



Lidiya Yankovskaya,  
Conductor



# INDIANAPOLIS SYMPHONY ORCHESTRA

2023/2024  
**VOL 1**  
SEPT–NOV 2023

Heather Headley with the ISO

Beethoven, Prokofiev  
& Time for Three

Kevin Lin Performs Saint-Saëns

Cirque: World of Dance

Disney in Concert:  
*The Sound of Magic*

Brahms & the American Spirit

Tchaikovsky's "Pathétique"

An Evening with Liz Callaway

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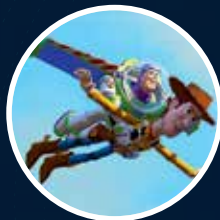
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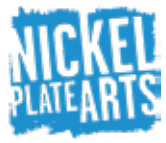
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# Musicians of the ISO

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*  
Michelle Black  
Sophia Cho  
Clement Luu  
Joseph Ohkubo\*\*  
Marisa Votapek  
Hán Xiè

## Second Violin

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

## Viola

Yu Jin, *Principal, The Schlegel Chair*  
Amy Kniffen, *Acting Associate Principal*  
Zachary Collins, *Acting Assistant Principal*  
Caleb Cox  
Yang Guo  
Li Li  
Emily Owsinski\*\*  
Ursula Steele  
Lynn Sue-A-Quan\*\*

## Cello

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

## Contrabass

Ju-Fang Liu, *Principal*  
Robert Goodlett II, *Assistant Principal*

Mitchell Ballester  
L. Bennett Crantford  
Sharif Ibrahim  
Brian Smith  
Bert Witzel

## Flute

Alistair Howlett, *Acting Principal*  
Dianne Seo\*\*  
Rebecca Price Arrensen, *Assistant Principal*

## Piccolo

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

## Oboe

Jennifer Christen, *Principal, The Frank C. Springer Jr. Chair*  
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

James Vaughan\*\*, *Acting Principal Trumpet*  
Daniel Lewis  
Allen Miller,\*\* *Acting Assistant Principal*  
Conrad Jones+

## Trombone

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*  
Pedro Fernández  
Craig A. Hetrick

## Harp

Wendy Muston\*\*  
*The Walter Myers Jr. Chair*

## Keyboard

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Laura Cones, *Assistant Principal Librarian*  
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## Personnel

Philomena Duffy, *Director of Orchestra Personnel*  
L. Bennett Crantford, *Assistant Orchestra Personnel Manager*

## Stage

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

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

\*\*Temporary Contract.

+Leave of Absence

# Music in My Life: Mitchell Ballester, Contrabass

---



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

My father and sister have been integral to my success as a musician. I could not have gotten where I am today without their ongoing encouragement and support. I'm the only musician in my family, but they are certainly able to sing along with the pieces I worked on over and over for years. My sister has been a great resource when it comes to teaching music lessons, as she is working towards a degree in education.

## **When did you start playing the bass?**

In fifth grade, I made the switch from violin to the double bass.

My first bass teacher introduced me to all styles, from classical to jazz and rock. After getting the basics down, I participated in some jazz groups alongside youth orchestras for a few years. Then after attending a high school summer music program—the Boston University Tanglewood Institute—I narrowed my focus to my main musical passion, classical music.

## **What do you enjoy about being part of the ISO?**

I love the community of people in the organization. Starting here in January, I felt welcomed by everyone, and I immediately felt like I was a part of the ISO rather than just the new recruit. The 23-24 season has so many great hits in it, and I think the Strauss concerts in January will be a personal favorite. Strauss' composition has some of the most difficult, yet beautiful, bass parts in the orchestral repertoire.

## **What do you enjoy doing when you are not performing?**

When I moved to Indianapolis in January, my friends introduced me to indoor rock climbing. I've found it to be a rewarding sport and I've gone all-in on it. I've found that the physical aspect of climbing has improved my performance, and the mental aspect of working on various techniques has changed my approach to practicing the bass. I also love going out to restaurants, going on walks, and playing games with friends.

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

Everyone's path is going to be slightly different, but there are certainly things that will help you grow and improve. The most crucial element is to practice! This includes ear training, studying, singing, and enjoying music. Going to a concert and mindfully listening is still a form of practice. The second element is to find good mentors. I was very fortunate to have great teachers and colleagues during my studies. Apply to summer music programs, youth orchestras, competitions, colleges, etc. Even just sending someone an email asking for advice can develop a connection and provide you with knowledge. While it is easier said than done, my opinion is that a rejection letter is better than nothing at all. While some of these applications are daunting, you won't know the results unless you try.

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

A really valuable feature of the ISO is the Metropolitan Youth Orchestra. I started teaching for the program in February and have found it to be an amazing resource. The program is focused on creating a supportive environment for students through music and by teaching valuable life skills and forming a community. Parents are also given the opportunity to engage by learning an instrument alongside their kids. The students I teach in this program have been a joy to work with. Indianapolis is lucky to have a strong youth orchestra and I would highly recommend it.

# Musicians Around Town

On June 21, several ISO musicians participated in Make Music Day presented by Eskenazi Health by playing a free lunchtime concert at Lugar Plaza. This is the first year Make Music Day was recognized in Indianapolis as a city-wide event.

On June 24, ISO Musicians partnered with the Pike Township Residents Association to paint barriers along the Eagle Creek Greenway. “The Musicians of the ISO strive to make Indianapolis a brighter and more vibrant community not only through performance, but also through projects with local organizations. We are happy to partner with the Pike Township Residents Association on this project,” said Bert Witzel, Orchestra Committee Chair.

Violist Amy Kniffen, founder of The Sassy Violist, gave a 30-minute solo viola presentation on August 28 to members of the ISOA about the story of Togo, a sled dog who was a hero in 1925 in Alaska.

On September 10 in Lafayette, Ind., the Castleton Quartet performed the world premiere of A. Paul Johnson’s String Quartet #5. Members of the quartet include Sophia Cho, violin; Melissa Deal, violin; Amy Kniffen, viola; and Stephen Hawkey, cello.

Principal Tuba Tony Kniffen will be performing the National Anthem during the IMSA SportsCar weekend at the Indianapolis Motor Speedway on September 16–17.

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**JACK EVERLY**

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Wednesday, May 29 | 7:30 PM | The Cabaret

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor



**Printing Partners *Pops Series* • Program One**

Friday, September 15, at 8 p.m.

Saturday, September 16, at 8 p.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | HEATHER HEADLEY, *Vocalist* | ISO POPS CHORUS  
RON COLVARD, *Music Director & Pianist*

Selections to be announced from stage

**Premier Sponsor**



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There will be one 20-minute intermission.

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



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

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

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

Everly recently extended his contract with the Indianapolis Symphony Orchestra through 2026, when he will assume the role of Principal Pops Conductor Emeritus. He will continue to be the music director of the AES Indiana *Yuletide Celebration*, the nation's largest symphonic holiday production. 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. In 2023, he received the Sagamore of the Wabash award, the highest honor a Hoosier can receive, presented by Governor Eric Holcomb.

Everly 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.





**Heather Headley** was born and raised on the Caribbean island of Trinidad. Her family moved to the U.S. in the early 90s, where Heather's love for the arts continued. In 1997 Heather won the role of Nala in the original

Broadway cast of the Elton John and Tim Rice's hit Tony Award-winning musical *The Lion King*. While still in *The Lion King*, Heather was asked to audition for the title role in the writing duo's next Broadway venture together, *Aida*. Her portrayal of the Nubian princess, Aida, won her the Tony Award for Best Actress in a Musical and the Drama Desk Award for Outstanding Actress in a Musical. That year she was listed as one of *People* magazine's 50 Most Beautiful People and *Essence* magazine's 30 Women To Watch.

Heather continued her musical success on the pop charts with her 2002 debut album *This Is Who I Am* and earned numerous accolades including Grammy Award nominations for Best New Artist and Best Female R&B Vocal Performance. Heather returned in January 2006 with *In My Mind*, her long-awaited second solo album. In 2009 Heather released *Audience of One*, for which she won the Grammy Award for the Best Contemporary R&B Gospel Album, and in 2012 she released *Only One In The World*.

In 2012 Heather made a triumphant return to the stage, starring in *The Bodyguard* in London's West End, and in 2016 she made her return to Broadway, starring in the Tony Award-winning production of *The Color Purple* as Shug Avery. In 2018 Heather had a recurring role on *Chicago Med* playing the formidable Gwen Garrett. Heather can currently be seen as a series regular in *Sweet Magnolias* on Netflix. Most recently, she appeared as The Witch in the City Center production of *Into the Woods*.

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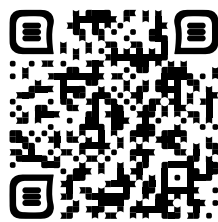
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**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

† *Coffee Classical Series • Program One*

Thursday, September 28, at 11 a.m.

Hilbert Circle Theatre

---

KEVIN JOHN EDUSEI, *Conductor* | TIME FOR THREE: Ranaan Meyer, *Double Bass*;  
Nick Kendall, *Violin*; Charles Yang, *Violin*

Kevin Puts | b. 1972

*Contact*

*The Call*

*Codes (Scherzo)*

*Contact*

*Convivium*

**Time for Three:** Ranaan Meyer, *Double Bass*; Nick Kendall, *Violin*; Charles Yang, *Violin*

Sergei Prokofiev | 1891–1953

Symphony No. 5 in B-flat Major, Op. 100

*Andante*

*Allegro marcato*

*Adagio*

*Allegro giocoso*

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

There is no intermission.

---

Length of performance is approximately one hour.

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**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

## IU Health Plans *Classical Series* • Program One

Friday, September 29, at 8 p.m.

Saturday, September 30, at 5:30 p.m.

Hilbert Circle Theatre



Health Plans

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KEVIN JOHN EDUSEI, *Conductor* | TIME FOR THREE: Ranaan Meyer, *Double Bass*;  
Nick Kendall, *Violin*; Charles Yang, *Violin*

### Ludwig van Beethoven | 1770–1827

Overture to *Egmont*, Op. 84

### Kevin Puts | b. 1972

*Contact*

*The Call*

*Codes (Scherzo)*

*Contact*

*Convivium*

**Time for Three:** Ranaan Meyer, *Double Bass*; Nick Kendall, *Violin*; Charles Yang, *Violin*

INTERMISSION—Twenty Minutes

### Sergei Prokofiev | 1891–1953

Symphony No. 5 in B-flat Major, Op. 100

*Andante*

*Allegro marcato*

*Adagio*

*Allegro giocoso*

Associate Sponsor

**aes** Indiana

*This performance is endowed by the Florence Goodrich Dunn Fund.*

---

There will be one 20-minute intermission.

Length of performance is approximately one hour and fifty minutes.

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



German conductor **Kevin John Edusei** is sought-after the world over. He is praised repeatedly for the drama and tension that he brings to his music-making, for his attention to detail, sense

of architecture, and the fluidity, warmth, and insight that he brings to his performances. He is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers, and conducting an eclectic range of repertoire.

Edusei's 2022–2023 season included debuts with the Munich Philharmonic, London Philharmonic, BBC Symphony, The Hallé, Utah Symphony, Cincinnati Symphony, and National Symphony orchestras among others; return engagements included the London Symphony Orchestra, marking Edusei's Barbican Centre debut, the City of Birmingham Symphony, and Baltimore Symphony orchestras.

In recent seasons he has conducted many of the major orchestras across the United Kingdom, The Netherlands, Germany, and the United States, and in 2022 appeared with the Chineke! Orchestra on a summer festivals tour which included Snape Maltings, Hamburg, Helsinki, the closing concert of the Lucerne Festival, and a televised performance of Beethoven IX at the BBC Proms. Edusei is the former Chief Conductor of the Munich Symphony Orchestra and is now the Principal Guest Conductor of the Fort Worth Symphony Orchestra.

In autumn 2022, Edusei made his debut with the Royal Opera House conducting *La bohème* and he will return in 2023–2024. Previously he has conducted at the English National Opera, Semperoper Dresden, Hamburg State Opera, Volksoper Wien, and Komische Oper Berlin. During his time as Chief Conductor of Bern Opera House, he led many new productions including *Peter Grimes*, *Salome*, *Bluebeard's Castle*, *Tannhäuser*, *Tristan und Isolde*, *Kátya Kábanová*, and an acclaimed cycle of the Mozart *Da-Ponte* operas.



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The groundbreaking, category-shattering trio **Time for Three** (Tf3) transcends traditional classification, forming a blend all its own with elements of classical, country western, Romani music, and jazz idioms. The members—**Nicolas (Nick) Kendall**, violin; **Charles Yang**, violin; and **Ranaan Meyer**, double bass—carry a passion for improvisation, composition, and arrangements, all prime elements of the ensemble's playing. Time for Three won the 2023 GRAMMY Award for Best Classical Instrumental Solo for their recording with the Philadelphia Orchestra and Maestra Xian Zhang, *Letters for the Future*.

To date, the group has performed hundreds of engagements as diverse as its music: from featured guest soloists on the Philadelphia Orchestra's subscription series, to Club Yoshi's in San Francisco, to residencies at the Kennedy Center, to Christoph Eschenbach's birthday concert at the Schleswig-Holstein Festival in Germany. Recent Highlights include Carnegie Hall, appearances with the Boston Pops, Baltimore Symphony Orchestra, Toronto Symphony Orchestra, Hong Kong Philharmonic, Melbourne and Sydney Symphony Orchestras, sold-out concerts with the Czech Philharmonic and BBC Proms, and an appearance on the ABC prime-time hit show *Dancing with the Stars*. Time for Three traveled throughout Europe as a highlight act of the 2016 NOTP (Night of The Proms) tour.

Tf3's high-energy performances are free of conventional practices, drawing instead from the members' unique musical backgrounds. The trio also performs its own arrangements of traditional repertoire and Ranaan Meyer provides original compositions to complement the trio's offerings.

In 2014, Time for Three released their debut Universal Music Classics album, *Time for Three*, which spent seven consecutive weeks at the Top 10 of Billboard's Classical Crossover Chart. The ensemble has also embarked on major commissioning programs to expand its unique repertoire for symphony orchestras, including *Concerto 4-3*, written by Pulitzer-Prize winning composer Jennifer Higdon, *Travels in Time for Three* by Chris Brubeck in 2010, co-commissioned by the Boston Pops, the Youngstown Symphony, and eight other orchestras, and *Games and Challenges* by William Bolcom, commissioned by the Indianapolis Symphony. Their latest project, a three-year residency with the Sun Valley Summer Symphony, includes commissions for three new works. Time for Three premiered the first of these works, *Elevation: Paradise, in Sun Valley*, in August 2015 and the second, *Free Souls*, in July 2016.

On March 25, 2016, PBS premiered the Emmy-winning show *Time for Three in Concert* nationwide. *Time for Three in Concert* is an hour-long program in collaboration with the Indianapolis Symphony Orchestra, Universal Music Classics, and WFYI Public Media that brings together diverse artists and unique arrangements to create a one-of-a-kind concert experience.

IN MEMORIAM

**Marianne Williams Tobias***ISO Program Note Annotator***November 14, 1940 – July 12, 2023**

*“Music for me is an area of human  
experience which is consistently beautiful,  
comforting, and does not go away.  
It’s a way of life.”*



*The ISO is grateful to Dr. Tobias for her years of service to the ISO and her creation of these program notes.*

**Overture to *Egmont*, Op. 84**  
**Ludwig van Beethoven**

Born: December 1770, Bonn, Germany  
 Died: March 26, 1827, Vienna, Austria  
 Years Composed: 1809–1810  
 Length: c. 9 minutes  
 World Premiere: June 1810, Vienna, Austria  
 Last ISO Performance: July 2017 with conductor Ruth Reinhardt  
 Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings

Music and politics have long been intertwined. Usually a political idea is set textually; in the sixties, the term “protest song” emerged via singers such as Bob Dylan and Joan Baez. But the political message can also occur implicitly in orchestral music. Often this takes the form of including pop tunes or folk music. Kyle Gann in *Making Marx in the Music: A HyperHistory of New Music and Politics* commented that, “The road from *classical composition* to the working classes is riddled with pitfalls and chasms.” Beethoven totally avoided such pitfalls and chasms in his incidental music for *Egmont*. His Overture chronicles the dramatic story.

Howard McKinney and W.R. Anderson in their book *Music in History* commented, “In his music, Beethoven universalized conceptions awakened by stirring events—such concepts as liberty and heroism, as well as the

“There is no such thing as art for art’s sake, art that stands above classes, art that is detached from or independent of politics.”  
 —Mao Zedong

more personal experiences of life. . . . It was a peculiar quality of his imagination which enabled it to fuse great thoughts with musical expression—to put into sonata, symphony, string quartet such abstract ideas as those connected with liberty, equality, heroism, and struggles.” In *Egmont*, the perfect alignment of content, poet, and composer ensured a spectacular result. Not only was the composer drawn to the project because of his worship of Goethe, but also because the themes of courage and righteousness within the struggle against exploitation were dear to his heart. Beethoven’s recoil from tyranny was always clear and unmistakable. Theodor Adorno, the great German social thinker, wrote, “If music tries to stay strictly within its autonomous confines, it becomes co-optable, living a harmless life in its appointed niche.” Beethoven did not let that happen. He seized the opportunity to take a stand.

In the sixteenth-century Goethe drama *Egmont*, Lamoral, Count Egmont of the Netherlands, defied a Spanish attack captained by the Duke of Alva. Although he died by the guillotine at the end, Lamoral’s martyrdom for the cause of freedom was exemplary. Beethoven wrote nine pieces for the drama. His explosive Overture narrating the forthcoming action was written last.

Egmont’s impending doom is forecast immediately in the dramatic opening F-minor chords. Some have likened the rhythm to a Spanish *sarabande*, emphasizing the weight of Spanish oppression. Woodwinds and violins sing lyrically, but the poignant nature of the melodies ensures imminent tragedy. Gentle melodies provide no relief from destiny. Gradually, the measured rhythms of the opening gain momentum and urgency as the story unfolds in the main *Allegro* section, taking us into battle.

A momentary respite in the warfare references Klärchen’s undying love for Egmont in a touching interlude. In the drama, she crowns Egmont in his prison cell and promises that his death will be the fuel for a later revolt. The music quickly returns to battle wherein Egmont is defeated and later beheaded. After the execution, woodwinds chant a somber funeral prayer. However, Beethoven does not close the music at this point. As if rising from exhaustion, the orchestra recovers its spirit and we are led steadily to an exalted F-major closing, celebrated through horn and trumpet fanfares, the righteousness of Egmont’s struggle against oppression and the vitality of that idea that will survive the moment.

## Contact Kevin Puts

Born: January 3, 1972, St. Louis, Missouri  
 Year Composed: 2021  
 Length: c. 30 minutes  
 World Premiere: March 2022,  
 St. Petersburg, Florida  
 Last ISO Performance: This is the ISO’s  
 first performance of this piece  
 Instrumentation: 3 flutes (1 doubling  
 piccolo), 3 oboes (1 doubling English  
 horn), 3 clarinets (1 doubling bass  
 clarinet), 3 bassoons (1 doubling  
 contrabassoon), 4 horns, 3 trumpets,  
 3 trombones, tuba, timpani, percus-  
 sion, piano, and strings

## Program notes from Kevin Puts:

In April, 2017, I first heard a live performance by the prodigiously gifted string trio Time for Three at Joe’s Pub in New York City. The group—Nick Kendall and Charles Yang, violinists and Ranaan Meyer, bassist—had contacted me about the possibility of my writing them a concerto, and after hearing them play, sing, improvise, and perform their own arrangements and compositions that evening, I felt both elated—by the infectious energy and joy they exude as performers—and also rather

daunted by the thought. It seemed our musical tastes were so similar that I suggested to them, not at all facetiously, “Maybe you ought to write your own concerto!” I simply couldn’t imagine conceiving any music they couldn’t improvise themselves.

One of the tunes the trio performed that night at Joe’s Pub was an original, called “Vertigo,” which the guys later told me they wrote in a hotel room on the road. In the song, all three members both play their instruments and sing. I wondered about the possibility of beginning the concerto with the trio singing a wordless refrain, a cappella. I wrote a chord progression which unfolds from a single note and progresses through simple, suspended harmonies. Orchestral winds respond with the same music while the trio adds decorative, improvisatory gestures. This idea, first heard in a reflective manner, grows considerably until the orchestral brass deliver a most emphatic version of it. This first movement (“The Call”) ends with the same sense of questioning with which it began.

Threatening unisons, played by the entire orchestra, break the mood startlingly and impel the soloists who drive forward with syncopated rhythms and virtuoso flurries of arpeggios. The energy in this second movement (“Codes”) is unrelenting, often drawing its harmonic flavor from the ladder of notes which forms the overtone series and by combining triads from disparate keys. By yet another contrast, the orchestral music that opens the third movement (“Contact”) is cold and stark. I had the image of an abandoned vessel floating inert in the recesses of space. The soloists interrupt this with a quiet, gently rolling meditation, eventually inviting a solo oboe and a solo clarinet to join in lyrical counterpoint high above. Eventually, the soloists recall the stark opening of the movement, rendering its rhythms into an unaccompanied phrase of tenderness and longing.

To put it mildly, the search for a silver lining amid the Covid-19 pandemic has been a unique challenge. But the cancellation of the initial performances of *Contact* scheduled for

the summer of 2020 allowed us to continue working together on the concerto long after I finished it. Though my original title was simply Triple Concerto, we all agreed there was something more than abstract musical expression going on, that there was a story being told. Could the refrain at the opening of the concerto be a message sent into space, a call to intelligent life across the vast distances containing clues to our DNA, to our very nature as Earth people? Could the Morse code-like rhythms of the scherzo suggest radio transmissions, wave signals, etc.? And might the third movement (originally called simply “Ballad”) represent the moment of contact itself? (Admittedly, the climax of the film adaptation of Carl Sagan’s *Contact*, at which point Ellie, played by Jodie Foster, en route via a wormhole to an alien civilization, witnesses a radiant cosmic event to which she tearfully breathes, “No words...they should have sent a poet...no words...” was in my mind during these discussions.)

Still in search of a finale to the concerto, I was serendipitously introduced to the wonderful *gankino horo* (Ganka’s Dance), a traditional Bulgarian melody, blazingly performed by at least twelve young cellists in unison at my (then) ten-year-old son Ben’s studio cello recital. At home, I began playing it on the piano and gradually my own compositional voice crept in. I was reminded of Bartók’s haunting *Romanian Folk Dances* and the composer’s fusion of his own musical sensibilities with age-old folk melodies. And so I set about composing a sort of fantasy on this tune, its asymmetric rhythmic qualities a fitting counterbalance to the previous three movements.

The word contact has gained new resonance during these years of isolation. It is my hope that this concerto might be heard as an expression of yearning for this fundamental human need. I am deeply grateful to Time for Three for their belief in my work and for the tireless collaborative spirit which allowed us to develop this showcase for their immense talents.

—Kevin Puts January 27, 2022

## Symphony No. 5 in B-flat major, Op. 100 Sergei Prokofiev

Born: April 23, 1891, Sontsivka, Ukraine  
Died: March 5, 1953, Moscow, Russia  
Year Composed: 1944  
Length: c. 46 minutes  
World Premiere: January 1945,  
Moscow, Russia  
Last ISO Performance: October 2018  
with conductor Matthew Halls  
Instrumentation: 2 flutes, piccolo, 2  
oboes, English horn, 3 clarinets, bass  
clarinet, 2 bassoons, contrabassoon,  
4 horns, 3 trumpets, 3 trombones,  
tuba, timpani, percussion, harp,  
piano, and strings

During World War II, the Soviets set up a retreat about eighty miles outside of Moscow called “The House of Creative Work” to shelter their most important composers such as Shostakovich, Khatchaturian, Gliere, Kabalevsky, and Prokofiev, who arrived in 1944. The government thought that if music kept coming to the populace, it would keep the morale high.

More than ten years had passed since Prokofiev’s Fourth Symphony and he was ready to write another. In fact, he arrived with sketches he had made between 1937 and 1944 for his Fifth Symphony. Within a month, he had assembled these parts and took another month to orchestrate it into what has often been called Prokofiev’s “first true Soviet Symphony.” He wrote, “I wanted to sing the praises of the free and happy human being—of such a person’s strength, generosity, and purity of soul. I cannot say I chose this there: it was born in me and clamored for expression. The music matured within me. It filled my soul.”

## Rise and fall

At the premiere with the Moscow State Philharmonic Orchestra, pianist Sviatoslav Richter remembered, “The Great Hall was illuminated, no doubt, the same way it always was. But when Prokofiev stood up, the light seemed to pour straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us—including Prokofiev—had reached some kind of shared turning point.” That celebratory gunfire came from cannons paying tribute to the Red Army, which had just crossed the Vistula. It would be the last work Prokofiev would conduct: he fell shortly thereafter and suffered a terrible concussion from which he never recovered.

His Fifth Symphony was such a success that Prokofiev was featured on the cover of *Time* magazine, one week after the American premiere in Carnegie Hall on November 14, 1945, with the Boston Symphony Orchestra conducted by Serge Koussevitzky, who stated, “The Fifth Symphony is the greatest musical event in many, many years. The greatest since Brahms and Tchaikovsky! It is magnificent! It is yesterday, it is today, it is tomorrow!” The Americans loved it. The symphony has often been noted for its military style use of brass and percussion intended to reference the WWII raging about him. In 1946 Prokofiev received the Stalin Prize, first class, for Opus 100 and his Piano Sonata Number 8.

Only two years later, Prokofiev was condemned during the brutal Andrei Zhdanov purge, denounced (along with others) for his “decadent formalism.” Prokofiev rushed to “admit fault” in a letter to Tikhon Khrennikov, First Secretary of the Soviet Compos-



ers Union, stating that he saw the error of his ways, and that “it has become clear what type of music is needed by our people, and the ways of the eradication of the formalist disease have also become clear.”

### About the piece

The first movement, *andante*, is cast in *sonata allegro* format. An expansive first theme emerges in B-flat, sung by winds in octaves over soft bass accompaniment, eventually flowing into a sinister counter-melody. Violins follow, repeating the opening theme, colored by timpani and cymbals. The second main idea offers high contrast from flutes and oboes, in a rather jocular mood, supported by arpeggiated strings. Two small new motives close the exposition. The development, however, allows for no playfulness. The mood remains serious, gloomy, and the section closes with horns and trumpets stridently affirming the first subject. A traditional recapitulation follows with a large coda focusing on the first theme.

The second movement, *scherzo*, moves into a dance-like mood with a bright theme from solo clarinet, sung over a motoric ostinato (repeated pattern) in eighth notes. Perhaps Prokofiev was still in a dance-like mood since he had just finished his ballet *Cinderella*. A middle section invokes oboe and violas in a high-spirited new idea before bridging in the final section, in which the opening idea is transformed into a grotesque version of its initial self.

The third movement, cast in a three-part structure, is long, filled with angst and pathos, clearly related to the war. Dynamics are confined to *mezzo-piano* level. A central funereal section focuses on a theme introduced by the tuba. In this part, the general sadness grows into an intense, emotional, heart-wrenching climax. The last section features a poignant tune placed in high strings. The closing is marked by the piccolo supported by strings.

Strings and winds open the final movement, engaged in a tiny, quiet conversation. Its first theme, reappearing from the first movement, returns for a final bow in divided celli. And then, the hoped-for human indomitable spirit triumphs. The music becomes buoyant and peppy. Winds and strings actively collaborate in the overall frolic. A small pause shifts momentarily into a thoughtful section introduced by celli. Steadily, Prokofiev turns up the heat, invoking heavy brass, brisk rhythms, screaming winds, and accelerating tempi, releasing all the stops in percussion, which catapults the listener into a frenzied, tornadic conclusion.

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# Kevin Lin Performs Saint-Saëns

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

## IU Health Plans *Classical Series* • Program Two

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

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MATTHIAS PINTSCHER, *Conductor* | KEVIN LIN, *Violin*

**Bedrich Smetana** | 1824–1884

“Vltava” (“The Moldau”) from *Má vlast*

**Camille Saint-Saëns** | 1835–1921

Concerto No. 3 in B Minor for Violin and Orchestra, Op. 61

*Allegro non troppo*

*Andantino quasi allegretto*

*Molto moderato e maestoso – Allegro non troppo*

**Kevin Lin**, *Violin*

INTERMISSION—Twenty Minutes

**Piotr Ilyich Tchaikovsky** | 1840–1893

Symphony No. 4 in F Minor, Op. 36

*Andante sostenuto*

*Andantino in modo di canzona*

*Scherzo: Pizzicato ostinato*

*Finale: Allegro con fuoco*

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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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**Matthias Pintscher** is the newly appointed Music Director of the Kansas City Symphony, effective from the 2024–25 season. He has just concluded a successful decade-long tenure as the Music

Director of the Ensemble Intercontemporain, the iconic Parisian contemporary ensemble founded by Pierre Boulez and winner of the 2022 Polar Prize. During his stewardship, Pintscher led this most adventurous institution in the creation of dozens of world premieres, recorded CDs of music by cutting edge composers from all over the world, and took the ensemble on tours around the globe—to Asia and North America—and throughout Europe to all the major festivals and concert halls.

The 2023–24 season will see Pintscher in his fourth year as Creative Partner at the Cincinnati Symphony, where he will conduct a new work by inti figgis-vizueta, as well as an immersive video-concert of Messiaen's *Des Canyons aux étoiles*. He will also tour with the Junge Deutsche Philharmonie where he is artist-in-residence. As guest conductor, he returns to the RAI Milano Musica, Orchestre de Chambre de Paris, NDR Hamburg, Indianapolis Symphony, Milwaukee Symphony, Barcelona Symphony, Lahti Symphony, Deutsche Kammerphilharmonie Bremen, La Scala, and Berlin's Boulez Ensemble. Pintscher has conducted several opera productions for the Berliner Staatsoper (Wagner's *Lohengrin* and *The Flying Dutchman*), Wiener Staatsoper (Olga Neuwirth's *Orlando*), and the Théâtre du Châtelet in Paris. He returns to the Berliner Staatsoper in 2024 for Beat Furrer's *Violetter Schnee*.

Pintscher is also well known as a composer, and his works appear frequently on the programs of major symphony orchestras throughout the world. In August 2021, he was the focus of the Suntory Hall Summer Festival—a week-long celebration of his works with the Tokyo Symphony Orchestra. His third violin concerto, *Assonanza*, written for Leila Josefowicz, was premiered in January 2022 with the Cincinnati Symphony. Another 2021–22 world premiere was *neharot*, a co-commission of Suntory Hall, Orchestre Philharmonique de Radio France, Orchestre de la Suisse Romande, Los Angeles Philharmonic, and Staatskapelle Dresden, where he was named Capell-Compositeur. In the 2016–17 season, he was the inaugural composer-in-residence of the Elbphilharmonie Hamburg, and from 2014 to 2017, he was artist-in-residence at the Danish National Symphony Orchestra, as well as composer-in-residence at Salzburg Festival and Lucerne Festival.

Pintscher has held titled positions, most recently as the BBC Scottish Symphony Orchestra's Artist-in-Association for nine seasons. In 2020, he was Music Director at Ojai Festival, and in 2018–19, he served as the Season Creative Chair for the Tonhalle-Orchester Zürich and Artist-in-Residence at the Los Angeles Chamber Orchestra. An enthusiastic supporter of and mentor to students and young musicians, Pintscher was Principal Conductor of the Lucerne Festival Academy Orchestra, ran the Heidelberger Atelier, an academy for young musicians and composers, from 2005 to 2018, and has worked with the Karajan Academy of the Berlin Philharmonic, Music Academy of the West, National Orchestral Institute, and Junge Deutsche Philharmonie. He appears virtually every season with the New World Symphony in Miami. Pintscher has been on the composition faculty of the Juilliard School since 2014.

## Kevin Lin, Violin



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

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

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

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### IU Health Plans *Classical Series* Program Notes

By Dr. Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

*The ISO is grateful to Dr. Tobias for her years of service to the ISO and her creation of these program notes. Please see our tribute to her on page 21.*

#### **“Vltava” (“The Moldau”) from *Má vlast* Bedřich Smetana**

Born: March 2, 1824, Litomyšl, Bohemia

Died: May 12, 1884, Prague

Year Composed: 1874

Length: c. 12 minutes

World Premiere: April 1875, Orchestra of the Prague Provisional Theatre, Prague

Last ISO Performance: October 2014 with conductor Edwin Outwater

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

Music and patriotism are powerfully allied. In times of crisis, music can be a powerful unifier. In its voice, it can embrace elements of our past, present, and future; it ignites our imagination of what we stand for; it can also become an incendiary force in revolutionary behavior when a nation is in turmoil or is ready to throw out a government. A nationalistic piece of music has enormous power.

*Má vlast* was birthed in such times. Music evokes memories and images and can express an unspoken essence of what one considers a national identity. In the late Romantic Period, the philosophy of nationalism and respect for the love of country was riding high.

As a young man, Bedřich Smetana experienced the violent revolutions of 1848, convulsing the enormous Habsburg Austrian Empire (1804–1867) that governed Hungarians, Slovenes, Poles, Czechs, Slovaks, Serbs, Romanians Croats, Austrian Germans, and Italians. The composer became politically identified with the liberal democratic revolutionaries who manned the barricades in Prague. He loved his country; he loved his music. Reacting to that powerful combination, Smetana (sometimes dubbed “the father of Czech music”) wrote a set of six tone poems between the years 1874 and 1879, combining them into a single large collection titled *Má vlast* (traditionally translated as “My Country” or “My Homeland”). These embrace aspects of Czech history and geography. Though *Má vlast* is sometimes performed or recorded as a single work, each section is a self-standing symphonic poem with its own program.

In order of composition, the parts are:

- “Vyšehrad”: 1874 (between September and mid-November)
- “Vltava” (The Moldau): 1874 (between November and December)
- “Šárka”: 1875 (between January and February)
- “Z českých luhů a hájů” (*From Bohemia’s Woods and Fields*): 1875 (between June and October)
- “Tábor”: 1878 (between summer and December)
- “Blaník”: 1879 (completed in March)

Each tone poem premiered separately in Prague. The entire set debuted together on November 5, 1882, to an enthusiastic reception. The topics were drawn from legends and landscapes, which Smetana called “musical pictures of Czech glories and defeats.” Sadly, Smetana could not hear a thing, having become totally deaf after a duck hunting expedition in 1874.

The best known of the set, “Vltava” (“The Moldau”), premiered on April 4, 1875. The



music depicts a series of scenes as the massive river follows its course. Smetana wrote the following notes:

“Two springs pour forth in the shade of the Bohemian forest, one warm and gushing, the other cold and peaceful. Their waves joyously rush down over their rocky beds, then unite and glisten in the rays of the morning sun. Coming through Bohemia’s valleys, they grow into a mighty river. Through the thick woods it flows as the joyous sounds of a hunt and the hunter’s horn are heard ever closer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles—witnesses of past days of knightly splendor and the vanished glory of bygone ages. The Vltava swirls through the St. John Rapids, finally flowing on in majestic peace toward Prague to be welcomed by historic Vyšehrad [a legendary royal castle]. Then it vanishes far beyond the poet’s gaze.”

The music is shaped in a rondo: notice the main theme sung by upper strings and woodwinds with the lower strings providing “river waves” in their parts. When the music begins the rippling figures represent the emergence of the river from two mountain springs: one warm, and one cold. Along the way you will “see” or hear a village wedding, happy hunters, a gorge where water nymphs live, and finally encounter wild dissonance as the Vltava charges into the St. John’s Rapids.

Smetana offers an interesting conclusion: once the river reaches Prague, he provides a great hymn when it passes the castle Vyšehrad, the power seat of Bohemian kings. The music will soar to grand emotions to represent patriotic fervor! And finally, the Vltava fades to a little stream as it moves to the Labe Lake (or Elbe in German) and eventually into the sea. Two *fortissimo* chords bring “Vltava” to its emphatic close.

## Concerto No. 3 in B Minor for Violin and Orchestra, Op. 61 Camille Saint-Saëns

Born: October 9, 1835, Paris  
Died: December 16, 1921, Algiers  
Year Composed: 1880  
Length: c. 30 minutes  
World Premiere: January 2, 1881, Paris  
Last ISO Performance: February 2018  
with conductor Bramwell Tovey and violinist Benjamin Beilman  
Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings, and solo violin

Camille Saint-Saëns was one of the most versatile French composers of his generation. His long life afforded time to explore writing in a number of genres, and he did exactly that. In every case, the workmanship was impeccable.

At the heart of all his work, Saint-Saëns explained his rule: “For me, art is form. Expression and passion seduce the amateur above all; for the artist it is different. An artist who is not fully satisfied by elegant lines, harmonious colors and beautiful harmonic progressions has no understanding of art.”

In March 1880 Saint-Saëns, age 44 and very successful, completed his Third Violin Concerto, dedicated to the wildly popular virtuoso Spanish violinist Pablo de Sarasate. Since Saint-Saëns was not a violinist, Sarasate also served as a consultant in the writing of Opus 61 and was influential for including Iberian themes (such as the *siciliana* in the second movement), virtuosic displays (second movement arpeggios in harmonics), and dramatic climaxes. Opus 61 was an immediate success at its premiere in 1881.

The first movement opens with four measures of a soft tremolo in strings and timpani before the soloist emphatically makes an assertive move with a passionate theme, drawn from the dark lower violin register. As the music progresses, the violinist moves steadily into a higher range cutting through the orchestra with strong double and triple stops (two or three notes played simultaneously). A lush, lyrical second theme offers beautiful contrast, but it is the first theme that occupies the majority of the development section. Herein, the soloist provides extensive embellishments while the orchestra embraces the main theme. At the close, the violin is in the stratosphere, cutting through the orchestra with diamond precision and brilliance in a brilliant recapitulation. There is an extended coda; obviously Saint-Saëns felt that the virtuosity in the movement itself cancelled the need for a cadenza.

The second movement, marked *andantino quasi allegretto*, brings out the lyrical capabilities of the violin in a relaxing *siciliana* (a Baroque dance form featuring dotted notes that connotes a pastoral affect). At the close, the violin plays harmonics (notes generated by partial depression of the strings), providing a haunting coloration as it is doubled at the octave by the clarinet.

The third movement provides a virtuoso's dream vehicle. At the opening, the violin steps forward with virtuosic display in what has often been called an "operatic recitative" or a narrative with orchestral interjections. Several themes are included as the movement unfolds, including a lyrical rhapsodic idea, a march-like section, and even a brass chorale. The soloist at times assumes an accompaniment position, but the movement concludes with a fiery energetic close: a fast-moving dash led by the soloist leaves no doubt about who was the featured star!

### Symphony No. 4 in F Minor, Op. 36 Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, St. Petersburg, Russia

Years Composed: 1877–1888

Length: c. 45 minutes

World Premiere: February 1878, Moscow

Last ISO Performance: April 2018 with conductor Krzysztof Urbanski

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

In May 1877 Tchaikovsky began to work on his Fourth Symphony. At that time, two women were at the core of his life: one beneficial and the other destructive, almost deadly. Both played significant roles in his life during the composition of the Fourth Symphony.

Antonia Miliukhova, a former student who was emotionally unstable, had bombarded the composer with letters confessing her love for him. This led to a disastrous marriage in July. Per a letter to his brother Modest, Tchaikovsky explained that he married her to stifle the rumors about his homosexuality. While homosexuality was officially criminalized in Russia in 1832—punishable by exile to Siberia for up to five years—the ban was rarely enforced. Tchaikovsky's peers in the Russian aristocracy largely tolerated homosexuality, though some considered it taboo.

In October 1877, Tchaikovsky ran away to St. Petersburg to be with his brother Anatoly and succumbed to a catastrophic nervous breakdown. After treatment and upon the advice of his psychiatrist, he went to France, Austria, and Italy. He dared not return to Moscow because Antonia had rented an apartment directly above his while fighting the divorce.

In Italy he completed his Fourth Symphony in January 1878, thanks to the encouragement, financial support (500 rubles per month), and loyalty of the second woman, Nadezhda von Meck, a wealthy widow and music patron. Their powerful relationship lasted thirteen years based on the curious agreement that they never meet, but rather communicate by letter. Maybe this was a good idea. In a letter to Tchaikovsky (from the collection of their edited letters), she described herself, saying, “I am very unsympathetic in my personal relations because I do not possess any femininity whatever; second, I do not know how to be tender. . . . All of us are afraid to be affected or sentimental . . . .” Approximately 1,200 letters passed between them.

With gratitude for Nadezhda’s help to complete Opus 36, he dedicated the Fourth Symphony to her, saying, “I thought of you in every bar,” and referred to it as “Our Symphony.” In *A History of Russian Music*, Francis Maes noted that it was customary at the time for a patron in Russia to be paired with the artist as “co-owners” of the work that was underwritten.

Tchaikovsky wrote in his diary, “The introduction to the first movement is the kernel, the quintessence, the chief thought of the whole symphony. This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds—a might that swings, like the sword of Damocles, constantly over the head, that poisons the soul. There is nothing to do but to submit and vainly to complain.” The fate motif is immediate in a big fanfare on horns and bassoons, and will reappear throughout the work: intrusive, powerful, and sometimes destructive.

The second movement continues the melancholia and depression. “Life has you tired out,” Tchaikovsky wrote. “Many things flit through the memory . . . . There were happy moments when young blood pulsed warm and life was gratifying. There were also moments of grief and of irreparable loss. It is all remote in the past. It is both sad and somehow sweet to lose oneself in the past. And yet, we are weary of existence.” An oboe reflects this sad perspective, singing a mournful tune accompanied by pizzicato strings.

By the third movement, the music gains a brighter perspective. This music, Tchaikovsky wrote, is “heard after one has begun to drink a little wine and is beginning to experience the first phase of intoxication.” This condition Tchaikovsky knew well, surviving his grave drinking problem later in life by means of hypnosis. The main theme is generated by pizzicato strings and a trio section that features a lively Russian dance. At all times, there is a lightness and almost incoherent gaiety. “You are not thinking of anything,” the composer wrote. “The imagination is completely free and for some reason has begun to paint curious pictures . . . disconcerted images pass through our heads as we begin to fall asleep.”

By the fourth movement (marked *allegro con fuoco*), we find ourselves moving toward euphoria. The music becomes a virtuoso spree for orchestra, opening with a main subject from strings and winds. Tchaikovsky was determined to be happy. “If you cannot discover the reasons for happiness in yourself, look at others. Upbraid yourself and do not say that all the world is sad. Take happiness from the joys of others. Life is bearable after all,” he wrote. In this movement we are treated to a musical quote from a charming Russian folksong, titled, “In the Fields There Stands a Birch Tree,” and continued exuberance in a majestic march. The “Fate motif” intrudes toward the end, but an insistent frenzy intervenes and concludes the symphony in a triumphant voice.



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**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

† ***Coffee Pops Series* • Program One**

Friday, October 13, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | TROUPE VERTIGO

Selections to be chosen from the following:

*Invitation to the Dance* Prelude

“Bacchanale” from *Samson and Delilah*

“Dance of the Tumblers” from *The Snow Maiden*

“Galop” from *The Comedians*, Op. 26

“Galop” from *Masquerade Suite*

“Waltz” from *Masquerade Suite*

“Waltz” from *The Sleeping Beauty*

“Little Lyrical Scene” from *The Comedians*

“Nocturne” from *Masquerade Suite*

“Infernal Dance” from *Firebird*

*Begin the Beguine*

Overture to *Mack & Mabel*

*Serenata*

*Jazz Pizzicato*

*Belle of the Ball*

“The Irish Washerwoman” from *Irish Suite*

“Dancing in the Dark” from *The Band Wagon*

Suite from *Chicago*

“Times Square 1944” from *On The Town*

“Mambo” from *West Side Story*

Arr. Jack Everly

Camille Saint-Saëns

Nikolai Rimsky-Korsakov

Dmitri Kabalevsky

Aram Khachaturian

Aram Khachaturian

Piotr Ilyich Tchaikovsky

Dmitri Kabalevsky

Aram Khachaturian

Igor Stravinsky

Cole Porter

Jerry Herman

Leroy Anderson

Leroy Anderson

Leroy Anderson

Leroy Anderson

Arthur Schwartz

John Kander

Leonard Bernstein

Leonard Bernstein

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

There is no intermission.

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Length of performance is approximately one hour. Musical selections subject to change.

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

See Maestro Jack Everly's biography on page 13.





Consisting of world-class aerial artists, contortionists, and dancers, the Los Angeles based company was founded in 2009 by Artistic Director Aloysia Gavre, formerly of the internationally renowned Cirque du Soleil, and Executive Director Rex Camphuis, whose background is with the fabled Pickle Family Circus.

Previous engagements include performances with the Dallas Symphony, San Diego Symphony, Vancouver Symphony, Phoenix Symphony, Baltimore Symphony, Tucson Symphony, Utah Symphony, Seattle Symphony, and the National Arts Centre Orchestra in Ottawa. The company is known for their collaborative custom thematic programs with symphony orchestras from *Cirque Goes to Broadway*, *Cirque Goes to Hollywood*, both in collaboration with Maestro Jack Everly, and Cirque Dances featuring *The Firebird* to complete cirque-ballet presentation of *The Nutcracker*, *Swan Lake*, and *Cinderella*.

The ensemble premiered its first offering, *Big Top for a New Generation*, in 2010 at the Ford Amphitheater and has gone on to present *Nighthawks: A Film Noir Circus*, inspired by American jazz, Edward Hopper paintings, and crime novels. In 2016, they brought *Tableaux*, featuring five women grappling with the constrictions of society, to life at the San Francisco International Arts Festival. Husband and wife team, Aloysia and Rex, frequently bring their gifts and knowledge to the film and television industry, most notably with Rebel Wilson's aerial performance in *Pitch Perfect 2*, Reese Witherspoon and Christoph Waltz in the film *Water for Elephants* and preparing Quintessa Swindell for her roll in DC's *Black Adam*.

Troupe Vertigo's facility is also home to Cirque School Los Angeles, which inspires an appreciation for the circus arts for "Anybody with Any Body." Cirque School uses training, performance, and community outreach to foster passion for the circus arts in a supportive, non-competitive environment. Encompassing over 50 weekly classes to the public, student performances, team building workshops, pre-professional intensives and television and film projects, Cirque School thrives as the premiere cirque training program in Los Angeles.



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

## Printing Partners *Pops Series* • Program Two

Friday, October 13, at 8 p.m.

Saturday, October 14, at 8 p.m.

Hilbert Circle Theatre



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JACK EVERLY, *Conductor* | TROUPE VERTIGO

Selections to be chosen from the following:

*Invitation to the Dance* Prelude

“Bacchanale” from *Samson and Delilah*

“Dance of the Tumblers” from *The Snow Maiden*

“Galop” from *The Comedians*, Op. 26

“Galop” from *Masquerade Suite*

“Waltz” from *Masquerade Suite*

“Waltz” from *The Sleeping Beauty*

“Little Lyrical Scene” from *The Comedians*

“Nocturne” from *Masquerade Suite*

“Infernal Dance” from *Firebird*

*Begin the Beguine*

Overture to *Mack & Mabel*

*Serenata*

*Jazz Pizzicato*

*Belle of the Ball*

“The Irish Washerwoman” from *Irish Suite*

“Dancing in the Dark” from *The Band Wagon*

Suite from *Chicago*

“Times Square 1944” from *On The Town*

“Mambo” from *West Side Story*

Arr. Jack Everly

Camille Saint-Saëns

Nikolai Rimsky-Korsakov

Dmitri Kabalevsky

Aram Khachaturian

Aram Khachaturian

Piotr Ilyich Tchaikovsky

Dmitri Kabalevsky

Aram Khachaturian

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Leroy Anderson

Arthur Schwartz

John Kander

Leonard Bernstein

Leonard Bernstein

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There will be one 20-minute intermission. Musical selections subject to change.  
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See Maestro Jack Everly's biography on page 13.



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Oct. 21

# Disney in Concert: *The Sound of Magic*

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

Presented by:

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*Film Series Presented by Bank of America*

Saturday, October 21, at 7 p.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor*

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There will be one 20-minute intermission. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits. Recording or photographing any part of this performance is strictly prohibited. See Maestro Jack Everly's biography on page 13.

2023/2024  
SEASON

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OCT 21

**DISNEY IN CONCERT:  
THE SOUND OF MAGIC**



JAN 6–7

**TOY STORY  
IN CONCERT**



APR 19–20

**STAR WARS:  
THE FORCE AWAKENS**

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### PERFORMANCES

*The Runaway Strings*  
September 23, 10 a.m.  
Carmel Clay Public Library

*The Big Note*  
October 14, 11 a.m.  
IPL—West Perry Branch

*The Giant's Violin*  
October 23, 11 a.m.  
Avon—Washington  
Township Public Library

*The Runaway Strings*  
November 11, 11 a.m.  
IPL—Michigan Rd. Branch

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Oct.  
27–28

# Brahms & the American Spirit

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



Health Plans

## IU Health Plans *Classical Series* • Program Three

Friday, October 27, at 8 p.m.

Saturday, October 28, at 5:30 p.m.

Hilbert Circle Theatre

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ALEXANDER SHELLEY, *Conductor* | JANICE CHANDLER-ETEME, *Soprano*  
JOSHUA THOMPSON, *Narrator*

**Joan Tower** | b. 1938

*Sixth Fanfare for the Uncommon Woman*

**Adolphus C. Hailstork** | b. 1941

*JFK: The Last Speech\**

**Janice Chandler-Eteme**, *Soprano*

**Joshua Thompson**, *Narrator*

INTERMISSION—Twenty Minutes

**Johannes Brahms** | 1833–1897

Symphony No. 1 in C Minor, Op. 68

*Un poco sostenuto – Allegro*

*Andante sostenuto*

*Un poco allegretto e grazioso*

*Adagio – Più andante – Allegro non troppo, ma con brio*

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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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**Alexander Shelley** has recently been appointed as Artistic and Music Director of Artis-Naples in Florida, which will see him provide artistic leadership for Naples

Philharmonic, as well as for the entire multidisciplinary arts organization. He now takes up the position of Artistic and Music Director Designate before beginning his tenure as Artistic and Music Director from season 2024–25.

He is also Artistic Director of the Deutsche Kammerphilharmonie Bremen's ECHO and Deutsche Gründerpreis winning "Zukunftslabor." In August 2017 Alexander concluded his tenure as Chief Conductor of the Nürnberger Symphoniker, a position he held since September 2009.

Unanimous winner of the 2005 Leeds Conductor's Competition, he has since worked regularly with the leading orchestras of Europe, North America, Asia and Australasia, including the Leipzig Gewandhaus Orchestra, Deutsche Symphonie-Orchester Berlin,

NDR Orchester Hannover, Frankfurt Radio Symphony, Orchestre National de Belgique, Orchestre de la Suisse Romande, Gothenburg Symphony, Stockholm Philharmonic, Hong Kong Philharmonic and Milwaukee, Melbourne and New Zealand Symphony Orchestras.

Alexander's operatic engagements have included *The Merry Widow* and Gounod's *Romeo and Juliet* (Den Kongelige Opera); *La Bohème* (Opera Lyra/National Arts Centre), *Iolanta* (Deutsche Kammerphilharmonie Bremen), *Così fan Tutte* (Opéra national de Montpellier) and *The Marriage of Figaro* (Opera North) in 2015. In 2017 he led a co-production of Harry Somers' *Louis Riel* with the NACO and Canadian Opera Company.



**Janice Chandler-Eteme**

recently premiered Dr. Adolphus Hailstork's newest work, *JFK: The Last Speech*, with Peter Oundjian at the Colorado Music Festival and with the Indianap-

olis and Dallas Symphonies. The celebrated American soprano's astonishing range of concert literature includes Strauss' *Four Last Songs* (Reading, Baltimore, Syracuse, Harrisburg and Utah Symphonies; Florida Orchestra, Fort Wayne Philharmonic; Grand Teton and Texas Music Festivals); Philip Glass' *Passion of Ramakrishna* (Pacific Symphony); Mahler's Second Symphony (San Diego, Baltimore, Nashville, Cincinnati, Colorado and Pacific Symphonies; Rome's Santa Cecilia Orchestra); Haydn's *Die Schöpfung* (Atlanta, Pittsburgh and Cincinnati Symphonies); Mendelssohn's *Lobgesang* Symphony (San Diego Symphony), Lokumbe's *Dear Mrs. Parks* (Detroit Symphony) and *Can You Hear God Crying?* (Chamber Orchestra of Philadelphia); Brahms' Requiem (San Diego, Baltimore, Colorado Symphonies); Mahler's Eighth Symphony (Milwaukee, Grand Rapids, American and Montreal Symphonies); Beethoven's 9th Symphony (Cleveland Orchestra, New Jersey and Houston Symphonies), Barber's *Knoxville: Summer of 1915* (Festival Miami, Baltimore and Annapolis Symphonies); Tippett's *A Child of Our Time* (Dallas and Santa Rosa Symphonies); and Britten's *War Requiem* (Lincoln and Santa Rosa Symphonies and Evansville Philharmonic).

She has performed Gershwin's *Porgy and Bess*—in staged performances of the complete work at the Opera de Lyon and Dallas Opera, the Bennett concert version under Jeffrey Tyzik with the Milwaukee, Seattle, Detroit and

Vancouver Symphonies, Florida Orchestra and at the Vail Music Festival, and in Andrew Litton's version with the composer conducting the Colorado Symphony. Other forays into operatic literature have included a first-ever Donna Elvira in Mozart's *Don Giovanni* with the National Philharmonic.

Ms. Chandler-Eteme first came to international prominence as a favorite of Robert Shaw and has in the years since collaborated with many renowned and respected conductors, among them Marin Alsop, James Conlon, Andreas Delfs, Christoph von Dohnányi, Charles Dutoit, Claus Peter Flor, Hans Graf, Jeffrey Kahane, Carlos Kalmar, Raymond Leppard, Jahja Ling, Andrew Litton, Keith Lockhart, David Lockington, Stuart Malina, Peter Oundjian, Christof Perick, Esa-Pekka Salonen, Stefan Sanderling, Vladimir Spivakov, Yuri Temirkanov, Edo de Waart, and Hugh Wolff. She has been guest soloist with the Los Angeles and Saint Paul Chamber Orchestras; Boston, NHK (Japan), Phoenix, and Kansas City Symphonies; Los Angeles, Hong Kong and Rochester Philharmonics; and Philadelphia Orchestra. Festival invitations include Bard, Grant Park, Aspen, Prague Autumn, and Blossom.

Ms. Chandler-Eteme's recordings include an inspirational solo disc (*Devotions*), and the Dvořák's *Te Deum* with Zdeněk Mácal and the New Jersey Symphony. She holds degrees from Oakwood College and Indiana University and has studied with Virginia Zeani, Margaret Harshaw, Ginger Beazley, and Todd Duncan.





**Joshua Thompson** is a pianist, social musicologist, teaching artist, lecturer, and producer recognized on a national scale for his expertise on classical composers of African descent and social movements within the Black aesthetic.

A 2004 graduate of DePauw University, and recipient of multiple national awards and citations, he has successfully completed residencies at the Africana Studies Center for Music and Society at the Berklee School of Music in Boston and the University of Puget Sound in

Tacoma, WA, while working with a growing number of local and national cultural arts centers, universities, and civic centers around the United States. In 2019, Thompson was a featured presenter for the popular TED Talk series and currently serves as Creative Partner in Residence with the Indianapolis Chamber Orchestra.

As creator of the 2020 Best Music Podcast from the Black Podcasting Awards, his award-winning podcast series, *Melanated Moments in Classical Music*, has been featured in the *Miami Times* and the British publication *Alternative Classical*. Now in its seventh season with an international audience in 150+ countries and over 2,000 cities worldwide, Thompson has worked with Pulitzer Prize winner Anthony Davis, clarinetist Anthony McGill, renowned composer Nkeiru Okoye, and legendary operatic soprano Angela Brown.

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## IU Health Plans Classical Series Program Notes

By Dr. Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

*The ISO is grateful to Dr. Tobias for her years of service to the ISO and her creation of these program notes. Please see our tribute to her on page 21.*

## *Sixth Fanfare for the Uncommon Woman* Joan Tower

Born: September 6, 1938, New Rochelle, NY

Years Composed: 2014–2016

Length: c. 6 minutes

World Premiere: 2016, Maryland

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

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

A fanfare is a short, dramatic flourish usually played by brass and percussion. Fanfares have been used since the Middle Ages as an announcement of an important person or a monarch, or the opening of an occasion.

Between 1986 and 2016, Joan Tower wrote six fanfares titled *Fanfares for the Uncommon Woman*. She acknowledges their relationship to Copland's famous *Fanfare for the Common Man*, written in 1942. The first theme in Number One is a nod to Copland's original theme and basically uses the same instrumentation with addition of glockenspiel, marimba, chimes, and drums.

## Copland's Fanfare

During World War II, the British used patriotic-style fanfares to precede symphonic concerts. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, asked Copland to do the same. Copland decided on the title *Fanfare for the Common Man*, saying, "I was all for honoring the common man at income tax time!" After its premiere in March, this work landed firmly and has remained in Copland's treasure house of Americana.

## Tower's Set of Fanfares

Joan Tower's work has a different mission. In the Sixth Fanfare, there is little to suggest patriotic fervor or patriotism. This music has been called by Tamara Bernstein, "a historic feminist statement in music," and Tower stated, "the piece was written for women who take risks and are adventurous." She has been keenly aware of the backseat women composers have taken to their male counterparts. Women have often been limited in their choices of instrumentation and not acknowledged or valued equally, with some even being barred from educational institutions. She is responding to that situation. The first five fanfares in this set are dedicated to prominent, inspirational female conductors, including one in orchestral management and a significant patron. The sixth was commissioned by the Baltimore Symphony Orchestra and was written in 2016 during the tenure of Music Director Marin Alsop.

## The Sixth Fanfare

A vibrant, energetic beginning with fast, repetitive units opens the Sixth Fanfare. They move ceaselessly until a cascading crescendo introduces more orchestral participation, but the throbbing insistence of the repeated notes never stops. Halfway through, the motivic insistence becomes quieter, suggesting perhaps there will be relaxation, but absolutely NOT! The pulsing is indomitable. At the close, orchestral glissandi sweeps away the galloping rhythmic motif, and the music closes with defiant, declamatory orchestral chords.

***JFK: The Last Speech*  
Adolphus C. Hailstork**

Born: April 17, 1941, Rochester, NY  
 Year Composed: 2022  
 Length: c. 30 minutes  
 World Premiere: July 2023, Boulder, Colo.  
 Last ISO Performance: This is the ISO's first performance of this work  
 Instrumentation: 2 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, celesta, and strings

"I liked the piano because I could sit and improvise for hours and that's when I preferred to improvise rather than to practice my scales and arpeggios. That's when I decided 'Hey, maybe I better go on to composition!' I love making up stuff!" —Adolphus Hailstork

Adolphus Hailstork is a prominent American composer and indeed, he has "made up a lot of stuff!" For over 81 years he has written pieces for chorus, solo voice, piano, organ, orchestras, opera, band, chamber music, solo instruments, and orchestra. His talents are extensive. Among his outstanding teachers are Vittorio Giannini, David Diamond, Nadia Boulanger, and Mark Fax. He studied at the Manhattan School of Music and in 1966 received a Master of Music. In 1971, he received his Ph.D. in composition from Michigan State University studying under H. Owen Reed. He is of African American, Native American, and European ancestry and his works reflect elements of those traditions.

His early training was modest. He has said: "Early on, I took a Music Aptitude Exam given by the school system in New York state where I grew up. Apparently, they thought I had some aptitude for music. If you do, you wind up getting free instrumental lessons. I started out on the violin by the fourth grade, and then switched to piano and organ, sang in the choirs, and that was all my early schooling."

He also has stated, "When I began singing as a boy soprano in Albany, New York, I fell in love with choral music. Participation in the great Anglican choral tradition with its treasure of splendid music ranging from Gregorian chant to Ralph Vaughn Williams and beyond was one of the formative influences in my musical life."

About *JFK: The Last Speech*, Mr. Hailstork has written, "My plan is to set supporting music to John F. Kennedy's words to be presented by a reader and to set selections from the poetry of Robert Frost to be sung by either a soprano (pref.) or tenor. My writing will reflect the autumn season, the solemnity of the moment, and the unique oratorical gifts of Kennedy the president, and the profound literary gifts of Frost the poet." The text is drawn from President Kennedy's speech at Amherst College on October 26, 1963, as a tribute to Robert Frost. "The symphony joins two earlier projects, a book and documentary of the same title," he adds.

***Symphony No. 1 in C Minor, Op. 68*  
Johannes Brahms**

Born: May 7, 1833, Hamburg, Germany  
 Died: April 3, 1897, Vienna, Austria  
 Years Composed: 1862–1876  
 Length: c. 45 minutes  
 World Premiere: November 1876, Karlsruhe, Germany  
 Last ISO Performance: March 2015 with conductor Ludovic Morlot  
 Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

"Composing a symphony is no laughing matter . . . my symphony is long and not exactly lovable." —Johannes Brahms

**Mid-life success**

When Johannes Brahms was 43, he finally succeeded in writing a symphony. Music

critic Eduard Hanslick commented, “Seldom, if ever, has the entire musical world awaited a composer’s first symphony with such tense anticipation.” For years, Brahms had what could be called writer’s block and anxiety regarding symphonic writing, even though (and perhaps because) Robert Schumann in the *Neue Zeitschrift für Musik* in 1853 described Brahms as “the savior of German music and the rightful heir to the mantle of Beethoven.” Other famous composers had plunged into the symphonic format earlier in their lives: Mozart at age 9, Mendelssohn at age 12, Schubert at age 16, Haydn at age 25, and even Brahms’ rival, the late bloomer Richard Wagner, wrote a little-known symphony at age 19. At this time, symphony was the popular orchestral form, and to many, the final test of a composer’s control, prowess, imagination, and talent.

## A lengthy process

In Brahms’ case, Beethoven was the problem. “You have no idea how it feels to hear behind you the tramp of a giant like Beethoven,” explained Brahms. In addition to Beethoven, perhaps, was the power of the great tradition of the symphony, which was daunting. Brahms had been tempted before to enter the field: an early attempt to write a symphony morphed into his First Piano Concerto in 1854. None of those ideas herein were considered to have symphonic potential. Sketches for Symphony No. 1 date from 1862 (ideas for the main theme of the first movement were sent to Clara Schumann on July 1) and 1868 but not until 1876 did the Symphony No. 1 coalesce. Its gestation lasted fourteen years. After a successful premiere on November 4, 1876, in Karlsruhe, Germany, and several more performances, Brahms revised Opus 68, particularly in the second and third movements.

Critics, however, offered different perspectives. On one hand, it was criticized for lacking melody and for being “stern.” However, Hans

von Bülow summarized “a more fitting tribute to the Beethovenian ideal of the symphony as struggle and resolution is difficult to imagine.” Brahms remained tough and resilient. When audiences commented that the big finale reminded them of Beethoven’s Ninth, the composer snapped, “Any ass can see that!”

## About the piece

Symphony No. 1 is cast in C minor, a key that for Brahms signified “hard pitiless struggle, demoniac supernatural shapes, sinister defiance, steely energy, and dramatic intensity of passion.”

It opens with a dignified 37-measure introduction before the vast canvas unfolds. Timpani beat steadily in  $\frac{6}{8}$  meter while pieces of melody sound throughout the orchestra. A buoyant first main theme is announced by violins in a faster tempo as the body proper arrives. This idea grows into high passion before a poignant second theme surfaces in the winds. A large development, filled with the conflict associated with C minor, reflects Brahms’ expertise in contrapuntal texture. He had long been a student of Bach’s compositions and had even been invited to serve on a board editing the first edition of Bach’s completed works. The recapitulation follows standard *sonata-allegro* format with the recall of the two main ideas, and an elaborate coda closes the movement.

The second movement, marked *andante sostenuto*, provides welcome serenity. The composer places this music in E major, a distant tonal site from the first movement, effecting a refreshing context. Several themes are presented: the first from violins, which is followed by a second idea from the oboe. The mood remains contemplative as strings and winds engage in unhurried dialogues. A broad climax from the strings emerges before a quiet ending.

A playful *scherzo* pops up in the third movement. The clarinet dances for ten bars with an informal theme above pizzicato accompaniment. Clarinets, flutes, and bassoon introduce a cheerful response as a second idea. A middle trio section in  $\frac{6}{8}$  meter offers a nice contrast before the strings are summoned for the close with the clarinet leading the way. Timpani are silent throughout.

His massive finale was written years after his first ideas for the first three movements were sketched. A grand opening introduces the main subjects. Low pizzicatos generate agitation with tidbits of the first theme before a solo horn sings a melody Brahms derived from an alpenhorn tune on a Swiss vacation. Trombones and bassoons sing a dramatic chorale to close the introduction. The finale

moves to a new tempo and promulgation of a sturdy hymn-like melody (the reason for the comments about Beethoven's Ninth). Turbulence resumes, alternating with quiet episodes. Finally, Brahms allows that melody to grow into gigantic proportions before culminating in a stunning climax. Moving into C major, the music dashes to the finish in a joyous *stretto* (compression).

His first symphonic experience ignited Brahms' courage in the genre: one year later, his Second Symphony appeared. Brahms would write four symphonies. Numbers three and four were written in 1883 and 1885.

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# Tchaikovsky's "Pathétique"

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

† *Coffee Classical Series* • **Program Two**

Thursday, November 2, at 11 a.m.

Hilbert Circle Theatre

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LIDIYA YANKOVSKAYA, *Conductor* | ALEXANDRA DARIESCU, *Piano*

**Nadia Boulanger** | 1887–1979

*Fantaisie variée for Piano and Orchestra*

**Alexandra Dariescu**, *Piano*

**Piotr Ilyich Tchaikovsky** | 1840–1893

Symphony No. 6 in B Minor, Op. 74 ("Pathétique")

*Adagio – Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Finale: Adagio lamentoso*

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

There is no intermission.

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Length of performance is approximately one hour.

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



**Lidiya Yankovskaya** is a fiercely committed advocate for Slavic masterpieces, operatic rarities, and contemporary works on the leading edge of classical music. She has conducted more

than 40 world premieres, including 17 operas, and her strength as a visionary collaborator has guided new perspectives on staged and symphonic repertoire from *Carmen* and *Queen of Spades* to Price and Prokofiev. As Music Director of Chicago Opera Theater, her daring performances before and amid the pandemic earned recognition from the *Chicago Tribune*, which praised her as “the very model of how to survive adversity, and also how to thrive in it,” while naming her Chicagoan of the Year.

Following her debut at Santa Fe Opera in a new production of Dvořák’s *Rusalka* in summer 2023, Ms. Yankovskaya will conduct orchestras across the United States. She debuts at Atlanta Symphony Orchestra, Indianapolis Symphony Orchestra, Utah Symphony, North Carolina Symphony, Phoenix Symphony, Louisiana Philharmonic Orchestra, and Symphony San Jose. Ms. Yankovskaya deepens her ongoing relationship with the Chicago Symphony Orchestra, leading MusicNOW world premieres by Jessie Montgomery and Curtis Stewart, and designing a series of educational concerts. At Chicago Opera Theater, she leads a new Francesca Zambello production of *The Nose* and David T. Little’s *Soldier Songs* in the company’s 50<sup>th</sup> anniversary season.

Ms. Yankovskaya has recently conducted *Eugene Onegin* at Staatsoper Hamburg, *Symphony of Sorrowful Songs* at English National Opera, *Carmen* at Houston Grand Opera, and *Don Giovanni* at Seattle Opera. Elsewhere she has led *Der Freischütz* at Wolf Trap Opera, *Edward Tulane* at Minnesota Opera, and *Taking Up Serpents* at Washington National Opera and

the Glimmerglass Festival. On the concert stage, recent engagements include Los Angeles Philharmonic, New York Philharmonic, National Symphony Orchestra, Chicago Symphony Orchestra, Dallas Symphony Orchestra, and Houston Symphony.

In the six years since her appointment as Elizabeth Morse and Genius Music Director of COT, Ms. Yankovskaya has spearheaded the commissioning of 11 new operas, advancing the work of seven female composers and seven creators of color. She has led the Chicago premieres of Heggie’s *Moby-Dick*, Talbot’s *Everest*, Tchaikovsky’s *Iolanta*, Rachmaninoff’s *Aleko*, and Szymanowski’s *King Roger*. Under her leadership, COT has also established the Vanguard Initiative, an immersive two-year residency for emerging opera composers that culminates with the development of a full-length opera, enriching the repertoire with new voices and experiences that resonate with today’s audiences.

This adroit combination of musical skill and cultural advocacy is a hallmark of Ms. Yankovskaya’s career. She was born in St. Petersburg, Russia, and immigrated to the United States as a refugee when she was nine years old. Her experiences inspired her to found the Refugee Orchestra Project, which proclaims the societal relevance of refugees through music, and has brought that message to hundreds of thousands of listeners around the world. This important work has been featured on CNN, *The Today Show*, *NowThis*, *Newsweek*, and *BBC World Newsday*, bringing classical music and artists’ compelling stories to audiences well beyond the concert hall and opera house.

Nov.  
2–4

# Tchaikovsky's "Pathétique"

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



Health Plans

**IU Health Plans Classical Series • Program Four**

Friday, November 3 at 8 p.m.

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

Hilbert Circle Theatre

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LIDIYA YANKOVSKAYA, *Conductor* | ALEXANDRA DARIESCU, *Piano*

**Mykola Lysenko** | 1842–1912

Overture to *Taras Bulba*

**Nadia Boulanger** | 1887–1979

*Fantaisie variée for Piano and Orchestra*  
**Alexandra Dariescu**, *Piano*

INTERMISSION—Twenty Minutes

**Piotr Ilyich Tchaikovsky** | 1840–1893

Symphony No. 6 in B Minor, Op. 74 ("Pathétique")

*Adagio – Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Finale: Adagio lamentoso*

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*This performance is endowed by Marianne Williams Tobias.*

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There will be one 20-minute intermission. Length of performance is approximately one hour and forty minutes. Recording or photographing any part of this performance is strictly prohibited.



**Alexandra Dariescu**, creator of *The Nutcracker and I*, is a pianist for the 21<sup>st</sup> century, standing out as an original voice on gender equality in both her concerto and recital programs,

championing and premiering lesser-known works. In demand as a soloist worldwide, she has performed with eminent orchestras such as the London Philharmonic Orchestra, Orchestre National de France, Oslo Philharmonic, and the Sydney Symphony Orchestra, while the list of conductors she has worked with includes Adam Fischer, Cristian Măcelaru, Alain Altinoglu, Fabien Gabel, Jun Märkl, Vasily Petrenko, Ryan Bancroft, James Gaffigan, and JoAnn Falletta.

In 2023-24 Dariescu opens the season for the BBC Symphony Orchestra with Sakari Oramo at the Barbican Centre. A regular guest of the George Enescu International Festival, she returns alongside pianist Jean Efflam Bavouzet and the Manchester Camerata for Mozart's double concerto. In North America she debuts with the Indianapolis Symphony and Vancouver Symphony orchestras, followed by her return to the Detroit Symphony Orchestra for the world premiere of James Lee III's new piano concerto *Shades of Unbroken Dreams*, in honor of the 60<sup>th</sup> anniversary of Martin Luther King Jr's "I Have a Dream" speech. The concerto, written for Dariescu, is a co-commission along with the BBC Philharmonic and Orlando Philharmonic orchestras, giving the piece's UK premiere under the baton of John Storgårds.

Further highlights include her return to the Houston Symphony with Fabien Gabel and debuts with the Copenhagen Philharmonic, Philharmonisches Staatsorchester Mainz, the Trondheim, and Wuppertal Symphony

orchestras. This season marks the 7<sup>th</sup> running year of her successful piano recital production *The Nutcracker and I*, with presentations taking place in cities across the UK, Germany, Belgium, and China.

In recent seasons Dariescu has given important premieres of unjustly neglected pieces, such as Nadia Boulanger's *Fantaisie variée*; in the U.S. with Houston Symphony, in Norway with Oslo Philharmonic, and in Finland with Turku Philharmonic. In 2022 she made the world premiere recording of a newly discovered piano concerto (1900) by Leokadiya Kashperova with the BBC Symphony Orchestra for BBC Radio 3's acclaimed program "Composer of the Week."

In 2017, Dariescu took the world by storm with her successful piano recital production *The Nutcracker and I*, an original ground-breaking multimedia performance for piano solo with dance and digital animation, which has since enjoyed international acclaim and has drawn thousands of young audiences into concert halls across Europe, Australia, China, the Emirates, and the U.S.

Dariescu has been mentored by Sir András Schiff and Dame Imogen Cooper. A Laureate at the Verbier Festival Academy, she received the UK's Women of the Future Award in the Arts and Culture category. In 2017, Dariescu was appointed patron of Music in Lyddington and Cultural Ambassador of Romania. In spring 2018, Dariescu received the "Officer of the Romanian Crown" from the Royal Family and was selected as a Young European Leader by Friends of Europe. In 2020, Dariescu received the Order "Cultural Merit" in the rank of Knight by the Romanian President and became an Associated Member of the RNCM.



## IU Health Plans Classical Series Program Notes

By Dr. Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

*The ISO is grateful to Dr. Tobias for her years of service to the ISO and her creation of these program notes. Please see our tribute to her on page 21.*

## Overture to *Taras Bulba* Mykola Lysenko

Born: March 22, 1842, Hrynky,  
present-day Ukraine

Died: November 6, 1912, Kyiv

Years Composed: 1880–1891

Length: c. 6 minutes

World Premiere: 1924, Kharkiv, Ukraine

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

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

Like other countries throughout Central and Eastern Europe, Ukraine and its people have lived through shifting periods of self-rule and occupation. During Mykola Lysenko's lifetime, the Russian and Austro-Hungarian Empires occupied most of modern-day Ukraine. As a descendent of aristocratic Cossacks who enjoyed autonomous democracy in Ukraine, Lysenko firmly believed that the Ukrainian people should govern themselves. As a Ukrainian nationalist, Lysenko wrote music to express a unique, Ukrainian identity. As such,

Lysenko found that he frequently conflicted with his Russian imperial overlords.

Like other composers across Europe in the late 19<sup>th</sup> century, Lysenko incorporated local folk song traditions into his compositions to give his music a distinctly Ukrainian flavor. Ukrainian music often uses modes and harmonies that sound somewhat “ancient” or “exotic” to Western ears. American audiences recognize some of these characteristics in the “Carol of the Bells,” which is based on the song “Shchedryk” by Ukrainian composer Mykola Leontovych.

In his opera *Taras Bulba*, Lysenko intended to write a quintessentially Ukrainian work. His previous operas, though written with Ukrainian texts, were ultimately performed in Russian. Lysenko would not allow *Taras Bulba* to be performed in any language except Ukrainian, which unfortunately meant that it was not performed in his lifetime. The opera tells the story of a 17th-century Cossack (like Lysenko's ancestors) who must fight for liberty against the occupying Poles—a direct analogy to the Russian Empire in Lysenko's world.

The overture, like the opera, ends with the sounds of the Ukrainian people expelling an illegitimate imperial occupier.

—Program note for *Taras Bulba* written by  
Milner Fuller, Manager of Classical Program-  
ming at the ISO



***Fantaisie variée for Piano and Orchestra*  
Nadia Boulanger**

Born: September 16, 1887, Paris

Died: October 22, 1979, Paris

Year Composed: 1912

Length: c. 20 minutes

World Premiere: 1912

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

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

The sisters Nadia and Marie-Juliette Olga (called Lili) Boulanger were extraordinary musical forces, both as composers, pianists, and teachers. To study with either of them at the Boulangerie became powerful validation of talent and excellence. After Lili died in 1918, Nadia focused primarily on teaching and conducting. Musicologist William Robin, writing in the *New York Times* in 2021, called Nadia, “the most renowned composition teacher of the twentieth century — if not of all musical history.” By the mid-1920s, she had taught more than one hundred Americans: among these were Aaron Copland, Philip Glass, Quincy Jones, Elliott Carter, Roy Harris, Virgil Thomson, David Diamond, Daniel Barenboim, and Leonard Bernstein.

**As a conductor**

Nadia was the first woman to conduct major orchestras in America and Europe. One of her American tours included lectures at Radcliffe, Harvard, and the Longy School of Music of Bard College, plus extensive conducting at the New York Philharmonic at Carnegie Hall, Philadelphia Orchestra, and National Symphony Orchestra. She came to America in the 1940s and taught at The Longy School of Music in Cambridge. In 1953, she became the director of the Fontainebleau School. Students flocked to her from all over the world. She

always said that she could help her students to become intelligent musicians but added, “I cannot provide anyone with inventiveness, nor can I take it away. I can simply provide the liberty to read, to listen, to see, and to understand” (Monsaingeon, *Mademoiselle: Conversations with Nadia Boulanger*).

Her compositional career lasted from about 1906 to 1922, and she wrote in many genres. In 1912 she wrote *Fantaisie variée pour piano et orchestra*, composed for her mentor and collaborator Raoul Pugno, who was also a pianist and composer. He was 25 years her senior and took a strong interest in her and her music. They toured Europe together between 1908 and 1914. Pugno died in 1914 and perhaps this is one reason that the *Fantaisie* was never published. It is one of her few large-scale works.

The *Fantaisie* is a brilliant piece, spiced with touches of Debussy, Faure, Widor, and Cesar Franck, including modal passages and whole tone scales, flashing dynamics, and contrasting interludes. This work lives up to its title: there are capricious stops and starts, sudden changes of mood and tempi, colorful modulations, and an improvisatory attitude. Its content contains several themes (approximately six) with subsequent variations shared by the soloist and orchestra. Overall, the structure is in one movement with three sections. Throughout the score Boulanger has meticulously indicated not only tempi changes, but articulations as well. For example, she notes to play with intensity, play with great emotion, play joyously, or in a sonorous manner. This *Fantaisie* now deserves a renewed fate: no more obscurity, but performances, recordings, popularity, acclaim, and respect.

# Tchaikovsky's "Pathétique"

## Symphony No. 6 in B Minor, Op. 74 ("Pathétique")

Pyotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, St. Petersburg,  
Russia

Year Composed: 1893

Length: c. 46 minutes

World Premiere: October 28, 1893,  
St. Petersburg, Russia

Last ISO Performance: May 2015 with  
conductor Cristian Macelaru

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

The Sixth Symphony was extremely difficult for Tchaikovsky, and he destroyed all his first attempts. Opus 74 only gradually came into existence. Tchaikovsky at first planned to call it a Program Symphony, but there never was a hint at that program or its message. Nikolai Rimsky-Korsakov asked him what this meant, and Tchaikovsky answered, "there was one, of course, but did not wish to announce it."

The massive darkness and angst permeating the music have been sometimes attributed only to the difficulties Tchaikovsky had to get it underway. But that is too simplistic. The work is also a vast representation of sadness, grief, and angst that most humans experience in life's journey. Tchaikovsky's brother Modest suggested that the Sixth Symphony be subtitled "*pateticheskyy*," thereby encapsulating the pain and stress he saw Pyotr suffer while the symphony was in process. Little did he know that "*pateticheskyy*" would be the perfect name for the Sixth in its entirety.

The symphony typically carries the French title "Pathétique" which best translates to "passionate," not pathetic in its modern English sense. By any measure, "This is one of the most

pessimistic documents in all musical literature, a monumental tragedy in tone, the apotheosis of human suffering. It is the most tragic piece of music Tchaikovsky ever wrote and the most personal. It is almost as if he knew that this one was destined to be his farewell" (David Ewen).

One week after conducting the "pathétique," Tchaikovsky was dead from drinking un-boiled water and contracting cholera. Sadly, the composer heard only the first minimal enthusiasm after its premiere. It was not exactly a failure, but it was received with some hesitation. Twelve days after his death when it was re-played in his memory, it was acclaimed with admiration. However, it was listed only by its opus number and had not yet received its special name.

Writing to his publisher, the composer expressed his point of view saying, "This symphony is the best, certainly the most sincere work I have ever written. On my word of honor, I have never felt such self-satisfaction, such pride, such happiness as in the consciousness that I am really the creator of this beautiful work." Such was the result of hard work and many tears. Tchaikovsky had repeatedly wept buckets (as he was prone to do) while tearing up sketches and studies before finding the final statement. At the end, the composer left a tantalizing challenge. Admitting that the symphony had a program, he wrote to the dedicatee, his nephew Vladimir Davidoff, "Let him guess it who can."

A paper found in Tchaikovsky's drafts (dated from 1892), in his own handwriting provides a clue. At that time, he had started symphonic sketches that were later related to the Sixth. The writings from that time read, "The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away

(also short.)” Without doubt these are the words of a man surveying the life process from a mature position.

The beginning comes from the depths of the orchestra as a solo bassoon introduces the germ of the main theme of the first movement, supported by divided double basses. Gradually other instruments join in to savor parts of the idea, grabbing at pieces of the theme in fragmented, agitated statements. The second theme emerges in sustained luxuriant contrast. Manic and nervous, the development thrashes about constantly, inexorably moving to a gigantic seismic explosion. A recapitulation continues in an emotional aftermath created in the development with a sad tune from the brass closing the movement over pizzicato accompaniment.

The second movement is an odd waltz-like statement in  $\frac{5}{4}$  meter. Sometimes it has been dubbed “a waltz with a limp.” The  $\frac{5}{4}$  meter was most unusual for its time, so much so that the critic Hanslick thought it should be corrected to  $\frac{6}{8}$  meter to “fix it.” The grace of the music is beguiling, and fortunately the  $\frac{5}{4}$ , which was intentional, has remained in place.

A rather sinister yet energetic march occupies the third movement. The germ of the first theme is presented immediately by the oboe in a small introduction. This snippet is passed around the orchestra before landing in its full display with a massive tutti (everyone). As in the first movement, the material moves inexorably to a gigantic implosion. At all times, the energy seems forced, and despite its surface optimism, the music has a frightening subtext. The ending crashes into a fiery bonfire.

The fourth movement never rises from black despair. A tragic outcry sets the tone before strings carry the world-weary main theme. Two climaxes mark intense emotional crises, but that energy never yields to or offers affirmation or hope. The composer’s unrelenting

sadness turns to a farewell and a message saying there is really nothing beyond death. Gloom is palpable and the composer is insoluble. As the music closes on a long diminuendo (dying away) to an almost inaudible close (marked “*pppp*”) we are on a gripping journey into darkness and silence. There is no escape or promise from the enigmatic conclusion. Jonathan Kramer has correctly observed: “This symphony [simply] returns to the depths from which it came.”

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

† ***Coffee Pops Series* • Program Two**

Friday, November 10, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | LIZ CALLAWAY, *Vocalist*

Selections to be announced from stage.

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

There is no intermission.

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Length of performance is approximately one hour. Musical selections subject to change.

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

See Maestro Jack Everly's biography on page 13.



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 5 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](http://www.lizcallaway.com) @LizGoesOn

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**Jun Märkl**, Artistic Advisor to the ISO  
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**Printing Partners Pops Series • Program Three**

Friday, November 10, at 8 p.m.

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Hilbert Circle Theatre



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JACK EVERLY, *Conductor* | LIZ CALLAWAY, *Vocalist*

Selections to be announced from stage.

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There will be one 20-minute intermission.

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See Maestro Jack Everly's biography on page 13.

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Welcome to the 2023–2024 Indianapolis Symphony Orchestra Association’s (ISOA) season. The ISOA is excited to announce, along with the Central Indiana Chapter of the American Theatre Organ Society (CICATOS), “Remember the Paramount” as their 2023 fall fundraiser.

The Paramount Music Palace was located at the Washington Street and 465 interchange on the east side of Indianapolis and opened in 1978. What was once home to Indianapolis’ “Mighty Wurlitzer” pipe organ and scores upon scores of birthday parties was razed in 1995 and the organ removed.

On Sunday October 1, 2023, at 2 p.m. in the Hilbert Circle Theatre, four Paramount Music Palace “rock-star” organists—Donna Parker, Bill Vlasak, Dwight Thomas, and Ken Double—will recreate the musical magic of the Paramount’s Mighty Wurlitzer on the ISO’s Wurlitzer Theatre Organ and bring back memories of the Paramount’s giant black and gold organ rising from the pit as soap bubbles ascended into the air while guests celebrated important life events. The program will feature Paramount standards referred to as the “Dirty 30” songs including “Happy Birthday,” *Star Wars*, and “Chattanooga Choo Choo.”

Proceeds from the fall fundraiser will support ISOA’s Symphony in Color program, an annual enrichment program that offers a unique blending of symphonic music and visual arts, involving more than 30,000 Indiana school children in grades 1–6, and culminates in a juried exhibition at the Hilbert Circle Theatre and the Indiana State Museum. The proceeds from the concert will also help fund the upkeep of the ISO’s Wurlitzer Theatre Organ.

See you at the show!

Terry Snell and Jan Pierce  
Co-Presidents of the ISOA

# Endowment

## Endowed Orchestra Chairs, Performances, and Special Endowments

*Endowed orchestra chairs, performances, and special endowment gifts allow our benefactors the opportunity to be recognized for their significant gifts to the Orchestra or to honor others. We would like to thank the following donors for their generous support of the Indianapolis Symphony Orchestra's Endowment Fund.*

### Endowed Orchestra Chairs

#### **The Ford-West Concertmaster Chair**

*Endowed by Richard E. Ford in honor of his mother, Florence Jeup Ford, and Hilda Kirkman West*

#### **The Meditch Assistant Concertmaster Chair**

*Endowed by Juliette, Dimitri, Marian, and Boris Meditch*  
Peter Vickery, Assistant Concertmaster

#### **The Wilcox Assistant Concertmaster Chair**

*Endowed by David E. and Eleanor T. Wilcox*  
Michelle Kang, Assistant Concertmaster

#### **The Taurel Assistant Principal Second Violin Chair**

*Endowed by Kathy and Sidney Taurel*  
Byul (Bella) Seo, Acting Principal

#### **The Dick Dennis Fifth Chair**

*Endowed in memory of Richard F. Dennis by Carol Richardson Dennis*  
This Second Violin Section Chair is Seated Using Revolving Seating

#### **The Jane and Fred Schlegel Principal Viola Chair**

*Endowed by Jane and Fred Schlegel*  
Yu Jin, Principal Viola

#### **The Assistant Principal Cello Chair**

*Endowed anonymously*

#### **The Randall L. Tobias Cello Chair**

*Endowed by Randall L. Tobias*

#### **The Dr. and Mrs. Robert L. Rudesill Cello Chair**

*Endowed by Dr. and Mrs. Robert L. Rudesill*

#### **The Sidney and Kathy Taurel Principal Flute Chair**

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#### **The Janet F. and Dr. Richard E. Barb Piccolo Chair**

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#### **The Frank C. Springer Jr. Principal Oboe Chair**

*Endowed by Frank C. Springer Jr.*  
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#### **The Ann Hampton Hunt English Horn Chair**

*Endowed by Ann Hampton Hunt*  
Roger Roe, English Horn

#### **The Robert H. Mohlman Principal Clarinet Chair**

*Endowed by the Robert H. Mohlman Fund*

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# Endowment

## Endowed Performances

**Classical Season Opening Concerts**

*Endowed by the Florence Goodrich Dunn Fund*  
September 29–30, 2023

**The Frank E. McKinney, Jr. Guest Conductor Chair**

*Endowed by Marianne Williams Tobias*  
November 3–4, 2023

**AES Indiana Yuletide Celebration Opening Night Performance**

*Endowed by Marianne Williams Tobias*  
December 1, 2023—Opening Night

**AES Indiana Yuletide Celebration Closing Performance**

*Endowed by Marianne Williams Tobias*  
December 23, 2023—Closing Night

**The Performance of Classical Music including Major Liturgical and Choral Music**

*Endowed in memory of Elmer Andrew and Marguerite Maass Steffen by E. Andrew Steffen*  
February 23–24, 2024

**The Performance of a Guest Artist**

*Endowed by the Jean D. Weldon Guest Artist Fund*  
March 1–2, 2024

**The Performance of ISO Principal Chair Musicians**

*Endowed by the Eugene B. Hibbs Fund*  
March 8–9, 2024

**The Paul and Roseann Pitz Performance of Classical Music**

*Endowed by the Paul and Roseann Pitz Fund*  
April 5–6, 2024

**The Mrs. Earl B. Barnes Memorial Fund in support of a Guest Artist**

*Endowed Anonymously*  
May 17–18, 2024

**The William L. and Jane H. Fortune Guest Conductor Chair**

*Endowed by Mr. and Mrs. William L. Fortune*  
May 31–June 1, 2024

**The Dennis T. Hollings Performance of Classical Music**

*Endowed by the Dennis T. Hollings Fund*  
June 14–15, 2024

## Special Endowments

**Hilbert Circle Theatre**

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*Endowed by Randall L. Tobias*

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**Program Annotator Chair**

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*Endowed by the Paul and Roseann Pitz Fund*



# Endowment

**The Installation and Maintenance of a Theatre Pipe Organ**

*Endowed by the Sally Reahard Fund*

**The J.K. Family Foundation Words on Music**

*Endowed by Marianne Williams Tobias, President, J.K. Family Foundation*

**The Outer Lobby**

*Named to Recognize the Generous Gift of Ruth Lilly to the Indianapolis Symphony Orchestra 1984*

**The Grand Lobby**

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**The Box Office Lobby**

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**Orchestra Box C6**

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*Named to Recognize the Generous Gift of the Eli Lilly and Company Foundation to the Indianapolis Symphony Orchestra. October 1984*

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*This listing reflects the gifts received from July 1, 2022, through July 25, 2023. Every effort has been made to ensure the accuracy of this listing. However, we apologize for any inadvertent errors or omissions.*

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Are you interested in making a gift that will make a lasting difference on the work of the Indianapolis Symphony Orchestra? You can do it today with a legacy gift in your will. This special gift can be changed or revoked as needed, preserves your savings and cash flow, and costs you nothing during your lifetime.

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Contact Stephanie Hays-Mussoni, Vice President of Development, with questions about The Lynn Society at 317-713-3342 or email [shaysmussoni@IndianapolisSymphony.org](mailto:shaysmussoni@IndianapolisSymphony.org).



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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.

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## Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir presents:

- **Community Sing—FREE! Sept. 18, 6–9 p.m.**

Centerpoint Brewing, Indianapolis. An evening of communal singing, with the option to sing along or sit and enjoy.

- **Mood Indigo, Oct. 14, 3 p.m. & 7:30 p.m.** Schrott Center for the Arts, Butler University. Featuring some of the best Brazilian musicians, including baritone Bruno Sandes and guitarist Daniel Duarte. Join us for the sounds of samba, sunshine, and bossa nova!

- **Festival of Carols, Dec. 13, Clowes Memorial Hall, and Dec. 16–17**

**at The Palladium, Carmel.** A family tradition filled with holiday favorites performed by the Choir and guest artists, featuring tenor Anthony Nunziata and the Indianapolis Chamber Orchestra. American Sign Language interpretation available.



## Dance Kaleidoscope

The 23–24 Season marks the beginning of a new era at Dance Kaleidoscope. The season includes three world premieres, guest choreographers, and the introduction of Dance Kaleidoscope's new Artistic Director, Joshua Blake Carter. Audiences can expect the entertainment, artistry, and inspiration they've always experienced and maybe even a few surprises. Join us for DK's season opener, **NEW HORIZON**, on stage at IRT **October 19–22, 2023**. More info at [dancekal.org](http://dancekal.org)



## Indianapolis Youth Orchestra

Celebrating 42 years of excellence in music! The Indianapolis Youth Orchestra comprises three ensembles totaling over 150 students from Central Indiana. **Late audition window is October 1–15, 2023.** Visit our website for more details! Join us in person for our **Fall Concert** featuring the Symphony and Philharmonic Orchestras on **Sunday, October 29, 2023, at 5 p.m.**, at Hilbert Circle Theatre. Information on auditions and performances is available at [www.indianapolisyouthorchestra.org](http://www.indianapolisyouthorchestra.org).



## Indianapolis Ballet

Don't miss Indianapolis Ballet's production of **Balancing Acts**, **September 22–24**, at The Toby at Newfields. Witness this celebratory mixed-repertoire production showcasing works of George Balanchine, such as *Allegro Brillante*. Then, catch performances of **New Works** at the intimate District Theatre, **November 2–5**. Featuring fresh choreography by IB's artistic staff and dancers, this production delivers a unique, up-close-and-personal experience. Tickets are on sale at [indyballet.org](http://indyballet.org).





## Ronen Chamber Ensemble

Join the Ronen Chamber Ensemble for these upcoming concerts!

- **Quartets Galore, Oct. 23 & 30, 2023.** Featuring the new quartet of artistic directors!
- **2B and Not 2B, Dec. 4 & 11, 2023.** Two of the three Bs anchor this program.
- **“The Poet and the Piper,” Feb. 19 & 24, 2024.** For St. Patty’s Day, Ronen showcases music inspired by the Emerald Isle.
- **Endings and Beginnings, April 8–9, 2024.** Ronen’s co-founder, David Bellman, returns in Messiaen’s *Quartet for the End of Time*!

Artistic Directors: Gregory Martin, Piano; Jayna Park, Violin; Alistair Howlett, Flute; Jennifer Christen, Oboe.  
Visit [www.ronenchamber.org/events](http://www.ronenchamber.org/events) for more info!



## Indianapolis Children’s Choir

ICC has been enriching the lives of children in central Indiana for nearly 40 years! From 18-months to 18 years old, children can find their voice in the ICC’s choirs and programs in locations across central Indiana. We invite you to join a choir or join us for a concert in 2023–24! This season, *A World Showcase*, will transport audiences around the globe. More info online at [icchoir.org](http://icchoir.org)!



- **Reflections: Sounds of the Pacific,** October 14, at STAR Bank Performing Arts Center
- **A European Holiday:** December 15-17, at Second Presbyterian Church
- **The Crossroads of America:** March 10, 2024, at Hilbert Circle Theatre
- **Christel DeHaan In Harmony: Rhythm of the Lands,** May 4, 2024, at St. Luke’s UMC

## Indianapolis Suzuki Academy

Now enrolling! Build a strong relationship with your child through the study of music. The Indianapolis Suzuki Academy nurtures beautiful character in every child through excellence in music. We emphasize building a strong relationship between the student, parent and teacher for every child to realize their potential. Enrollment in the Academy for violin, cello, trumpet, piano, or harp includes weekly private lessons and regular group classes. Baby / Toddler classes are now enrolling for newborn to 4 years. Classes are centrally located in the Indianapolis Meridian-Kessler neighborhood. Support our students by joining us for our solo recitals on **November 5** at at Indiana Landmarks Grand Hall or through making a donation. Learn more at [IndySuzukiAcademy.org](http://IndySuzukiAcademy.org)



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# Hilbert Circle Theatre Information

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

## Box Office

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

## Subscriber Information

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

## Coat Checks and Restrooms

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

## Ushers

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

## Emergency

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

## Beyond the Concert

Attend The J. K. Family Foundation *Words on Music* one hour before every IU Health Plans *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 IU Health Plans *Classical Series*, Printing Partners *Pops Series*, the *Film Series* presented by Bank of America, and select AES Indiana *Yuletide Celebration* performances. Available one hour before the performance begins.
- Circle Centre Mall Parking Garages (recommended for Coffee Concert patrons because of limited parking).
- Metered parking is available downtown near the theatre. Visit [parkindy.net](http://parkindy.net) for details.
- Visit [downtownindy.org](http://downtownindy.org) for additional parking options.

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

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

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