Award, Best Vocal and Best Trumpet from *Hot House Jazz Magazine*, and Outstanding Jazz Artist at the Bistro Awards. She tours constantly bringing her own signature sounds of fiery trumpet playing, smoky vocals, and storytelling together with adventurous concoctions of classic and new.

John Manzari, Tap Dancer & Vocalist



John Manzari is an Ovation Award and Helen Hayes Award-nominated dancer, singer, actor, choreographer, and teacher. Stage credits include the Besie Award-winning production *Ayodele Casel: Chasing Magic*, *42nd Street* choreographed by Jared Grimes, *Maurice*

Hines: Tappin’ Thru Life featuring his mentor Maurice Hines, *The Wiz is 40: A Celebration in Dance and Music* directed and choreographed

by George Faison, and Duke Ellington’s *Sophisticated Ladies*. Television credits include the PBS special *The Kennedy Center 50th Anniversary Celebration Concert*, ABC’s *The View*, *Michael Feinstein at the Rainbow Room*, and *The Jerry Lewis Telethon*. Concerts include his one-man show John Manzari: The First Set, NYPopsUp, Ayodele & Friends at Little Island, Spoleto Festival with Caleb Teicher, Fall for Dance, Fall for Dance North (Canada), Amelia Island Dance Festival, Gold Coast Dance Festival, and Birdland Jazz Club, and Jacob’s Pillow with Luke Hickey. John can be seen in the documentary about his mentor *Maurice Hines: Bring Them Back* and the award-winning short film *Slip*.

The Princess Bride in Concert

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

Film Series Presented by Bank of America

Sunday, June 4, at 3 p.m.
 Hilbert Circle Theatre

Presented by:

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JACK EVERLY, *Conductor*

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THE PRINCESS BRIDE

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 ANDRE THE GIANT | Introducing ROBIN WRIGHT | Special Appearances by PETER FALK and BILLY CRYSTAL
 Edited by ROBERT LEIGHTON | Production Designed by NORMAN GARWOOD | Director of Photographer ADRIAN BIDDLE
 Music by MARK KNOPFLER | Executive Producer NORMAN LEAR | Screenplay by WILLIAM GOLDMAN
 Produced by ANDREW SCHEINMAN and ROB REINER | Directed by ROB REINER

PRODUCTION CREDITS

The Princess Bride in Concert is produced by Film Concerts Live!,
 a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson | Director of Operations: Rob Stogsdill
 Production Manager: Sophie Greaves | Production Assistant: Katherine Miron
 Worldwide Representation: IMG Artists, LLC | Technical Director: Mike Runice
 Music Composed by Mark Knopfler | "Storybook Love" written by Willy DeVille

Musical Score Adapted and Orchestrated for Live Performance by Mark Graham
 Music Preparation: Jo Ann Kane Music Service
 Film Preparation for Concert Performance: Epilogue Media
 Technical Consultant: Laura Gibson
 Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *The Princess Bride* has been specially adapted for live concert performance.

With special thanks to: Norman Lear, Mark Knopfler, Julie Dyer, David Nochimson, Paul Crockford, Sherry Elbe, James Harman,
 Peter Raleigh, Trevor Motycka, Bethany Brinton, Matt Voogt, Adam Michalak, Alex Levy, and Adam Witt.

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Today's program is a presentation of the complete film *The Princess Bride* with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the performance.

The Princess Bride © Princess Bride, Ltd. All Rights Reserved. Original musical score composed by Mark Knopfler © 1987 Straitjacket Songs Ltd. Used by Permission. All Rights Reserved. "Storybook Love" written by Willy DeVille © 1987 Jockamo Music. Used by Permission. All Rights Reserved.

See Maestro Jack Everly's biography on page 25.

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Prokofiev's *Romeo and Juliet*

Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Su-Han Yang, Assistant Conductor



DeHaan Classical Series • Program Fifteen

Friday, June 9, at 8 p.m.

Saturday, June 10, at 5:30 p.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | KIM MARTIN-COTTEN, *Director*

To view additional guest artist and cast information, please visit the ISO's website.

Sergei Prokofiev | 1891–1953

Music for this performance has been compiled by Jun Märkl and has been taken from:

Suite No. 1 from *Romeo and Juliet*, Op. 64a

Suite No. 2 from *Romeo and Juliet*, Op. 64b

Suite No. 3 from *Romeo and Juliet*, Op. 101

Romeo and Juliet

Morning Dance

Juliet as a Young Girl

Nurse

The Montagues and Capulets

Romeo at Juliet's Before Parting

Madrigal

Juliet

INTERMISSION—Twenty Minutes

Minuet

Friar Lawrence

Death of Tybalt

Masks

Balcony Scene

Death of Juliet

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There will be one 20-minute intermission.

Length of performance is approximately two hours.

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



Jun Märkl is a highly-respected interpreter of both symphonic and operatic Germanic repertoire, and also for his idiomatic explorations of the French impressionists.

His long-standing relationships at the state operas of Vienna, Berlin, Munich, and Semperoper Dresden have been complemented by his directorships of the Nationaltheater Mannheim (1994–2000), Orchestre National de Lyon (2005–11), MDR Symphony Orchestra Leipzig (2007–2012) and the Basque National Orchestra (2014–17).

He is holding positions with the Malaysia Philharmonic Orchestra as Music Director since 2021, the National Symphony Orchestra of Taiwan as Music Director from 2022, as Artistic Advisor of Indianapolis Symphony Orchestra, and as Principal Guest Conductor of Resident Orkest Den Haag and Oregon Symphony Orchestra.

He appeared with many of the world's leading orchestras, among others the Bavarian Radio Symphony, Munich, Hamburg, Oslo philharmonics, the Cleveland, Boston, Chicago, Philadelphia, Montreal, Melbourne, and Sydney orchestras, NHK Symphony Orchestra Tokyo, Tonhalle Orchester Zürich, and Orchestre de Paris.

Jun Märkl was a regular guest at the state operas of Vienna, Munich, Berlin, and Semperoper Dresden, and was permanent conductor of the Bavarian State Opera until 2006. He made his Royal Opera House Covent Garden debut with *Götterdämmerung* in 1996 and with *Il Trovatore* at the Metropolitan Opera in 1998. He conducted complete *Ring* cycles at the Deutsche Oper Berlin and at the New National Theatre in Tokyo from 2001

to 2004, and toured Japan with Semperoper Dresden and Wiener Staatsoper.

Jun Märkl has an extensive discography. Among the more than 50 CDs, he has recorded the complete Schumann symphonies with the NHK Symphony, Mendelssohn and Wagner with the MDR, Ravel, Messiaen, and a nine-CD recording of Debussy with Lyon, which led to being honored by the French Ministry of Culture in 2012 with the “Chevalier de l'Ordre des Arts et des Lettres.” Recently he recorded three CDs with works of Toshio Hosokawa and four CDs of rare works by Saint Sæns.

Born in Munich, Märkl's father was a distinguished concertmaster and his mother was a solo pianist. Jun Märkl studied at the Musikhochschule in Hannover, with Sergiu Celibidache in Munich, and with Gustav Meier in Michigan. In 1986, he won the conducting competition of the Deutsche Musikrat and a year later won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. He is also very dedicated to work with young musicians: he worked regularly as Principal Conductor at the Pacific Music Festival in Sapporo and the Aspen Music Festival in Colorado and he teaches as guest professor at the Kunitachi College of Music Tokyo.



Kim Martin-Cotten is a producer, director, actor, and educator.

She is currently the Associate Artistic Director at South Coast Rep as well as the Co-Director of the Pacific

Playwrights Festival. Prior to that, she has held the positions of Artistic Producer and Associate Director of New Works for Kansas City Repertory Theatre.

Kim is also the founding Artistic Producer of off-Broadway company Hang A Tale, devoted to developing new work and reimagining classics. Hang A Tale focused on collaboration with a core of New York artists including guest artists Marcia Stephanie Blake, Michael Shannon, Andre Holland, Michael Emerson, Lynn Cohen, and Peter Gerety, among others. Kim directed Hang A Tale's production of *The Little Prince* that was nominated for an Off-Broadway Alliance Award.

As an actor, she has performed in film and on stages in noteworthy theaters across the country. In New York she has been seen both on and off Broadway as well as in The New Wave Festival at BAM. Her recent work includes the Broadway productions of *The Little Foxes* and *Time and the Conways*. She also performed as Portia in *Merchant of Venice* opposite Al Pacino, and toured the country with the National Tour of the Tony award-winning production of *August Osage County*. Kim was nominated for a Drama Desk Award her performance as Josie in *Moon for the Misbegotten* at the Pearl Theatre.

Kim has taught acting, voice, and directing as a guest lecturer for a number of universities and conservatories including an extended position teaching Shakespeare Performance at the Yale School of Drama.

As a director, she most recently directed *The Moors*, an eight-person *Twelfth Night*, and a solo adaptation of *Othello*. Other directing projects include *The Dumbwaiter*, *Cabaret*, *Death of A Salesman*, *Proof*, *Orpheus Descending*, *Taming of the Shrew*, *Macbeth*, *A Midsummer Night's Dream*, and *King Lear* among others. Kim also served as Creative Project Assistant to Anna Deavere Smith on the development and production of *House Arrest; First Edition*.

Kim is originally from upstate New York where she grew up singing in the youth chorus of Tri-Cities Opera and studying dance with Bill T. Jones. It is there that she learned the love of telling stories through theatre, music, and dance to diverse audiences.



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DeHaan Classical Series Program Notes

By Dr. Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Suite No. 1 from *Romeo and Juliet*, Op. 64a
Suite No. 2 from *Romeo and Juliet*, Op. 64b
Suite No. 3 from *Romeo and Juliet*, Op. 101
Sergei Prokofiev

Born: April 23, 1891, Sontsovka, Ukraine

Died: March 5, 1953, Moscow, Russia

Year Composed: 1935

Length: c. 75 minutes

World Premiere: December 1938, Brno,
Czechoslovakia

Last ISO Performance: July 1984 with
conductor William Henry Curry (Suite
1). Suite 2: April 2006 with conductor
Mikhail Agrest. Suite 3: This is the
ISO's first performance of this work.

Instrumentation: 2 flutes, piccolo, 2
oboes, English horn, 2 clarinets, bass
clarinet, 2 bassoons, contrabassoon,
4 horns, 2 trumpets, cornet, 3 trom-
bones, tuba, timpani, percussion, harp,
piano, tenor sax, and strings.

AT A GLANCE

- In the original form, there was a Victory Day parade in the middle of the plot. A parade of showcase dances, appearing right after Juliet takes the potion, were also removed.
- It became clear to Prokofiev that returning to Russia was a mistake, but he remained there for the rest of his life.
- “This ballet was conceived in paradise,” Simon Morrison, a music professor at Princeton University and the author of *The People's Artist: Prokofiev's Soviet Years*, said in an interview. “Prokofiev was about to create this astonishing diversity of music from his own imagination.”

“Never was a story of more woe, than this of Prokofiev's music for *Romeo* . . .” —A toast to the composer from the ballerina Galina Ulanova after the premiere.

The seventh of Prokofiev's nine ballets is his setting of *Romeo and Juliet*, which has become a treasured classic. Early traumas stalking the ballet could have de-railed its ultimate popularity, not only in the dance format, but in the three orchestral suites as well. “In the latter part of 1934 there was talk of the Kirov Theatre of Leningrad staging a ballet of mine,” the composer recounted. “I was interested in a lyrical subject. Shakespeare's *Romeo and Juliet* was suggested. But the Kirov Theatre backed out, and I signed a contract with the Moscow Bolshoi Theatre instead. In the spring of 1935, I worked out a scenario, consulting with the choreographer on questions of ballet technique. The music was written over the summer, but the Bolshoi theatre declared it impossible to dance to and the contract was broken.” The dance company complained that the ballet was too short,

that they could not hear the music that was “too soft” and that the rhythms were unpredictable. A later version, completed in 1938 and produced by the Kirov ballet in 1940, also resulted in complaints. At that time, Prokofiev declared, “Take it or leave it. You want drums, not music!” Persuaded then to sit on the stage and listen, Prokofiev did acknowledge that the soft parts were hard to hear, and he relented a bit. “Very well, I shall rewrite the music here and there and add something,” he promised. By 1946 the music was re-written, and the ballet performed with the Bolshoi on December 22, 1946, to great acclaim, and was considered to be “one of the finest productions ever presented at the Bolshoi.”

Besides early complaints about the music, Prokofiev’s first version of the story also came in for trouble, because the composer toyed with the bard’s plot and supplied a happy ending. “The reason for taking such barbarous liberty with Shakespeare’s play was purely choreographic,” he explained. “Live people can dance, but the dying can hardly be expected to dance in bed . . .” The ensuing uproar was furious, and ultimately Prokofiev re-wrote the story to conform to the Shakespeare play.

Prokofiev describes the circumstances, the characters, and the emotions with his own musical style. In the *Chicago Tribune* in 1937, the composer said, “[My] *Romeo and Juliet* features a new melodic line that would have immediate appeal yet sound like nothing written before.” In his own way, Prokofiev succeeded in telling one of the greatest love stories of all time. And he succeeded in communicating the tragedy therein.

The Shakespeare play begins:

Two households, both alike in dignity / In fair Verona, where we lay our scene / From ancient grudge break to new mutiny / Where civil

blood makes civil hands unclean. / From forth the fatal loins of these two foes / A pair of star-cross’d lovers take their life; / Whose misadventured piteous overthrows / Do with their death bury their parents’ strife.

Selections on this concert derive from three *Romeo and Juliet* orchestral suites: Opus 64bis, Opus 64ter, and Opus 101. In order of presentation, these are:

Masks, Op. 64a (Suite 1)

At this point, we return to the Capulet’s ball in which the Montagues crash the event. Romeo, his cousin Benvolio, and his best friend, Mercutio, lead the intrusion. A typical Prokofiev “wrong note” melody opens with a strutting march. Note the tambourine coloration. The music is suspenseful as the group slinks into the party. Romeo is wearing a clown mask, which Tybalt (Lady Capulet’s nephew) considers a mockery of the occasion. He states:

“What dares the slave / Come hither, cover’d with an antic face / To flear and scorn at our solemnity?”

Death of Tybalt, Op. 64a (Suite 1)

Act III opens with fighting between Capulet and Montague servants, and the hot-headed Tybalt enters into the mix. This ferocious setting generates perpetual motion music, depicting the opening turmoil, and then focuses on a terrible duel between Tybalt and Romeo. In his fury, Tybalt has already killed Mercutio, whose famous final words were, “A plague o both your houses.” After Romeo kills Tybalt, to even the score, he exclaims “O I am fortune’s fool.”

Montagues and Capulets, Op. 64b (Suite 2)

The opening comes from the ballet’s beginning scene and takes place at a ball, hosted by the Capulets. Juliet is presented to Paris,

whom her parents have selected to be her husband. The ball is a masquerade attended by Verona's high society.

"These happy masks that kiss fair ladies' brows / Being black put us in mind they hide the fair . . ."

In spite of the happy masks, there is seething hatred boiling between the two families that has spread into the citizenry. There is evil afoot, despite the revelry. The host announces:

"Welcome gentlemen. Ladies that have their toes / Unplagued with corns will have a bout with you!"

Four brusk chords open the music, followed by lilting dance music in 6/8 meter, marked *allegro giocoso*. The mood remains consistently light, energetic, and carefree. A snappy ending concludes this section.

The Young Girl Juliet, Op. 64b (Suite 2)

Herein, we continue for a moment the speed of the previous two selections. Skipping violins dance quickly in the forefront. A middle section waxes lyrical before the zippy teenage enthusiasm resumes. Alternating sections move quickly before the reflection in the mirror transforms the mood into wistful and rather solemn, describing an intimate discovery of herself.

The fourteen-year-old Juliet is having fun, teasing her nursemaid as they prepare for the Capulet ball. At the close, she glances in a mirror and sees her reflection as a young woman.

Juliet's Funeral, Op. 64b (Suite 2)

Romeo is at Juliet's tomb as the mourners carry in her body. She is, however, only drugged, not dead. To join her in heaven, he takes a poison that kills him before she awakens.

Morning Dance, Op. 101 (Suite 3)

Marked *allegro*, peppy, fast music opens this section. There are entertaining contrasts in dynamics, but the joyous mood prevails. Note the effective horn coloration.

Morning Serenade, Op. 101 (Suite 3)

A delicate, crisp opening tiptoes quickly onto the scene. Note the very difficult violin solo, followed by the brass as the sun appears. These two segments alternate within consistently quiet dynamics ending on a high plucked note.

Juliet, Op. 101 (Suite 3)

Slowly moving, darkly shaded, this death of Juliet is one of the most wrenching depictions of her death. From time to time, the orchestra roars in its angst and sadness as Prokofiev unleashes the intensity of the tragedy. Consistent with the event, the coloration is heavy, dense, and flooded with anger and despair. Dynamics soar and subside as the horror of what has happened is realized: emotions sway back and forth in hapless meandering. The final chord is resigned, tender, and in its smallness, communicates the futility of the silly dispute that grew to such sickening dimensions.

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June
16–17

Mendelssohn's *A Midsummer Night's Dream*

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

DeHaan Classical Series • Program Sixteen

Friday, June 16, at 8 p.m.

Saturday, June 17, at 5:30 p.m.

Hilbert Circle Theatre



JUN MÄRKEL, *Conductor* | KIM MARTIN-COTTEN, *Director* | SIRENA HUANG, *Violin*
INDIANAPOLIS SYMPHONIC CHOIR WOMEN'S CHORUS

To view additional guest artist and cast information, please visit the ISO's website.

Felix Mendelssohn | 1809–1847

Concerto in D Minor for Violin and String Orchestra

Allegro

Andante

Allegro

Sirena Huang, *Violin*

INTERMISSION—Twenty Minutes

Felix Mendelssohn | 1809–1847

Incidental Music to *A Midsummer Night's Dream*, Op. 21 & 61

Overture

I. Scherzo (after Act I)

II. Act II, Scene 1: "Over hill, over dale"
March of the Fairies

III. Act II, Scene 2: Song with Chorus
*"You spotted snakes, with
double tongue"*

IV. Act II, Scene 2: "What thou seest,
when thou dost wake"

V. Intermezzo (after Act II)

VI. Act III, Scene 1: "What hempen
homespuns have we swaggering here"

VII. Nocturne (end of Act III)

VIII. Act IV, Scene 1: "But first I will release the
Fairy Queen"

IX. Wedding March (after Act IV)

X. Act V, Scene 1: Dialogue and Funeral March

XI. A Dance of Clowns

XII. Reprise of Wedding March (exit of lovers)

XIII. Finale: "Through this house give
glimmering light"

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*The June 16 performance is endowed by Roche Diagnostics. The June 17 performance is endowed
in memory of Elmer Andrew and Marguerite Maass Steffen by E. Andrew Steffen.*

There will be one 20-minute intermission. Length of performance is approximately one hour and forty minutes. Recording or photographing any part of this performance is strictly prohibited.
See Maestro Jun Märkl's biography on page 53 and Kim Martin-Cotten's biography on page 54.



Praised by the *Baltimore Sun* for her “impeccable technique... deeply expressive phrasing... and poetic weight,”

Sirena Huang is one of her generation’s most celebrated violinists. She brings

not only technical brilliance and powerful artistry to the stage, but also a profound sense of connection to her audience.

Sirena has been the recipient of numerous accolades and awards. She is the 2022 Gold Medalist of the 11th Quadrennial International Violin Competition of Indianapolis, and was also awarded eight of the eleven special prizes. In 2017, she was awarded First Prize at the Elmar Oliveira International Violin Competition and later that year, she was the winner of the New York Concert Artist Worldwide Debut Audition. In 2009, she won First Prize Gold Medalist of the 6th International Tchaikovsky Competition for Young Musicians. She won First Prize and the Audience Award at the Cooper International Competition in 2011. That same year, she was also named the first Artist-in-Residence of the Hartford Symphony Orchestra. In 2013, she was awarded the Hanloser Prize for Violin at the Verbier Music Festival in Switzerland. She is also a top prize winner at the Singapore International Violin Competition as well as the Shanghai Isaac Stern International Violin Competition.

Sirena made her solo debut with the National Taiwan Symphony Orchestra in 2004 at the age of nine and has performed in twenty countries across three continents. She has been a soloist with numerous prestigious ensembles, including the New York Philharmonic, Cleveland Orchestra, Baltimore, Shanghai, Russian, and Singapore symphony orchestras, and the Sta-

atskapelle Weimar in Germany. She has performed in leading venues including Berliner Philharmonie, Carnegie Hall, Lincoln Center, The Kennedy Center, the Kravis Center, Esplanade-Theatres on the Bay, Shanghai Concert Hall, and the Taiwan National Concert Hall. She has appeared as a guest artist at the Verbier Music Festival, Marlboro Music Festival, Ravinia Music Festival, Aspen Music Festival, Newport Music Festival, Music in the Mountains Festival, Eastern Music Festival, Sarasota Arts Series, “The Great Music for a Great City” series in New York City, and many others.

Motivated by a deep wish to inspire peace and harmony with her music, Sirena has performed before world leaders, thinkers and humanitarians. She has appeared at the World Peace Conference held in Petra and at the Opening Ceremony of the “Forum 2000 World Conference” in Prague.

In addition to her TED Talk in 2006, Sirena has been featured on numerous radio and television broadcasts, including WQXR’s *McGraw-Hill Young Artists Showcase*, and NPR’s *From the Top* as well as interviews with WNPR, CNBC, WTNH, WTIC, WB20, and Beethoven Radio.

Sirena performs on a Guarneri del Gesù violin, Cremona 1739 “Kortschak,” which is on loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.

The **Indianapolis Symphonic Choir** is proud to be one of the nation's most established and dynamic musical institutions, and 2022–23 marks its 86th season. Among the most active symphonic choruses in the United States, this organization reaches over 25,000 people each season through more than 25 performances and education/community engagement programs. The approximately 200 volunteer singers demonstrate the Choir's commitment to musical excellence through their talent and dedication during each 11-month season. The Symphonic Choir is led by a professional staff and governed by a volunteer Board of Directors.

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

Eric Stark, Indianapolis Symphonic Choir Artistic Director



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

performance, scholarship, education, and collaborative leadership.

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

the most thrilling episodes in the chorus-orchestra literature, and Stark managed it with aplomb." Referencing a performance with the Washington Chorus in 2007, the *Washington Post* proclaimed, "Eric Stark had the chorus singing crisply and brightly . . . its rich, close harmonies shimmering."

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

In addition to his duties as Artistic Director of the Indianapolis Symphonic Choir, Stark is Director of Choral Activities at Butler University. Recently named as a Fulbright Scholar, Stark was invited to teach, conduct, and study in residence during the first half of 2020 at the Federal University of Rio Grande do Sul (URGS) in Porto Alegre, Brazil.

Soprano 1

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

Soprano 2

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

Alto 1

Hannah Arnold
Deana Beecher*
Marie S. Butz*

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

Alto 2

Kevy Bailey
Reba Baker
Janice Bilby*
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Mendelssohn's *A Midsummer Night's Dream*



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By Dr. Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Concerto in E Minor for Violin and Orchestra, Op. 64 Felix Mendelssohn

Born: February 3, 1809, Hamburg,
Germany

Died: November 4, 1847, Leipzig, Germany

Year Composed: 1844

Length: c. 26 minutes

World Premiere: March 1845, Leipzig,
Germany

Last ISO Performance: September 2019
with conductor Krzysztof Urbanski and
soloist Julian Rachlin

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

On February 3, 1809, Lea Mendelssohn gave birth to her first son, Felix, in the Mendelssohn home in Hamburg, Germany. The following year, on June 19, 1810, Ferdinand David was born in that same home. It was a remarkable coincidence for two men, whose lives would be marked by years of friendship, distinguished careers in music, and collaboration on one of the most important and beautiful violin concerti in the repertoire. Joseph Joachim wrote, “The Germans have four violin concertos. The greatest, most uncompromising is Beethoven’s. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart’s jewel, is Mendelssohn’s.”

Not only is Opus 64 a prominent and popular concerto, but also the first in “the distinguished series of violin concertos written by pianist-composers with the assistance of eminent violinists” (Douglas Meyer). David and Mendelssohn met at age fifteen and their friendship flourished in 1835, when, shortly after his appointment as Music Director of the Leipzig Gewandhaus Orchestra, Mendelssohn secured the concertmaster’s post for David. Three years later, in July 1838, Mendelssohn wrote to him saying, “It is nice of you to press me for a violin concerto! I have the liveliest desire to write one for you and, if I have a few propitious days, I’ll bring you something . . . I would like to compose a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace.”

AT A GLANCE

- This was Mendelssohn’s last large orchestral work.
- It is one of the most popular and frequently performed violin concertos.
- The concerto was innovative for its time and included many new features.

The creation

By 1839 Mendelssohn was frustrated and reported that “this task is not an easy one. You ask that it should be brilliant, and how can anyone like me do this? The whole of the first solo is to be for the E string.” With David’s help, the concerto was eventually completed in 1844. David was responsible both for the cadenza and for giving frequent

advice regarding technical matters through the compositional process. Changes occurred up until the premiere on March 13, 1845. Only three months before, Mendelssohn had doubts and told his dedicatee, “Do not laugh at me too much. I feel ashamed in any case, but I cannot help it. I am just groping around.” Sadly, Mendelssohn was too ill to attend the successful premiere in which Opus 64 was conducted by Niels W. Gade with David as the soloist. The composer would be dead in a year and a half. During that timespan, he continued to revise this last orchestral work.

The outcome was a serious, exquisite, elegant essay in the romantic concerto genre. Louis Biancolli assessed that, “In classical poise, melodic suavity, and refined romantic feeling, it is an epitome of Mendelssohn’s style.... Finesse, cultivated taste and an unerring sense of the appropriate were among his chief attributes.” Perhaps David anticipated this when he said to the composer, “This is going to be something great! There is plenty of music for violin and orchestra, but there has only been one big, truly great concerto (Beethoven) and now there will be two!” “I am not competing with Beethoven,” Mendelssohn replied. The concerto certainly bore no resemblance to Beethoven’s concerto. It was of its own time, speaking in a different musical language and scale, and most of all, it was not revolutionary.

In the music

Opus 64 is written in three movements that are played without pause. In this work, he constructs bridges between the movements, thus facilitating the continuity.

Opus 64 discards the usual orchestral introductory exposition, beginning instead with two measures of orchestral “accompaniment” style, thereby creating a sense of expectation. The violin soloist obliges quickly with a soaring, restless melody, intensifying as it rises. Completing

its statement, the soloist cascades down three octaves and remains in the background, as the second theme murmurs from flutes and clarinets. Almost immediately, the violin joins, and Mendelssohn provides us with small wind quartet. In this section, the composer moves a written cadenza from its traditional place at the end of the first movement to a new location at the end of the development. The recapitulation enters from the orchestra with the soloist continuing an arpeggiated figure derived from the cadenza. The soloist is clearly collaborating at this point with the orchestra rather than seizing the stage, revealing one of the concerto’s features of interlocking partnership between the two forces. A solo bassoon, holding one note from a cadential chord, bridges this movement into the second.

The middle section, an *Andante* in C major, offers a tender theme sung by the soloist as its main subject. A middle section spins a minor tune over bustling 32nd notes, providing significant contrast to the opening calmness. The third section recalls the opening theme, refreshed by new accompaniment. Fourteen bars of transitional material bridge to the concluding section.

A tiny introduction and brass fanfare opens the brilliant finale. The soloist answers with lightly scampering arpeggios leading into a bright main theme from the soloist, dancing over fairy-like accompaniment from the orchestra. Echoes of *A Midsummer Night’s Dream* are everywhere. Changing this delicate mood, the orchestra asserts a strong second theme, which steadily loses its initial weight, gains flexibility, and finally runs off in a playful mood. The soloist provides a lyrical theme in the development section, leading to continued collaboration with the orchestra, followed by a dazzling conclusion.

Mendelssohn's *A Midsummer Night's Dream*

Incidental Music to *A Midsummer Night's Dream*, Op. 21 & 61 Felix Mendelssohn

Born: February 3, 1809, Hamburg, Germany
Died: November 4, 1847, Leipzig, Germany
Year Composed: 1842
Length: c. 59 minutes
World Premiere: October 1843
Last ISO Performance: April 1969 with
conductor Thomas Briccetti
Instrumentation: 2 flutes, 2 oboes, 2
clarinets, 2 bassoons, 2 horns, 3 trumpets,
3 trombones, ophicleide, timpani,
percussion, and strings

AT A GLANCE:

- Mendelssohn wrote the Overture to *A Midsummer Night's Dream* when he was only 17 years old.
- The intermezzo between Acts IV and V is the famous *Wedding March*. Princess Victoria used it for her wedding in 1858 and it became part of many traditions after that.

Sixteen years after Mendelssohn wrote his Overture to *A Midsummer Night's Dream*, he turned again to the topic, writing twelve additional pieces known as Opus 61. As in this concert, the two are often combined in performance. King Frederick William IV of Prussia commissioned this incidental music for the opening of a new theater in Potsdam. (At this time Mendelssohn was the music director of the King's Academy of the Arts and the Leipzig Gewandhaus Orchestra.)

After the enormous success of Opus 21 (the Overture) Jonathan Kramer has noted, "He was able with no effort to re-enter the musical counterpart of Shakespeare's fairyland, which he created seventeen years later." The Overture had been written as a concert overture, not associated with the play: although he had read a translation of the play in 1826. In contrast, Opus 61 is closely allied with the drama. It was dedicated to his friend Heinrich Conrad Schleinitz.

Act I was played without music. Act V contains the most music in the set.

- Scherzo*: delicate and energetic (occurs between the first and second acts of the play): light scoring
- "Over hill, over dale" and *March of the Fairies*. Includes themes from the scherzo.
- "You spotted snakes, with double tongue." Solo voice and chorus
- "What thou seest, when thou dost wake"
- Intermezzo*
- "What hempen homespuns have we swaggering here?"
- Nocturne*. Just before the third act (one of the most famous parts of Opus 61). Features a romantic horn with a marking of *con moto tranquillo*, often used for principal horn orchestra auditions.
- "But first I will release the Fairy Queen."
- Wedding March*: the most famous piece of the set (often used with the Wagner wedding music). These two are often joined for wedding ceremonies.
- Dialogue and Funeral March*
- A Dance of Clowns*
- Reprise of Wedding March*
- Finale*. "Through this house give glimmering light."



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The Lynn Society

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

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



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The Indianapolis Symphonic Choir is always looking for singers to join in the music-making. If you already have experience singing and wish to join this premier choral organization, we want to hear from you! Each season is full of monumental performances and special events—something for everyone. We are currently accepting audition requests for the 2023–2024 season. Our next round of auditions is scheduled for Tuesday, August 15. The audition consists of a solo work of your choice (accompanist provided), a predetermined vocal excerpt, and a sight-reading piece that is provided at the audition. For more information, please visit indychoir.org/auditions.



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The Indianapolis Youth Orchestra has been providing excellence in music education and performance for young people in central Indiana since 1982. Join us for our season finale concert May 14, 2023, at 5 p.m. at Hilbert Circle Theatre. Tickets are available through the ISO box office. Auditions for the 2023–2024 season will begin April 30, 2023. Details for submitting applications and audition video recordings are available on our website at www.indianapolisyouthorchestra.org.



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The Indianapolis Children's Choir's Imagine Summer Music Camp for children in 1st–8th grade is a week-long musical experience where campers will Imagine the possibilities music can bring to their lives. Camp offers the highest-quality choral music experience and fun activities like part-singing, instrument time, and movement classes. Choose from the first camp session, June 5–9, or the second session, July 10–14. Learn more and register your singer at icchoir.org/camp.



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Don't miss *Scheherazade*, June 1–4, David Hochoy's final performance as Artistic Director. This imaginative masterpiece is the first full length production he created for Dance Kaleidoscope in 1992. Visit dancekal.org for tickets.



Why I Give: Mary Kraft



Have you always lived in Indiana?

No, I was born in Ohio and brought up in Michigan. During my Christmas break from Western Michigan College in 1951, my parents dragged me by my heels across the Indiana state line. I did not have a vote. I transferred to Hanover College, which was a happy time, and have lived in Indiana ever since, except for two years in Cleveland, Ohio.

Did you ever play an instrument?

I played piano from 6 to 18, loved it! I also played the ukulele my last year of college; it was very fun!

Do you remember when you first heard classical music?

No, but my parents always loved it. We listened to the New York Opera every Saturday.

What has been your favorite musical experience with the ISO? The experience of being carried away by the music! I also remember a concert in 1952 with Oscar Levant playing piano and he stopped playing when a latecomer arrived. He waited until she was seated and then started the piece over! I also was able to meet the pianist Arthur Rubinstein on one of his visits to the ISO.

How is your life better with music?

Listening to the music can change my mood and help me escape from the often turbulent outer world. It often feels like finding a new companion, and it can elicit real emotion (which is why I always bring a handkerchief). It opens doors to scenes we've never thought of before.

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

I would tell them that it is the best expenditure that they could make!

Why is an orchestra important to a community?

It is part of the glue that holds the community together and makes it stronger.

What types of music do you enjoy besides classical?

I enjoy cool jazz, folk, and some international music.

Why do you give to the ISO?

Our orchestra, as any art, is integral to our community and our culture. Our orchestra draws us together and spellbinds us with magic and majesty. I, at least, am about walking on air (with my cane!) every time I exit those doors. I feel taller, happier, and most of all, thankful. The musicians there on the stage are laying their emotions, talents, and minds before us, as is the conductor, the staff, and everyone else who helps create these incredible experiences.

Administration and Staff of the ISO

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James M. Johnson, *Chief Executive Officer*
Lee Ann Hall, *Executive Assistant to the CEO*

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Kalyn Smith, *Director of Event Operations*
Alissa Britigan, *Event Manager*
Alyssa Brooks, *Manager of Special Events & Rentals*
Rodney Gray, *Food & Beverage Manager*
Roberto Tapia, *Day Porter*

Artistic Administration

Edward Parsons, *Vice President of Artistic Operations*
Philomena Duffy, *Director of Orchestra Personnel*
Milner Fuller, *Manager of Classical Programming*
Ty A. Johnson, *Senior Director, Pops Programming and Presentations*
Brandy Rodgers, *Senior Manager of Pops, Yuletide Celebration & Symphonic Pops Consortium*
Matthew Creek, *Pops and Presentations Coordinator*
Bennett Crantford, *Assistant Orchestra Personnel Manager*

Development

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Chrissi Laut, *Executive Administrative Assistant*
Rose Branson, *Director of Annual Giving & Donor Communications*
Maggie Leemhuis, *Director of Corporate and Foundation Giving*
Kelli Dawson, *Associate Director of Corporate and Foundation Giving*
Kellie Kierce, *Assistant Director of Individual Giving*
Liz Marvin, *Assistant Director of Individual Giving*
Tim Stephenson, *Assistant Director of Individual Giving*
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Lakin Schoen, *Customer Care Representative*
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Krystle Ford, *Director of Metropolitan Youth Orchestra*
Tamara Yates-Sanders, *Administrative Assistant, Metropolitan Youth Orchestra*
Stevie Cox, *Education Programs and Communications Manager*

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Adam White, *Controller*
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. One of our Customer Care Representatives will return your email as soon as possible.

Coat Checks and Restrooms

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

Ushers

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

Emergency

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

Beyond the Concert

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

Parking

Express Park Garage is open on the west side of Pennsylvania Street between Market and Washington Streets. The garage is owned and operated by Denison Parking. A canopy connects the garage to the Hilbert Circle Theatre lobby, giving you a close and convenient parking option.

Other parking options include:

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

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

We welcome your comments at iso@IndianapolisSymphony.org!

2022–23 Season Sponsors

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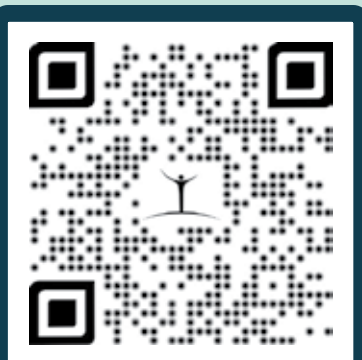


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