



**INDIANAPOLIS  
SYMPHONY  
ORCHESTRA**

2023/2024  
**VOL 3**  
JAN–FEB 2024



Augustin Hadelich,  
Violin

| Disney and Pixar's *Toy Story* In Concert

| Cody Fry: Live with the ISO

| Mozart & the Chevalier

| The Music of Strauss

| Metropolitan Youth Orchestra  
Winter Concert

| Revolution: The Music of the Beatles—  
A Symphonic Experience

| Beethoven & Brahms

| Stravinsky & *Carmina Burana*



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Activities are made possible in part by Nickel Plate Arts, Indiana Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.



# Board of Directors

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



Greg Loewen, *Chair*

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- Greg Loewen, Chair*
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- James M. Johnson, Chief Executive Officer*
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- Eric Sutphin, Treasurer*

## Board of Directors

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



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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, The Ford-West Chair*  
 Peter Vickery, *Acting Associate Concertmaster, The Meditch Chair*  
 Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*  
 Vincent Meklis, *Acting Assistant Concertmaster*  
 Philip Palermo, *Associate Concertmaster Emeritus*  
 Michelle Black  
 Sophia Cho  
 Clement Luu  
 Joseph Ohkubo\*\*  
 Marisa Votapek  
 Chak Chi Wong\*\*  
 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*  
 Jonah Krolak, *Acting Associate Principal*  
 Nicholas Donatelle, *Acting Assistant Principal*  
 CJ Collins\*\*  
 James Cooper  
 Stephen Hawkey  
 Adam Lee\*\*  
 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, The Sidney & Kathy Taurel Chair*  
 Dianne Seo\*\*  
 Rebecca Price Arrensens, *Assistant Principal*

## Piccolo

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

## Oboe

Jennifer Christen, *Principal, The Frank C. Springer Jr. Chair*  
 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, The W. Brooks & Wanda Y. Fortune Chair*  
 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*  
 Jon Crabel\*\*  
 Pedro Fernández  
 Craig A. Hetrick

## Harp

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

## Keyboard

*The Women's Committee Chair*  
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## 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: Alistair Howlett, Flute

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

I grew up in Sydney, Australia. My family included my dad, mum, and younger sister. Now in Indy, my wife Jen (Principal Oboe) and I have two boys that keep us very busy! Playing music with your spouse definitely has pros and cons. Of course, it's a wonderful experience because we know each other so well and work well together. It's also nice to have someone to talk to about what's going on at the orchestra with the same level of understanding. But the constant need to find childcare each and every Friday and Saturday evening has its challenges, to say the least.

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

My mum is a piano teacher, so piano was my first instrument. I did about three years of that but then I apparently brought home a recorder from school and my parents were impressed with how quickly I picked it up. They both loved the flute. My dad had many cassette tapes of James Galway and Jean-Pierre Rampal, and they decided I should start playing the flute. I auditioned for the school band and they recommended the trumpet, but my mum called the school and put a stop to that!

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

I love working together with all of my wonderful ISO colleagues! It's such a joy and I always look forward to each week. Also, the music is pretty great!

## **What music pieces are you looking forward to playing this season?**

Pretty much everything, but especially *Till Eulenspiegel's Merry Pranks*, *La Mer*, and Sibelius' Symphony No. 2.

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

I love the outdoors, especially with our boys; it helps get their energy out! I also like traveling and finding fun places to eat or drink.

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

Practice! Listen to recordings. Practice! Join a youth orchestra. Get private lessons and practice!

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

The ISO is truly a world-class orchestra. We are made up of high-level musicians from all around the world, and our goal is to bring amazing live music to you. While we might seem serious on stage, we're all just hyper-focused before and during the concert. Afterwards, there's always the rush of adrenaline and it's nice to see familiar faces in the audience. Don't be shy to come up to the stage and say hi!

## **Tell us something people don't know about you.**

I listen to a vast array of music, and I'm always interested in listening to the latest styles and genres or discovering new albums. For example, I enjoy our *Yuletide Celebration* season very much, but it can be like having too much of a good thing (like chocolate). So to cleanse the palate, I'll listen to heavy metal on the ride home. My wife doesn't always approve!



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LEARN  
MORE

# Volunteer<sup>!</sup> WITH THE ISO!

INDIANAPOLIS  SYMPHONY ORCHESTRA

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This is your chance to assist patrons at concerts at Hilbert Circle Theatre, special events, and *Kroger Symphony on the Prairie*.

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- Give back to the community
- Support the ISO through your gift of time
- Earn a voucher to redeem for tickets to a future performance
- Receive free parking for your shift
- Have access to private events such as seasonal parties and musician meet & greets

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### Winter Concert

January 28, 3:00 p.m.  
Hilbert Circle Theatre

### Spring Concert

May 5, 3:00 p.m.  
Hilbert Circle Theatre

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## INTERNATIONAL VIOLIN COMPETITION OF INDIANAPOLIS 2023/2024 Laureate Series



**JULIAN RHEE PERFORMS MENDELSSOHN WITH  
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Saturday, January 20 | 7:30 PM | Schrott Center for the Arts



**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER WITH  
2018 GOLD MEDALIST RICHARD LIN**

Wednesday, January 24 | 7:30 PM | Indiana Landmarks



**IVCI CELEBRATES INDIANAPOLIS - FREE CONCERT!  
FEATURING 2014 GOLD MEDALIST JINJOO CHO**

Saturday, March 9 | 2:30 PM | Madam Walker Theatre



**1998 SILVER MEDALIST LIVIU PRUNARU WITH  
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Tuesday, April 2 | 7:30 PM | Indiana History Center



**CONTRASTS WITH CHARLES YANG (VIOLIN/VOCALS),  
PETER DUGAN (PIANO) AND MARK DOVER (CLARINET)**

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

ISO Patrons receive 20% off single tickets  
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*excludes January 20 and May 29*

**TICKETS AT 317.637.4574 or VIOLIN.ORG**



# Musicians Around Town

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James Whitcomb Riley Museum Home's "Music in the Parlor" series presents Vickery Chamber Live, featuring violinist Peter Vickery, Acting Associate Concertmaster, and his sister Allison Vickery on piano, playing songs inspired by the hit television series *Bridgerton*. Selected from movie, popular, and classical repertoire, this program is sure to bring inspiration and calm to your evening. Join us for this intimate concert, held in the historic James Whitcomb Riley Home, on February 2 at 7 p.m. Tickets available online.

Join the Ronen Chamber Ensemble for their concert of music inspired by the Emerald Isle, titled, "The Poet and the Piper," on February 19, at 7:30 p.m., at Our Lady of Lourdes church in Indianapolis, and again on February 20 at 7:30 p.m. at the Indiana Historical Society. Musicians include Jayna Park (violin), Alistair Howlett (flute), and Jennifer Christen (oboe). More info available at [www.ronenchamber.org](http://www.ronenchamber.org).

Violist Amy Kniffen, founder of The Sassy Violist, is taking her education program to several schools this winter, telling stories and playing music for students. Learn more about her programs at [thesassyviolist.com](http://thesassyviolist.com).

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INDIANAPOLIS SYMPHONY ORCHESTRA

# UNCHARTED

## SERIES

**AND I LOVE HER:  
THE BEATLES  
REIMAGINED**

**4.17.24 | 7:30 P.M.**

**FROM  
BEETHOVEN  
TO BEYONCÉ**

**6.5.24 | 7:30 P.M.**

FEATURING  
STEVE  
HACKMAN

The poster features a background image of the Indianapolis Symphony Orchestra performing on stage. The title 'UNCHARTED' is in large, bold, white letters with a pink and blue outline. The word 'SERIES' is in white. The two concert titles are in pink and white. The dates and times are in white. A pink circle in the bottom right corner contains the text 'FEATURING STEVE HACKMAN'. The bottom of the poster has decorative wavy lines in pink and blue.

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

*Film Series Presented by Bank of America*



Proud Sponsor of the ISO

Saturday, January 6, at 7 p.m.

Sunday, January 7, at 2 p.m.

Hilbert Circle Theatre

---

JACK EVERLY, *Conductor*

DISNEY•PIXAR  
*TOY STORY*  
IN CONCERT LIVE TO FILM

Directed by JOHN LASSETER

Produced by RALPH GUGGENHEIM • BONNIE ARNOLD

Executive Producer EDWIN CATMULL • STEVEN JOBS

Screenplay by JOSH WHEDON • ANDREW STANTON  
JOEL COHEN • ALEC SOKOLOW

Original Story by JOHN LASSETER • PETE DOCTOR  
ANDREW STANTON • JOE RANFT

Music by RANDY NEWMAN

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There will be one 20-minute intermission. Performance length is approximately one hour and forty-five minutes. 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.



**Jack Everly** is the Principal Pops Conductor of the Indianapolis Symphony Orchestra, 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.



This past fall, Jack adopted an adorable English Cream Golden Retriever puppy by the name of Roxie. When asked how puppy parenting is coming along, Jack has two responses: "she is the best holiday gift ever" and "what did I get myself into?!"

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.

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The beloved *Side-by-Side* program that has served thousands of students in the past is returning this spring! Students will receive 4 weeks of intensive coaching and sectionals led by ISO Assistant Conductor Su-Han Yang and members of the ISO. Auditions will be held virtually through video submission. Applications are due by January 30, 2024.



MICHAEL BEN & ILLENE KOMISAROW  
**MAURER YOUNG  
MUSICIANS CONTEST**

Follow in the footsteps of winners of the Michael Ben and Illene Komisarow Maurer Young Musicians Contest who are now musicians in orchestras across the nation, including the ISO. New this year, the contest will now offer two divisions for young musicians to enter: the Rising Star category and the Young Musician category. Win cash prizes and the chance to perform with the ISO at Hilbert Circle Theatre! Applications are due by January 30, 2024.



Apply today at [IndianapolisSymphony.org/Learn](https://IndianapolisSymphony.org/Learn)



**TEDDY BEAR**  
CONCERT SERIES

**BRING YOUR CHILD TO A  
PROGRAM OF MUSIC AND  
FUN FEATURING MUSICIANS  
FROM THE INDIANAPOLIS  
SYMPHONY ORCHESTRA!**

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

[IndianapolisSymphony.org/teddy-bear](https://IndianapolisSymphony.org/teddy-bear)



**PERFORMANCES**

*Monkey's Jungle Jam*  
January 21, 3 p.m.  
Central Public Library

*The Garden Symphony*  
February 25, 1 p.m.  
Arts for Lawrence

*The Runaway Strings*  
March 9, 11 a.m.  
Hussey-Mayfield Memorial  
Public Library, Whitestown

*The Giant's Violin*  
March 18, 11 a.m.  
Avon-Washington Township  
Public Library

Title Sponsor:



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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

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

Friday, January 12, at 11 a.m.

Hilbert Circle Theatre

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ENRICO LOPEZ-YAÑEZ, *Conductor* | CODY FRY, *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.





**Enrico Lopez-Yañez** is the Principal Pops Conductor of the Nashville Symphony and Pacific Symphony as well as the Principal Conductor of the Dallas Symphony Presents. This season Lopez-Yañez has been named Principal Pops

Conductor Designate of the Detroit Symphony, a position he will begin in the 24–25 season.

Lopez-Yañez is quickly establishing himself as one of the nation's leading conductors of popular music and becoming known for his unique style of audience engagement. Also an active composer/arranger, he has been commissioned to write for the Cincinnati Pops Orchestra, Houston Symphony, San Diego Symphony and Omaha Symphony, and has had his works performed by orchestras including the Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Indianapolis Symphony, National Symphony, Phoenix Symphony, Seattle Symphony, and Utah Symphony, among others.

Lopez-Yañez has conducted concerts with a broad spectrum of artists including: Nas, Gladys Knight, Ledisi, Itzhak Perlman, Stewart Copeland, Kenny Loggins, Toby Keith, Mickey Guyton, Kelsea Ballerini, Leslie Odom Jr., Renee Elise Goldsberry, Hanson, The Beach Boys, Kenny G, and more. Lopez-Yañez also conducts the annual *Let Freedom Sing!* Music City July 4th fireworks show, which was first televised on CMT in 2019 reaching millions of viewers across the nation.

This season, Lopez-Yañez will collaborate with artists including Ben Rector, Cody Fry, Patti LaBelle, Trisha Yearwood, Tituss Burgess, Vanesa Williams, Lyle Lovett, Jefferson Starship, Portugal. The Man, Guster, Ben Folds, Aida Cuevas, Lila Downs, and Arturo Sando-

val. Lopez-Yañez will appear with the Colorado Symphony, Houston Symphony, Minnesota Orchestra, and Milwaukee Symphony as well as make return appearances with the Detroit Symphony, National Symphony, Philadelphia Orchestra, San Diego Symphony, San Francisco Symphony, and more. Previously, Lopez-Yañez has appeared with orchestras throughout North America.

Lopez-Yañez is the recipient of the 2023 “Mexicanos Distiguídos” Award by the Mexican government, an award granted to Mexican citizens living abroad for outstanding career accomplishments in their field. As an advocate for Latin music, he has arranged and produced shows for Latin Fire, Mariachi Los Camperos, The Three Mexican Tenors, and collaborated with artists including Aida Cuevas and Lila Downs.

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

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

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

**Printing Partners *Pops Series* • Program Four**

Friday, January 12, at 8 p.m.

Saturday, January 13, at 8 p.m.

Hilbert Circle Theatre



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ENRICO LOPEZ-YAÑEZ, *Conductor* | CODY FRY, *Vocalist*

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.



After the life-changing viral TikTok success of his song “I Hear a Symphony,” **Cody Fry** has embarked on a new creative journey with Symphony Sessions, a sweeping orchestral collection of new songs, new arrangements of old songs, and live videos

featuring his signature widescreen approach to pop music. His bombastic cover of “Eleanor Rigby” was recently nominated for a Grammy in the category of “Best Arrangement, Instruments & Vocals.”

A list of Cody’s career accomplishments might, at first, seem strange and wide-ranging. The Nashville-based singer/songwriter/composer/producer has written music for everything from national ad campaigns, to video games, apps, fashion events, Vimeo-Staff-Picked short films, A-list corporate scoring work for brands like Netflix and Google, and even a Super Bowl commercial for McDonald’s.

So when Cody Fry sits down to write music for himself, it’s the sum of those experiences that make him an artist like no other you’ll come across.

Growing up in a musical household, Cody was steeped in the world of music from a young age. His father, Gary Fry, is an orchestral composer who writes for symphonic organizations all over the world. Like father like son, Cody’s love of orchestration permeates much of his work and lends his sound a unique and truly cinematic quality.

His genre-bending discography and musicianship gives him the opportunity to perform in a huge range of artistic contexts. Cody has performed all over the globe including with the world-famous Metropole Orkest, and even had a rave-reviewed stint on *American Idol*. He once was asked to perform for Oprah on a Mediterranean cruise ship. She was super nice.

Keep up with Cody on Instagram via @codyfry, TikTok via @codyfrymusic, or on his website, [codyfry.com](http://codyfry.com).



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Jan.  
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# Mozart & the Chevalier

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

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

Friday, January 19, at 8 p.m.

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

Hilbert Circle Theatre



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JEANNETTE SORRELL, *Conductor* | ANTHONY MCGILL, *Clarinet*

SONYA HEADLAM, *Soprano*

**Wolfgang Amadeus Mozart** | 1756–1791

Overture to *Le nozze di Figaro* (*The Marriage of Figaro*), K. 492

**Joseph Bologne, Chevalier de Saint-Georges** | 1745–1799

“Enfin une foule importune . . . Amour deviens-moi propice” from *L'Amant anonyme*

**Sonya Headlam**, *Soprano*

**Joseph Bologne, Chevalier de Saint-Georges** | 1745–1799

Arr. by Derek Bermel from the original violin concerto

Concerto for Clarinet and Orchestra in A Major, Op. 5, No. 2

*Allegro moderato*

*Largo*

*Rondeau*

**Anthony McGill**, *Clarinet*

**Wolfgang Amadeus Mozart** | 1756–1791

“Parto, ma tu, ben mio” from *La Clemenza di Tito*, K. 621

**Sonya Headlam**, *Soprano*

**Anthony McGill**, *Clarinet*

INTERMISSION—Twenty Minutes

**Wolfgang Amadeus Mozart** | 1756–1791

Symphony No. 40 in G Minor, K. 550

*Molto allegro*

*Andante*

*Menuetto: Allegretto*

*Finale: Allegro assai*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty minutes.

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



Grammy-winning conductor **Jeannette Sorrell** is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is credited by *BBC Music*

*Magazine* for “forging a vibrant, life-affirming approach to early music.” She is the subject of the documentary by Oscar-winning director Allan Miller, titled, *Playing With Fire: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, Sorrell studied conducting under Leonard Bernstein, Roger Norrington, and Robert Spano at the Tanglewood and Aspen music festivals. As a harpsichordist, she studied with Gustav Leonhardt in Amsterdam and won First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

As a guest conductor, Sorrell made her New York Philharmonic debut in 2021 and Philadelphia Orchestra debut in 2022. She has repeatedly conducted the Pittsburgh Symphony, St Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Florida Orchestra, Philharmonia Baroque in San Francisco, and New World Symphony, and has also led the Royal Liverpool Philharmonic, the National Symphony at the Kennedy Center, Los Angeles Chamber Orchestra, Opera St Louis with the St Louis Symphony, the Calgary Philharmonic (Canada), Royal Northern Sinfonia (UK), Orquesta Sinfónica de Castilla y León (Spain), Grand Rapids Symphony, and North Carolina Symphony, among others.

In 2023–24, she returns to the New York Philharmonic and makes debuts with the Royal Scottish National Orchestra, Baltimore Symphony, Houston Symphony, Indianapolis Symphony, the National Arts Centre Chamber Orchestra (Ottawa), and the Orchestra of St Luke's at Carnegie Hall. Sorrell has been featured on *Living the Classical Life* and has attracted national awards for her creative programming and her “storytelling” approach to early music, which has attracted many new listeners to the genre.

As the founder and artistic director of Apollo's Fire, Sorrell has led the renowned period ensemble in sold-out concerts at Carnegie Hall, the Madrid Royal Theatre, London's BBC Proms, St Martin-in-the-Fields, and many other venues in North America and Europe. At home in Cleveland, she and Apollo's Fire have built one of the largest audiences of any baroque orchestra in North America.

With over 14 million views of their YouTube videos, Sorrell and Apollo's Fire have released 30 commercial CDs, of which 11 have been bestsellers on Billboard Classical. Sorrell won a Grammy in 2019 for her album *Songs of Orpheus* with Apollo's Fire and tenor Karim Sulayman. Her CD recordings of the Bach *St. John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by the *Sunday Times of London* (2020 and 2021). Her Monteverdi *Vespers* recording was chosen by *BBC Music Magazine* as one of “30 Must-Have Recordings for Our Lifetime” (September 2022). Her discography also includes the complete Brandenburg Concerti and harpsichord concerti of Bach, four discs of Mozart, Handel's *Messiah*, and five creative crossover projects, including *Sephardic Journey*, and *Christmas on Sugarloaf Mountain*.

She holds an Artist Diploma from Oberlin Conservatory, an honorary doctorate from Case Western University and an award from the American Musicological Society.

*Photo credit: Roger Mastroianni*



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Hailed for his “trademark brilliance, penetrating sound and rich character” (*New York Times*), clarinetist **Anthony McGill** enjoys a dynamic international solo and chamber music career and

is principal clarinet of the New York Philharmonic—the first African-American principal player in the organization’s history. He is the recipient of the 2020 Avery Fisher Prize, one of classical music’s most significant awards.

McGill appears as a soloist with top orchestras, including the New York and Los Angeles Philharmonics, the Metropolitan Opera, and the Baltimore, Boston, Chicago, and Detroit Symphony Orchestras. He performed alongside Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama, premiering a piece by John Williams. As a chamber musician, McGill is a collaborator of the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo Quartets, and performs with leading artists including Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang.

He serves on the faculty of The Juilliard School and is the Artistic Director for Juilliard’s Music Advancement Program. He holds the William R. and Hyunah Yu Brody Distinguished Chair at the Curtis Institute of Music.

In 2020, McGill’s #TakeTwoKnees campaign protesting the death of George Floyd and historic racial injustice went viral. In 2023, he partnered with Bryan Stevenson and the Equal Justice Initiative to organize a classical music industry convening at EJI’s Legacy Museum in Montgomery, Alabama, in which leaders and artists in classical music examined America’s history of racial inequality and how this legacy continues to impact their work.



Soprano **Sonya Headlam** performs music that spans centuries, from the Baroque era to the present. As a soloist, she has garnered acclaim on prestigious stages across the U.S. Recent highlights include

her debut with the Philadelphia Orchestra in Handel's *Messiah*, her Severance Hall debut with conductor Jeannette Sorrell and Apollo's Fire performing Mozart and Joseph Bologne, Chevalier de Saint-Georges, and joining the North Carolina Symphony for Handel's *Messiah* and Beethoven's Symphony No. 9. She has collaborated with many other esteemed ensembles and makes several solo debuts this season.

Sonya's repertoire is a diverse mix of ensemble, chamber, opera, concert works, and art songs, spanning from early to new music, including cherished classics. She holds a special passion for uncovering and sharing the works of composers who may not be as well-known but have made valuable contributions to the musical world. Her Jamaican heritage has inspired her to explore and perform the compositions of celebrated Jamaican composers. This season, she will present several solo recitals, including a performance with pianist Martin Néron, at the 2024 MTNA National Conference in Atlanta, Georgia. Equally at home on the opera stage, Sonya has portrayed le Feu in Ravel's *L'enfant et les sortilèges*, Fiordiligi in Mozart's *Così fan tutte*, the title role in Delibes' *Lakmé*, and Musetta in Puccini's *La bohème*.

In 2023, Sonya was honored to be appointed as the Rohde Family Artist-in-Residence at the Chelsea Music Festival. During her residency, she engaged in meaningful collaborations, including performances of Amy Beach and

Florence Price's songs together with pianist Melinda Lee-Masur, a performance of Sung Jin Hong's *Kennst du das Land* in a world premiere string arrangement conducted by Ken-David Masur, and a performance of Iman Habibi's beautiful and effervescent *Ey Sabā* with violinist Max Tan. In 2021, she performed the premiere of Patricio Molina's spiritual song *Kecha Tregulfe* at Carnegie Hall, which was the first time a song in the Mapudungun language was performed on that stage.

Sonya has lent her voice to numerous innovative contemporary projects. This includes Yaz Lancaster's song cycle *ouroboros*, a role in Ellen Reid's *dreams of the new world*, participation in Tyshawn Sorey's *Monochromatic Light (afterlight)*, and several performances of Julia Wolfe's *Steel Hammer* with the Bang on a Can All-Stars. Sonya is featured on the Raritan Players' recording *In the Salon of Madame Brillon: Music and Friendship in Benjamin Franklin's Paris*. At present, they are collaborating once more on an album featuring the music of Ignatius Sancho and premiering new compositions by Trevor Weston.

Sonya's commitment to music extends beyond the stage, as she is a dedicated church musician, educator, scholar, and community volunteer. Sonya has a passion for teaching voice and she has also taught ear-training at Rutgers University. She had a visiting scholar appointment at Rutgers University in 2021, where she conducted research on composer Ignatius Sancho. In the sphere of community service, Sonya is devoted to offering her time and abilities to her local community. She has been an active member of both the Equity Commission and the Human Relations Commission in her neighborhood,

With unwavering purpose and determination, Sonya has kept music a constant presence in her life, achieving a wide range of accomplishments. She earned her Doctor of Musical Arts degree from Rutgers University's Mason Gross School of the Arts, where she was honored with the Michael Fardink Memorial Award.



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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. We are privileged to continue publishing them.*

## Overture to *Le nozze di Figaro*, K. 492 Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Years Composed: 1785–1786

Length: c. 4 minutes

World Premiere: May 1786, Vienna,  
Austria

Last ISO Performance: February 2019  
with conductor Pinchas Zukerman

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

*The Marriage of Figaro* began as an audacious five-act comedy of manners by Pierre-Augustin Caron de Beaumarchais, which recounts “a single day of madness” in the palace of the Count Almaviva near Seville, Spain. Although a critique of the French aristocracy, the playwright (keeping himself out of trouble) chose Seville for the setting.

### The story

A servant, Figaro, is preparing to marry Susanna, but Count Almaviva, a first-class married lecher and buffoon, is planning how to bed her first. The play was an instant success, despite the notoriety and arguments that flew about the content and the silly conversations characterizing the foolishness of the aristocracy.

In 1782, Beaumarchais offered private readings of the play to King Louis XVI, who decided that the story was “detestable and must never be produced.” The irreverence and not-so-subtle attacks on the aristocracy were too much to bear, and he saw through the ruse. Yet Queen Marie Antoinette contrived to have a private theater created for several productions, and even acted in one of the performances! The Austrian government echoed the perceived danger, and banned *The Marriage of Figaro* from its borders. As “forbidden fruit,” the play ironically became the rage of the aristocracy and was an enormous success. In 1784, the play emerged publicly in Paris to great acclaim, and within a year, Germany had twelve translations on hand. *The Marriage of Figaro* was unquenchable. Its Enlightenment message was powerful and “comforting to the new nobility” (Peter Konefal).

### The creation

After searching through hundreds of plays suitable for an opera buffa (comic opera), Mozart decided this was just the ticket. With librettist Lorenzo da Ponte, the pair produced a four-act opera version in only six weeks. They did, however, “sanitize” the libretto by omitting the main character’s call to revolution. Mozart, after all, did live on a lot of royal patronage. The bubbling Overture was completed only two days before the opening on May 1, 1786. This curtain raiser has often been taken from the opera and performed as a concert piece.

Using no musical material from the opera itself, the Overture generates the perfect atmosphere and hilarious setting for the story. It opens with bustling notes in a fast motif, like “whispers of gossip” sounding from the

strings and bassoons, then answered by horns. These snippets gain momentum and fuse into an energetic theme that romps throughout the Overture. A second subject comes from the winds. A comedic helter-skelter atmosphere prevails. Moods shift like a kaleidoscope before a stylish crescendo announces the small closing coda.

And what happened to Beaumarchais for his naughty thoughts? Beaumarchais was sent for a while to a prison for juvenile nobility as a “debauched” young man.

“Enfin une foule importune... Amour deviens-moi propice” from *L'Amant anonyme*

Joseph Bologne, Chevalier de Saint-Georges

Born: December 25, 1745, Guadeloupe

Died: June 9, 1799, Paris

Year Composed: 1780

Length: c. 6 minutes

World Premiere: March 1780, Paris

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

Instrumentation: 2 oboes, 2 horns, and strings

Chevalier de Saint-Georges, a French Creole virtuoso violinist, composer, and master fencer, was proposed as the director of the Paris Opera in 1776. However, three of the leading ladies wrote to the queen to complain about that proposal. At that time, the opera was in terrible financial straits and another stressful situation was simply unsustainable. King Louis XVI solved the problem by placing his “Intendant of Light Entertainments” to the post. Saint-Georges was then moved to the salon of Marie Antoinette's small apartment in

Versailles, where he played instrumental music for royal guests and duets with the queen. Eventually, he decided to write an opera.

### Bologne's Operas

The first opera, *Ernestine*, was a flop at its premiere. Nonetheless, sensing an entrée for herself into the elite operatic world, the wealthy Marquise de Montesson quickly placed Saint-Georges as director of her private theater. Adding to the glory, her husband engaged him as Lieutenant de la chasse of his expansive estate, Raincy, and paid him an extra 2,000 livres a year (around \$20,000 in today's currency). In acknowledgement, the composer's second opera was titled *La Chasse at Raincy*. This time there was tremendous success and Saint-Georges seemed to be financially stable. His third opera comique, titled, *L'Amant Anonyme*, premiered successfully in 1780.

After this his success in writing operas fizzled, three subsequent operas were *La Fille garcon*, *Alie et Dupre*, and *Guillaume tout Coeur ou les amis du village*. The scores for all three of these works are lost. Another opera, *Le Droit de seigneur* by Martini, contained an aria by Saint-Georges, but this was also lost. These operas had not been successful. Consequently, Saint-Georges lost his patronage. He left France and shifted his home to London to become involved with abolitionists and fencers.

*L'Amant Anonyme* is the only surviving opera by Saint-Georges, which is an opera comique in two acts with ballet. It was based on a play by the celebrated writer Madame de Genlis, with the libretto by François Guillome Desfontaines. The work is lighthearted and is pure entertainment. Speculation is that it reflected the experiences of Chevalier de Saint-Georges' personal experiences with European women.

### Plot of the opera

A wealthy widow, Leontine, had a bad marriage to her late husband and shies away from the idea of falling in love again. Curiously, she



receives gifts and love letters from an anonymous admirer. Unbeknownst to her, it is her good friend Valcour, a man of lesser social standing. After assuring her that he, too, is not interested in love, they relax into a friendship. However, the truth later becomes known that they do feel love for one another, and they happily acknowledge their mutual love.

This six-minute ornate aria joined to a recitative is performed at the opening of the second act. Herein, Leontine sings of her conflicted emotional states about love and her feelings. The orchestra parts are suitably frenzied, expressive, and interactive with the lyrics.

## Concerto for Clarinet and Orchestra in A Major, Op. 5, No. 2 Joseph Bologne, Chevalier de Saint-Georges. Arr. for Clarinet and Orchestra by Derek Bermel

Born: December 25, 1745, Guadeloupe

Died: June 9, 1799, Paris

Year Composed: mid-1770s

Length: c. 22 minutes

World Premiere: mid-1770s

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

Instrumentation: strings and solo clarinet

Joseph Bologne, Chevalier de Saint-Georges wrote 14 violin concertos, usually written as showcase pieces for his own use and virtuosic display. In this concert, the work has been arranged for clarinet by the dazzling American composer and conductor Derek Bermel in a partnership with the Indianapolis Symphony Orchestra and the Orlando Philharmonic.

## Saint-Georges' training

Most of Saint-Georges' academic education has been well documented, but a mystery exists about his training in music. Nothing is really known about his early music lessons. The earliest documented evidence of his music education is in 1764 when he was almost twenty, which is quite late to begin classical music studies. Despite lack of facts, it is fair to speculate that he must have assiduously practiced the violin when he was growing up. He joined François-Joseph Gossec's Parisian orchestra, Le Concert des Amateurs, which was founded in 1769. After four years, he became the concertmaster/conductor. It was said that "he conducted with great authority."

In 1772, Saint-Georges became a sensation with his debut as a violin soloist playing his first two violin concerti with Gossec conducting. While in this orchestra, Saint-Georges wrote a total of fourteen violin concerti. As a virtuoso violinist and composer, he was embraced as a darling of Parisian society, known for his elegant dancing as well as musical performances and compositions. After his death at age 53 of bladder disease, he left a varied musical legacy of string quartets, six operas, violin concerti, vocal music, symphonies, sonatas, duets, and assorted pieces.

## In the music

Opus 5, Number 2 dates from the mid-1770s. It was composed by Saint-Georges for performance with the Concert des Amateurs. The first concerto was published in 1773 with parts for oboes and horns, and it has been speculated that wind parts existed at one time. The first movement follows traditional sonata format, expanding the traditional two-theme idea with four distinct themes, which are presented in full in the orchestral introduction. As in a double exposition, the soloist takes a turn at them with elaboration and glittering *passaggio*. They take small bows in the development but are more fully revived and reviewed during the recapitulation.



The second movement, *Largo*, offers a direct and simple theme with gentle rocking rhythms and serenity. A lyrical, slowly moving theme opens in the first violins. Dynamics are held in check in careful rhythmic control before the soloist responds in a tender review with carefully subdued orchestra support. The ending is a surprise: Saint-Georges moves his cadenza into the second movement, rather than the traditional first.

The finale is a *Rondeau* as the soloist and orchestra open with a sprightly main theme, marching with unflagging energy. Throughout this movement, the soloist uses the episodes for virtuosic displays. The virtuosic demands are enormous in this movement: probably more than Mozart would have written, although this work is contemporary with violin concerti that Mozart was writing in Salzburg at this time. Specifically, Saint-Georges uses higher registers, rapid cross bowings, fast moving double stops, and consistent virtuosic demands. The ending comes with a snappy salute, roaring to soaring heights and rapid fingerings.

**“Parto, ma tu, ben mio” from  
*La clemenza di Tito*, K.621  
Wolfgang Amadeus Mozart**

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Year Composed: 1791

Length: c. 7 minutes

World Premiere: September 6, 1791,  
Estates Theatre, Prague

Last ISO Performance: January 2006 with  
conductor Mario Venzago

Instrumentation: 2 oboes, clarinet,  
2 bassoons, 2 horns, and strings

*La Clemenza di Tito*, K. 621, is Mozart’s final opera seria written in 1791. In July, he had received a commission that specified writing “una grand’ opera seria” by the Bohemian Estates via Domenico Guardasoni to celebrate the coronation of Leopold II as King of Bohemia. He had become enamored of the genre after living in Italy for many years. Offered first to Salieri, who declined, Mozart took the request and finished it in one month while working concomitantly on *Die Zauberflöte* and the *Requiem*. Time was tight, and he engaged one of his former pupils to set the simple recitatives. Why did he do this? He needed money, his wife was sick, and he himself was not well. On September 6 at the premiere, he fell ill with the illness that proved fatal.

The term “seria” in the eighteenth century refers to an opera that has a serious plot and usually has characters from classical mythology or history along with a moral lesson. It featured *bel canto* style singing (a florid vocal style of the period featuring high embellishments) for virtuosic arias, and recitative-style declamation (moving directly with the text) to advance the narrative. These textures will move in alternating positions throughout the opera. There are no comic scenes or antics. The plot is complex. Forgiveness and kindness should win out. This opera met all the requirements of the genre.

“Parto ma tu, ben mio” is a splendid example of *bel canto* style in Act I, Scene 3. Women often sang castrati roles since the tessitura fell within their range. However, at the premiere, Sesto’s role was sung by the castrato Domenico Bedini. In the score, a basset clarinet obbligato was written to accompany the aria.

### Synopsis

The Roman Emperor, Tito, has spurned the love of Vitellia (in favor of a Jewish princess, Berenice). To get revenge, she asks Sesto (who is in love with Vitellia, though it is unrequited) to kill Tito and set fire to the Capitol. Sesto

agrees to do anything for her love! A man is killed but turns out not to be Tito. As the narrative moves forward, the murder plot is discovered. Before Sesto is thrown to the lions, Tito forgives them both (hence the clemency) and will devote his life to serving Rome.

## Symphony No. 40 in G Minor, K. 550 Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Year Composed: 1788

Length: c. 29 minutes

World Premiere: April 1791, Vienna,  
Austria

Last ISO Performance: September 2015  
with conductor Krzysztof Urbanski

Instrumentation: Flute, 2 oboes, 2 clarinets,  
2 bassoons, 2 horns, and strings

Mozart wrote only two symphonies in a minor key, No. 25 in 1773 and No. 40 in 1788. Both are dramatic; both are written in G minor, a key the composer used for tragedy and angst. Richard Wagner called K. 550 “pivotal to the romantic world.” This symphony was written within the remarkable period between June 28 and August 10 wherein he composed his last three symphonies: 39, 40, and 41.

K. 550 has always attracted attention and comment. Mozart’s biographer Neal Zaslav remarked, “No symphony of Mozart’s, not even the ‘Jupiter,’ has aroused so much comment as this one.” Musicologist Charles Rosen added more clarification to the symphony’s prominence, saying, “In all of Mozart’s supreme expressions of suffering and terror, there is something shockingly voluptuous. Nor does this detract from its power or effectiveness: the grief and the sensuality strengthen each other and end by becoming indivisible,

indistinguishable one from the other. In his corruption of sentimental values, Mozart is a subversive artist.” We are not used to Mozart’s confessional side, and when it emerges, we are fascinated by the potency of his personal stress, feelings, and their revelation. In this regard, Otto Jahn, Mozart’s 19<sup>th</sup>-century biographer, commented that it was “a work of pain and grieving.” Noted for its intensity, high chromatic nature, and turbulence, Symphony No. 40 nonetheless remained corseted in classical decorum and structure.

### In the music

Agitation is immediately expressed in the opening of the first movement. At this time, the composer’s personal life was difficult at best. The family moved to a cheaper residence (per a letter to his patron Michael Puchberg) and Mozart begged Puchberg for more money and support. Maynard Solomon noted that Mozart was depressed not only with his financial woes, but also in the failing success of his career. He was not performing publicly, his popularity was waning, and his income stream dried up. Even though Emperor Joseph II appointed him as “chamber composer” to the court in 1787, 800 florins (around \$20,000 today) was not enough.

In the first movement, Mozart foregoes his customary slow introduction, and opts for something else: plunging directly into the body proper of the symphony. A restless first theme is whispered first by violins and then iterated with power and insistence by the full orchestra. Its incessant rhythmic pattern, filled with gasping spaces, adds urgency to the music. A flowing lyrical second theme in B-flat major provides contrasting fluency from divided strings and woodwinds. The development focuses on the unforgettable, breathless first theme, and Mozart shows off unusual daring with harmonic digressions, orchestral power, and fugal counterpoint.

An *Andante* second movement offers a somber, almost fragile melody featuring repeated notes sung by the violas. Second violins, then the first violins, join imitatively at successively higher pitches. Winds cool the atmosphere with delicate coloration in their turn. A steady pulsating rhythm is constant.

Mozart's heavy minuet continues in dark emotions. In traditional classical style, third movement minuets usually provide courtly or perhaps light escape from other movements. In this case, however, Mozart sustains prevailing tension. A strutting heavily accented theme opens the movement. Unaccustomed brusqueness controls the mood, unraveling this dance from its royal, elegant ancestors. The trio, placed in the sunny G major tonality, offers a lyrical release but tranquility is momentary. G minor returns and asserts its potency and heavy atmosphere in the *da capo* (repeat of the first section).

The finale has a violent, explosive personality. A bouncing triadic theme, outlining a simple chord, opens the fourth movement. Rushing motifs from violins interrupt its orderly

nature, and soon the orchestra adds to the ferment. A second theme arises from violins and winds, offering lyric contrast, but is quickly overcome by a turbulent development. Mozart's polyphonic textures and complex writing twist and turn the theme back on itself in coiling, convulsive patterns. A quick pause gives us a breath before the recapitulation ensues. Symphony No. 40 closes as it began: with stress and agitation, controlled only through the tight grip of classical architecture. It would remain for future composers to shatter that architecture with more explosive, combustible content.

Although K. 550 was destined to become one of Mozart's most dramatic and loved symphonies, some historians question if it was ever performed during his lifetime. Speculation would seem to answer yes, but the records are not clear. There are two versions of this work: one with clarinets (the second) and the first without.



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JUN MÄRKL, *Conductor* | CAROLIN WIDMANN, *Violin*

**Richard Strauss** | 1864–1949

*Till Eulenspiegel's Merry Pranks*, Op. 28

**Richard Strauss** | 1864–1949

Concerto in D Minor for Violin and Orchestra, Op. 8

*Allegro*

*Lento*

*Presto*

**Carolyn Widmann**, *Violin*

INTERMISSION—Twenty Minutes

**Richard Strauss** | 1864–1949

*Also sprach Zarathustra*, Op. 30

“Sonnenaufgang” (Sunrise)

“Von den Hinterweltlern” (Of the Backworldsmen)

“Von der großen Sehnsucht” (Of the Great Longing)

“Von den Freuden und Leidenschaften” (Of Joys and Passions)

“Das Grablied” (The Song of the Grave)

“Von der Wissenschaft” (Of Science and Learning)

“Der Genesende” (The Convalescent)

“Das Tanzlied” (The Dance Song)

“Nachtwandlerlied” (Song of the Night Wanderer)

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There will be one 20-minute intermission.

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

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



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

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

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

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

Jun Märkl was a regular guest at the state operas of Vienna, Munich, Berlin, and Semperoper Dresden, and was permanent conductor of the Bavarian State Opera until 2006. He made his Royal Opera House Covent Garden debut with *Götterdämmerung* in 1996 and with *Il Trovatore* at the Metropolitan

Opera in 1998. He conducted complete *Ring* cycles at the Deutsche Oper Berlin and at the New National Theatre in Tokyo from 2001 to 2004, and toured Japan with Semperoper Dresden and Wiener Staatsoper.

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

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



A wonderfully versatile musician, **Carolyn**

**Widmann's** activities span the great classical concerti, new commissions specially written for her, solo recitals, a wide variety of chamber music and period instru-

ment performances, including play/direction from the violin.

Widmann was awarded the Bayerischer Staatspreis for music in 2017, honoring her individuality and exceptional musicianship. Widmann was also the recipient of an International Classical Music Award (Concerto category) for her critically acclaimed recording of both Mendelssohn's and Schumann's Violin Concertos with the Chamber Orchestra of Europe, released in August 2016 by ECM and which Widmann herself conducted from the violin.

Named "Musician of the Year" at the International Classical Music Awards 2013, Widmann has played with Berliner Philharmoniker, Orchestre de Paris, Orchestre National de France, Czech Philharmonic, Swedish Radio Symphony, Vienna Radio Symphony, London Philharmonic, BBC Symphony, and Bayerische Rundfunk with distinguished conductors such as Sir Simon Rattle, Riccardo Chailly, Edward Gardner, Vladimir Jurowski, Sakari Oramo, Daniel Harding, François-Xavier Roth, Santtu-Matias Rouvali and Jukka-Pekka Saraste. She also appears at such widely known festivals as Musikfest Berlin, Salzburger Festspiele, Lucerne Festival and Festival d'Automne in Paris.

Recent highlights include Widmann's debuts with the Los Angeles Philharmonic with Esa-Pekka Salonen, Scottish Chamber Orchestra with Maxim Emelyanychev, Munich Philharmonic, Dresden Philharmonic, Barcelona Symphony and the Deutsches Symphonie-Orchester with Robin Ticciati, her New York debut play/directing the Orpheus Chamber Orchestra, as well as returns to the Vienna Radio Symphony Orchestra at the Musikverein, and the WDR Rundfunk Sinfonieorchester Cologne. Additionally, the 21–22 season saw Widmann give two premiere performances—a new Violin Concerto by Georg Friedrich Hass and the Kammerorchester Basel at the Beethovenfest Bonn, as well as a new Concerto by Lisa Streich with the Münchener Kammerorchester.

Widmann has also embarked on an extensive Italian recital tour, as well as a return to Paris for performances with the Orchestre Philharmonique de Radio France, Orchestre de Chambre de Paris, and the Insula Orchestra.

The 2023–24 season sees Widmann return to the Berliner Philharmoniker and Royal Stockholm Philharmonic to perform Jörg Widmann's Violin Concerto No. 2. She will also appear with the City of Birmingham Symphony Orchestra, Musikkollegium Winterthur, Deutsche Radio Philharmonie Saarbrücken, Filarmonica Toscanini, NDR Radiophilharmonie Hannover, Netherlands Radio Symphony, Polish National Radio Symphony, Indianapolis Symphony, Oregon Symphony, the Schwetzingen SWR Festspiele, and the Prague Spring International Music Festival.

Widmann is playing a G.B. Guadagnini violin from 1782 which is on loan from a Charitable Trust.





### 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. We are privileged to continue publishing them.*

### *Till Eulenspiegel's Merry Pranks*, Op. 28 Richard Strauss

Born: June 11, 1864, Munich, Bavaria

Died: September 8, 1949, Garmisch, Germany

Years Composed: 1894–1895

Length: c. 16 minutes

World Premiere: November 1895, Cologne

Last ISO Performance: February 2014 with conductor Krzysztof Urbanski

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

All nine of Strauss' tone poems were created between 1888 and 1900. His reputation as a master of his tone poems not only brought him great fame, but his ingenuity brought the genre to new heights. Author Lawrence Gilman wrote, "Strauss, the orchestral tone poet, concerned himself less with the voicing of elemental emotions through heroic types than with the expression of human experience through the most direct and realistic processes of musical psychologizing."

In 1893 Strauss began working on a libretto for a future opera based on the old 16<sup>th</sup>-century German legends of the remarkable Till Eulenspiegel. The stories were first published in 1510 in an anonymous book titled *Ein kurtzweilig lesen von Dyl Eulenspiegel*. These stories were well known because they had been quickly translated into many languages, and "Till" had become a familiar figure in Europe. After a few months, the composer abandoned plans for a full opera and sculpted the material into a tone poem that he completed on May 6, 1895. Strauss' success in capturing the humor, escapades, and wit of the 13<sup>th</sup>-century renegade created a sensation at the premiere and has—because of its timeless wisdom and unique orchestration—remained a concert favorite for many years.

"Eulenspiegel" means owl-mirror. An old German proverb states, "Man sees his own faults as little as an owl recognizes his ugliness by looking into a mirror." Till Eulenspiegel, following the legacy of his name, took it upon himself to reveal man's failings and pretensions through well-calculated pranks. Explaining his tone poem, Strauss wrote, "It is impossible for me to furnish a program for *Till Eulenspiegel*; were I to put into words the thoughts which its several incidents suggest to me, they would not suffice for the listener and might even give offence. Let me therefore leave it to my hearers to crack the nut the rogue has presented them."

Till Eulenspiegel's character was mercurial, always changing according to the situation. Iconoclastic and irreverent, Till Eulenspiegel played jokes (sometimes of a cruel nature) on everyone in his crosshairs. The jokes were both life lessons and a philosophy. Olin Downes noted that in Till's various guises and disguises, "he pillaged the rich, but often helped the poor . . . he is the gallant, mocking warfare of the One against the Many and the tyranny of accepted things."

The tone poem begins with the first Eulenspiegel motive, and Strauss wrote in the score, “Once upon a time there was a clowning rogue.” The second theme emerges from a solo horn, and Strauss continued his writing in the score, saying, “. . . whose name was Till Eulenspiegel.” After this introduction, Strauss treats us to a parade of naughty events. Till rides through a marketplace, upsetting the merchants’ wares. He pokes fun at religion while disguised as a silver-tongued priest. He meets with Philistines, swears vengeance on humankind, flirts with young women, and races headlong through life until a final prank proves one too many and he is caught. At the Court of Justice (marked by a drum roll), Till is condemned to death by hanging. The final demise (marked by a descending seventh interval intoned by bassoons, horns, trombones, and tuba) provides only a physical death. At the close of the tone poem, Till’s identifying theme reappears after a moment of silence. In this final iteration, the theme remains unchanged: impudent, strong, and humorous, illustrating that his spirit cannot be killed.

## Concerto in D Minor for Violin and Orchestra, Op. 8

Richard Strauss

Born: June 11, 1864, Munich, Bavaria

Died: September 8, 1949, Garmisch, Germany

Years Composed: 1880–82

Length: c. 30 minutes

World Premiere: December 1882, Vienna

Last ISO Performance: This is the ISO’s first performance of this piece

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

Richard Strauss’ Violin Concerto is a rarely performed work of Strauss’s teen years, (before his famous tone poems). Its personality and content harken back to Beethoven and “divine Mozart” (as Strauss called him) and the classical period. In fact, it was only while working on Opus 8 that he had decided to devote his life to composition.

In these early years, Opus 8 reflects his respect for his predecessors and his courageous deep dive into an important genre in Western music. An early review by Karl Kindworth noted, “So far as the form of the piece is concerned, there is little to find fault with, but I could wish for content of greater significance before this young composer embarks on a public career. Even so, I like the violin concerto best and I should be delighted if it turned out to be effective and viable enough to banish Bruch’s G minor from our concert halls.” It was dedicated to Benno Walter, concertmaster of the Munich Court Orchestra, his violin teacher and cousin, once removed.

As a child of eight, Strauss was already studying violin with his cousin. He was therefore familiar with the instrument. The idea of a violin concerto brewed for several years and early drafts for Opus 8 were found in his exercise book for mathematics when he was about seventeen. In 1880 he had already written his First Symphony, (in D minor, TrV94) and only a year later the idea of a concerto would not have been unusual. “The sketches for his Violin Concerto . . . hint at working methods that Strauss did not fundamentally alter in subsequent years. . . . It seems clearly the case that he drafted the music during classes at school, then already in these early years he was not dependent on a piano for composition” (*The Cambridge Companion to Richard Strauss*). Opus 8 premiered on December 5, 1882, with Walter performing the violin part as Strauss played a piano reduction of the score; a public concert with orchestra did not occur until 1890.

There are three movements: *Allegro*; *Lento, ma non troppo*; and *Rondo: Presto*: overall, a very typical classical structure.

First movement: Dramatic opening from the orchestra: big somber chords yield to a contrasting tiny flute response. Excitement gathers with soft timpani rolls, and increasing dynamics set the stage for the soloist's entry, combined with timpani support: a virtuosic introduction before presenting the beautiful lyrical first theme. There is a transition into a march-like segment that follows with embellishments from the soloist, especially notable for its placement in the high register of the violin. Eventually, a contrasting sentimental second theme emerges, singing wistfully with emotional passion. In the central section there is growing strength, passion, and orchestral power during the development. A traditional recapitulation brings the movement to a relaxed closing. Under the violin leadership the texture thins, then is coaxed into crescendo and a massive tutti and powerful two-chord final statement.

Second movement: The soloist enters singing a poignant melody, quietly. There is no turbulence or intimation of such. The combination of soloist and orchestra is excellent, with polite exchanges. However, the soaring quality of the violin is never lost. One critical review stated, "... Opus 8 has also been called 'rambling in form,' although "respectful of the soloist with expert use of the orchestra." This balance is especially notable in the richly, tenderly scored second movement. The final section is ineffably sweet, modest, and simply yielding, relaxing into inevitable closure in the soft voice of the soloist. It is capped by a tiny pizzicato!

The third movement opens with extraordinary zest from the soloist as if racing into the stratosphere, then suddenly taking a breath to offer a sweet, naïve theme. The quietude is wrestled away by the soloist and orchestra and the two forces combine in a hand-shaking dance-style moment, each having a powerful part in the jollity. Notice the splendid vibrancy

and delicacy demanded of the soloist at break-neck speed throughout, including fast double stops. Almost all of this energetic behavior is contained at a *mezzo-forte* level. A fast descent brings the concerto to a firm, clean close.

### *Also sprach Zarathustra*, Op. 30 Richard Strauss

Born: June 11, 1864, Munich, Bavaria

Died: September 8, 1949, Garmisch, Germany

Years Composed: 1895–1896

Length: c. 35 minutes

World Premiere: November 1896, Frankfurt am Main

Last ISO Performance: February 2016  
with conductor Krzysztof Urbanski

Instrumentation: 3 flutes, piccolo, 3 oboes, English horn, 2 clarinets, piccolo clarinet, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, 2 tubas, timpani, percussion, 2 harps, organ, and strings

The tone poem idea was embraced enthusiastically throughout Europe and it was Richard Strauss who was the master of the genre. *Also sprach Zarathustra* was enormous, thirty-five minutes in length, much more serious than all of his others. And he was proud, writing to his wife, "*Zarathustra* is glorious—by far the most important of all my pieces, the most perfect in form, the richest in content, and the most individual in character. The beginning is glorious, all the many passages for the string quartet have come off capitally; the Passion theme is overwhelming, the Fugue spine-chilling, the Dance Song simply delightful. . . . Faultlessly scored . . . orchestration is excellent—in short, I am a fine fellow and feel just a little pleased with myself!" It is the composer's most famous and popular orchestral work.

In the early 1890s, Strauss found a kindred soul in the writings of Friedrich Nietzsche vis-à-vis his views on formalized religion, which were presented in a four-part treatise, *Also sprach Zarathustra*, which became the focus of this tone poem. Nietzsche's work expresses the author's ideas through the character of the ancient Iranian prophet *Zarathustra*, who spent years of meditation on top of a mountain and then descended to "share his insights with the world." Strauss wrote to French author and critic Romain Rolland that the text, for him, was the "starting point providing a form for the expression and the purely musical development of emotion."

Rolland wrote the following explanation and guidepost for the listener on June 15, 1899. "[Strauss] wished to depict the different stages of development which a free spirit goes through in order to reach the *Übermensch*. . . . In it man is seen, at first crushed by the enigma of nature, searching for a refuge in faith; then, rebelling against ascetic ideas, plunging madly into the passions; soon sated, nauseated, tired to death, he tries learning, then rejects it, and succeeds in freeing himself from the anxiety of knowledge; finally he finds

his release in laughter, master of the world, the blissful dance, the dance of the universe, into which all human sentiments enter: religious beliefs, unsatisfied desires, passions, disgust, and joy. . . . Then the dance moves away and is lost in the ethereal regions. Zarathustra disappears dancing beyond the worlds. But he has not solved the enigma of the world for other men: therefore, in contrast to the harmony of light which characterizes him, is set the sad note of interrogation, with which the poem closes."

Strauss explained that his intention was no less than "to convey in music an idea of the evolution of the human race from its origin through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

The premiere, conducted by Strauss on November 27, 1896, in Frankfurt am Main, was a huge success.



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# Metropolitan Youth Orchestra

## Winter Concert

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

Presented by:

**BANK OF AMERICA** 

**Metropolitan Youth Orchestra Winter Concert**  
Sunday, January 28, at 3 p.m.  
Hilbert Circle Theatre

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KRYSTLE FORD, *Director*

### **Orchestra D**

#### **Debut**

*Goliath* by Vanessa Fanning

#### **Dolce Primo 1**

*Just So in the North* by Ignatius Sancho | Arr. Dion Morales

#### **Dolce Primo 2**

*Electric Sinfonia* by Lauren Bernofsky

#### **Dolce Secundo**

*Gavotte in D Minor* Amy Beach | Arr. Norman Phillip Hart

### **MYO Parent Ensemble**

*Aspire* by Christine Snowdin

### **Orchestra C**

*Beyond the Veil* by Tyler Arcari

*I Will Always Love You* by Dolly Parton | Arr. Longfield

### **Orchestra B**

*Maelstrom* by Katie O'Hara LaBrie

*Elementa* by Soon Hee Newbold

### **Orchestra A**

*River Stories* by Yukiko Nishimura

*Sønderho Bridal Trilogy Part II (Brudestykke)* by Traditional | Arr. Danish String Quartet

### **All Orchestras Closing Song**

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





**Krystle Ford** is a contemporary violinist and Indianapolis native. She is the director and alumnus of the Metropolitan Youth Orchestra and holds a music degree from Butler University. Krystle has always had a love for teaching and mentoring children. She lived in NYC for nearly 10 years and taught in the public schools in Brooklyn while serving as the Artistic Director of the Noel Pointer Foundation. In 2015 she moved back to Indianapolis to carry out the vision of MYO for her former orchestra director and mentor, Betty Perry. She currently resides on the northwest side with her husband Quinton and 5-year-old daughter, Zoe, who also plays the violin and piano!

# Metropolitan Youth Orchestra

The Metropolitan Youth Orchestra (MYO) is a youth and family development program of the Indianapolis Symphony Orchestra. For over 25 years, the MYO program has been all about developing life skills through the rehearsal and performance of music. Students are provided a safe and loving environment to make mistakes, overcome fears, develop healthy relationships, fulfill their potential, and take the life skills learned through music to become successful adults.



Scan this QR code to view the list of 2023–2024 MYO participants.



# Revolution: The Music of the Beatles— A Symphonic Experience

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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

† *Coffee Pops Series* • **Program Four**

Friday, February 2, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor*

Selections to be chosen from the list on pages 44 and 45.

† *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



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# Revolution: The Music of the Beatles— A Symphonic Experience

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



## Printing Partners *Pops Series* • Program Five

Friday, February 2, at 8 p.m.

Saturday, February 3, at 8 p.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor*

REVOLUTION: THE MUSIC OF THE BEATLES. A SYMPHONIC EXPERIENCE.

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

GNIK NUS originally released on *Love* (2006)

BECAUSE originally released on *Abbey Road* (1969)

GET BACK originally released on *Let It Be* (1970)

TICKET TO RIDE originally released on *Help!* (1965)

DRIVE MY CAR originally released on *Rubber Soul* (1965)

YESTERDAY originally released on *Help!* (1965)

PENNY LANE originally released on *Magical Mystery Tour* (1967)

IF I NEEDED SOMEONE originally released on *Rubber Soul* (1965)

LADY MADONNA originally released on *Past Masters: Volume Two* (1988)

BLACKBIRD originally released on *The Beatles* (1968)

IN MY LIFE originally released on *Rubber Soul* (1965)

PAPERBACK WRITER originally released as a single (1966)

ELEANOR RIGBY originally released on *Revolver* (1966)

HELLO, GOODBYE originally released on *Magical Mystery Tour* (1967)

HERE COMES THE SUN originally released on *Abbey Road* (1969)

HEY JUDE originally released on *Past Masters: Volume Two* (1988)

INTERMISSION—Twenty Minutes

Premier Sponsor



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There will be one 20-minute intermission. 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.

# Revolution: The Music of the Beatles— A Symphonic Experience

Feb.  
2–3

TOMORROW NEVER KNOWS originally released on *Revolver* (1966)  
THE FOOL ON THE HILL originally released on *Magical Mystery Tour* (1967)  
GOT TO GET YOU INTO MY LIFE originally released on *Revolver* (1966)  
MAXWELL'S SILVER HAMMER originally released on *Abbey Road* (1969)  
WITH A LITTLE HELP FROM MY FRIENDS originally released on *Sgt. Pepper's Lonely Hearts Club Band* (1967)  
COME TOGETHER originally released on *Abbey Road* (1969)  
SOMETHING originally released on *Abbey Road* (1969)  
SHE'S LEAVING HOME originally released on *Sgt. Pepper's Lonely Hearts Club Band* (1967)  
I AM THE WALRUS originally released on *Magical Mystery Tour* (1967)  
LET IT BE originally released on *Let It Be* (1970)  
GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END originally released on *Abbey Road* (1969)  
TWIST AND SHOUT originally released on *Please Please Me* (1963)

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## Creative Team

Robert Thompson, Creative Producer  
Jeff Tyzik, Producer & Arranger  
Jami Greenberg, Producer & Booking Agent  
Alyssa Foster, Producer  
Sophie Frankle, Associate Producer  
Ilana Becker, Stage Direction  
Alek Deva, Technical Supervisor (Black Ink Presents)  
Mike Kasper, Assistant Technical Supervisor (Black Ink Presents) Paul Bevan, Sound Designer  
Charles Yurick, Projection Designer (Tour de Force)  
Bill Dwyer, Associate Motion Graphics Designer  
Adam Grannick, Video Director & Animator  
Andy Roninson, Synth Consultant  
Jeff Sugg, Production Consultant (Handmade Media, LLC)

A portion of the proceeds from productions of *Revolution: The Music of The Beatles. A Symphonic Experience* will be donated to the Penny Lane Development Trust (PLDT), a charitable community center located in Liverpool, UK, offering an engaging environment to tourists and locals alike. In addition to hosting exercise classes and youth projects in theatre and music, the Trust features a number of Beatles-inspired installations including a "Penny Lane Wonderwall," a "Sign Wall," "Octopus Garden," and "Penny Lane Gate."



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

**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor

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

Thursday, February 8, at 11 a.m.

Hilbert Circle Theatre

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VLADIMIR KULENOVIC, *Conductor* | AUGUSTIN HADELICH, *Violin*

**Johannes Brahms** | 1833–1897

Symphony No. 3 in F Major, Op. 90

*Allegro con brio*

*Andante*

*Poco allegretto*

*Allegro – Un poco sostenuto*

**Ludwig van Beethoven** | 1770–1827

Concerto in D Major for Violin and Orchestra, Op. 61

*Allegro ma non troppo*

*Larghetto*

Rondo: *Allegro*

**Augustin Hadelich**, *Violin*

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

There is no intermission.

---

Length of performance is approximately one hour.

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



Recognized as “a conductor with an uncommon talent” and honored as “Chicagoan of the Year in Classical Music” by the *Chicago Tribune*, **Vladimir**

**Kulenovic** has emerged as one of the finest conduc-

tors of his generation. Winner of the Sir Georg Solti Foundation’s highest conducting award, “Solti Conducting Fellow,” Kulenovic continues to attract attention from prominent orchestras worldwide. His upcoming engagements include his return to Indianapolis Symphony and the Florida Orchestra, and a tour in Europe with the Württembergisches Kammerorchester Heilbronn that will conclude with the final performance at the Concertgebouw in Amsterdam.

In the U.S., Kulenovic has conducted symphony orchestras of San Francisco, Chicago, Houston, Indianapolis, Utah, Jacksonville, Omaha, Alabama, Illinois, Columbus, Grand Rapids, the philharmonic orchestras of Naples and Oklahoma City, and the Florida and Louisville Orchestras, among others. Festival appearances include Aspen, Cabrillo/CA, and Round Top/TX.

International appearances include the National Arts Centre Orchestra/Ottawa, Beethoven-Orchester/Bonn, Leipziger Symphonieorchester, Württembergische Philharmonie Reutlingen, Deutsche Kammerakademie Neuss am Rhein, Basque National Orchestra, Orquesta Sinfónica de España, Orquesta Classica de Santa Cecilia/Madrid, Bilkent Symphony, Taipei Symphony, and the Slovenian RTV Symphony, the philharmonic orchestras of Malaysia, Jalsco, Romania, Slovenia, Belgrade, Zagreb and Macedonia, the renowned festivals of Kuhmo, Salzburg, and Verbier, and the Macedonia National Opera and Ballet.

Kulenovic has held permanent conducting positions worldwide. As the 7th music director of the Lake Forest Symphony (greater Chicago area), his leadership achieved unprecedented growth reflected in the increased level of artistic excellence, first-ever commercial recordings, new concert formats, budget and audience expansion. The consistent critical acclaim included recognition as the “2019 Orchestra of the Year” and “2019 Conductor of the Year” by the Illinois Arts Council, while the *Chicago Tribune* named Kulenovic “A Chicagoan of the Year in Classical Music” in 2015 for his contributions to the cultural life in the city. Under the leadership of Kulenovic, the LFS made their first commercial CD recordings and received a Grammy nomination in 2018 and 2022. As associate conductor of the Utah Symphony and Utah Opera, he conducted over 500 performances, including masterworks, pops, family, holiday, education, operatic, and Deer Valley Festival summer performances. Other previous positions include resident conductor of the Belgrade Philharmonic and principal conductor of the Kyoto International Summer Festival in Japan.

In 2013, Kulenovic was one of six young conductors chosen by the League of American Orchestras for the Bruno Walter National Conducting Preview. Other prizes and awards include the Mendelssohn-Bartholdy Fellowship at the Leipzig Gewandhaus Orchester (where he assisted the late Kurt Masur), Solti Foundation Career Assistance Grants (from 2011 to 2014), the Bruno Walter Memorial Award and Charles Schiff Award for Excellence (Juilliard, 2011), and the Second Grand Prix at the Rubinstein International Piano Competition in Paris.

Kulenovic holds graduate degrees in conducting from The Juilliard School, where he studied with James DePriest, and the Peabody Institute of Johns Hopkins University, where he studied with Gustav Meier.

**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 Seven**

Friday, February 9, at 8 p.m.

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

Hilbert Circle Theatre

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VLADIMIR KULENOVIC, *Conductor* | AUGUSTIN HADELICH, *Violin*

### **Lili Boulanger | 1893–1918**

*D'un matin de printemps*

### **Johannes Brahms | 1833–1897**

Symphony No. 3 in F Major, Op. 90

*Allegro con brio*

*Andante*

*Poco allegretto*

*Allegro – Un poco sostenuto*

INTERMISSION—Twenty Minutes

### **Ludwig van Beethoven | 1770–1827**

Concerto in D Major for Violin and Orchestra, Op. 61

*Allegro ma non troppo*

*Larghetto*

Rondo: *Allegro*

**Augustin Hadelich**, *Violin*

Associate Sponsor



*This performance is endowed anonymously*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty-five minutes.  
Recording or photographing any part of this performance is strictly prohibited.



**Augustin Hadelich** is one of the great violinists of our time.

Known for his phenomenal technique, insightful and persuasive interpretations, and ravishing tone, he appears extensively around the

world's foremost concert stages. He has performed with all the major American orchestras as well as the Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Concertgebouworkest, London Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, and many other eminent ensembles. In the 2023 summer festival season, Augustin Hadelich gave concerts at the BBC Proms, in Aspen, La Jolla, Verbier, Tsinandali, Bucharest, and in Salzburg. At the Salzburger Festspiele he made his much-anticipated debut with the Wiener Philharmoniker. Another highlight included his residency at the Konzerthaus Berlin, where he explored various concert formats.

For the 2023–24 season opening, Hadelich performed the German premiere of Donnacha Dennehy's Violin Concerto, composed for him, together with the Konzerthausorchester Berlin as part of the Musikfest Berlin. He was soloist at the season opening concerts of the Orchestre National de France and the Czech Philharmonic Orchestra. Important debuts take him to Staatskapelle Dresden, Orchestra dell' Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich and the NDR Radiophilharmonie. Further invitations include the Barcelona Symphony, Danish National Symphony and Finnish Radio Symphony orchestras, the Netherlands Philharmonic and Brussels Philharmonic orchestras, Philharmonia Zürich and TonkünstlerOrchester. In North America he plays with The Cleveland Orchestra, the Minnesota Orchestra, Orchestra of St. Luke's, Los Angeles Chamber Orches-

tra, as well as the symphony orchestras in San Francisco, St. Louis, San Diego, Houston, Indianapolis, New Jersey, and Vancouver. In Asia, he is a guest with the NHK Symphony Orchestra, the Taiwan Philharmonic and Seoul Philharmonic Orchestras. Besides his orchestra's engagements, he gives solo recitals in Italy, Germany, and the USA.

Hadelich's catalogue of recordings covers a wide range of the violin literature. In 2016, he received a Grammy Award "Best Classical Instrumental Solo" for his recording of Dutilleul's violin concerto *L'Arbre des songes*. A recording of Paganini's *24 Caprices* was released by Warner Classics in 2018. This was followed in 2019 by the Brahms and Ligeti concertos, his second album as an exclusive artist for the label. He received an Opus Klassik Award in 2021 for his recording *Bohemian Tales* with Dvořák's violin concerto, recorded with the Symphonieorchester des Bayerischen Rundfunks. His recording of Bach's *Sonatas and Partitas* was also enthusiastically received by the press and nominated for a Grammy. In his latest recording, *Recuerdos*, he devotes himself to works by Britten, Prokofiev, and Sarasate, together with the WDR Sinfonieorchester.

Hadelich, a dual American-German citizen born in Italy to German parents, studied with Joel Smirnoff at New York's Juilliard School. He achieved a major career breakthrough in 2006 by winning the International Violin Competition in Indianapolis. His accomplishments continued with the prestigious "Avery Fisher Career Grant" in 2009, a Borletti-Buitoni Trust Fellowship in 2011, an honorary doctorate from the University of Exeter (UK) in December 2017, and being named "Instrumentalist of the Year" by *Musical America* in 2018. In June 2021 Hadelich was appointed Professor in the Practice of Violin to the faculty of the Yale School of Music.

He plays a violin by Giuseppe Guarneri del Gesù from 1744, known as "Leduc, ex Szeryng," on loan from the Tarisio Trust.



## 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. We are privileged to continue publishing them.*

## *D'un matin de printemps* Lili Boulanger

Born: August 21, 1893, Paris

Died: March 15, 1918, Mézy-sur-Seine,  
France

Year Composed: 1918

Length: c. 6 minutes

World Premiere: March 1921, Paris

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

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

"Though Lili Boulanger died in 1918 at age 25, hers was a creative life of more than mere promise; it was a life, at least, of partial fulfillment."—David Noakes

In 1917 and 1918 Lili Boulanger composed companion pieces *D'un soir triste* (On a Melancholy Evening) and *D'un matin de printemps* (On a Spring Morning) for small ensembles and later transcribed them for orchestra. Both are works of a small scale, but both make a great impact. Lili was a gifted composer; Debussy stated that "her music undulates with grace." She was the first woman to win a Prix de Rome in music in 1913 when she was only nineteen! Her sister Nadia, six years older, had enormous prominence, though she had failed at attempts for the prestigious prize. Nadia often helped her sister physically, mentally, musically, and emotionally. She reveled in Lili's talents. Her steadfast love made Lili's composing life possible, stabilizing the alternations of grave sickness and intense composing. But fate would take Lili long before her time.

During her lifetime, Lili suffered from unending bad health attributed to a poor immune system resulting from early pneumonia. These were the last pieces she wrote before her death at age twenty-five. The final scores were all written in tiny notes and were very difficult to read. From time to time, Nadia had to help her write these scores. All the surviving scores of these two works, in fact, are in Nadia's hand.

*D'un soir triste* is darkly colored, dramatic, and funereal in its impact. Lili was very affected by the passing of her father at age six, and her serious, morose music was generated by her unending sad emotions concerning his death. On the other hand, *D'un matin de printemps* is superbly lighthearted, totally opposite in its gaiety and effervescence. This small gem—a miniature tone poem—was originally composed as a duet for violin and piano. Lily completed the orchestral version in 1918.

The opening is soft, fast, cheerful, and unendingly zesty. Everything is blooming and exuberant. Effects from typical French impressionism are clear. For example: as the theme is passed around the orchestra, it becomes more and more indistinct and translucent, gently coaxed into metrical changes but also a bit



wandering and consistently luscious. The use of minor seconds sprinkled in the opening segments add harmonic ambiguity and unsettled atmosphere spice. Such tempered dissonance is delicate and always intentional. Lili also changes the texture with chamber-music like combinations, offering unique coloration before moving toward a surprising build-up of energy and volume. This is capped by a scintillating harp glissando and a precisely snapping dissonant closing, a startling, witty, and superb ambivalence!

### Symphony No. 3 in F Major, Op. 90 Johannes Brahms

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna, Austria

Year Composed: 1883

Length: c. 34 minutes

World Premiere: December 1883,  
Vienna, Austria

Last ISO Performance: May 2019 with  
conductor Krzysztof Urbanski

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

Six years after his Second Symphony, Brahms composed the shortest and most compact of his four symphonies. Symphony Number Three was written while he was summering in Wiesbaden in 1883. Only one year before, Brahms had written to his publisher that he was “too old” (age 50) for more creative work and that he would not be sending him anything more.

Indeed, there was a transformation. When he composed his Third Symphony, the composer was inspired “in the grip of a strong and wholesome passion,” created by two circumstances. First, he was totally smitten with a twenty-six-year-old contralto, Hermine Spies,

and she confessed to having a deep “Johannes passion.” They met in January 1883 at a party, and by that summer, the two were spending a great deal of time together in her hometown of Wiesbaden. (Usually he summered in the Austrian mountains, but this time, he changed his plans.) Although Brahms said he lived his life by two principles, and “one of them was never to attempt either an opera or a marriage,” he was in love. The second circumstance was that Hans von Bülow had recently arranged to have Brahms’ works read by the Meiningen Court Orchestra, one of Europe’s finest ensembles.

Brahms Third Symphony premiered to acclaim on December 2 of that year with the Vienna Philharmonic Orchestra. The prominent critic Eduard Hanslick reviewed it, saying, “Many music lovers will prefer the titanic force of the First Symphony; others, the untroubled charm of the Second, but the Third strikes me as being artistically the most nearly perfect.”

This comment and others that were similarly positive were good outcomes. Brahms needed money, and these endorsements were helpful. Shortly before sending his publisher the score for publication, the composer had written, “Only one thing is sure: soon I will not have a [penny] left. Now, I am counting on the appreciation and gratitude of you and all your fellow publishers. You will pass around the hat and send me an eminent reward—because I leave you so nicely in peace and you need not run any risks for me.” It was published in 1884 after several corrections.

### About the piece

Brahms’ Third is tightly integrated. The first movement, based on traditional *sonata-allegro* form, opens with two bold chords and a widely spaced descending theme in 6/4 meter stated by violins, supported with a three-note melodic motto F–A–F nestled in the basses. Writer Larry Rothe described it as, “The music is as wild as a windstorm in a forest!” Olin Downes wrote that the opening statement came like

“a bolt from Jove.” Immediately the ideas are reiterated in the minor mode, indicating that major and minor tensions would play a significant part in the work. The motto F–A–F was identified by Brahms to mean *Frei aber Froh* (free but happy), and it appears throughout the entire work. His second theme is pastoral, gently declaimed by the clarinet and bassoon. After the exposition, a thick, thunderous development ensues, including a dramatic horn solo based on the F–A–F motto. The opening chords reappear to introduce the full recapitulation. A long coda dispenses pent-up energy and leads to a quiet close.

Both of the inner movements continue the quietness. A chorale for low winds and strings in traditional four-part harmony opens the second movement, *Andante*. A similarly peaceful second theme follows the chorale, chanted by clarinet and bassoon. Soon a surging dialogue begins between the two ideas, but ardor is truncated. Brahms pulls in the reins and summons a restrained statement of the chorale. Brahms was always fond of saying “*In der Beschränkung zeigt sich der Meister*” (Restraint is the mark of a master). Brahms conservatism was always an active directive, and passionate subjects were never released to revel in extended exuberance. Embedded within the movement are many references to the F–A–F motto.

The third movement, *Romanza*, features an idyllic *espressivo* cello song supported by string arpeggios. Woodwinds dance a sweet little waltz midsection before the intimate song returns in the solo horn.

The fourth movement matches the drama and opulence of the first. Upper strings and bassoons provide a sweeping opening idea. This idea is interrupted by solo horn and cello with a swaying triplet melody in unison, which captures the scene and grows to furious intensity. Brahms’ biographer, Kurt Geiringer, characterizes the moment as “a tremendous conflict

of elemental forces.” The turbulence continues until the second movement chorale makes another appearance, with the flute singing the F–A–F motto over an orchestral tutti.

“Like a rainbow after the thunderstorm, the motto played by the flute with its message of hope and freedom spans the turmoil of the other voices,” Geiringer continues. At the close, the tonality of F major is firmly reestablished, quotes from the second movement reappear, and the strings quietly recall the first theme. Like all the preceding movements, this one also ends quietly, this time with the flute sounding the motto idea.

### Concerto in D Major for Violin and Orchestra, Op. 61

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna

Year Composed: 1806

Length: c. 42 minutes

World Premiere: December 1806, Vienna

Last ISO Performance: November 2016  
with Gil Shaham leading the orchestra  
and performing as soloist

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

In 1794, Beethoven met a precocious violinist, Franz Clement, who was only thirteen at that time. Shortly thereafter, he wrote to the teenager, “Continue along the road on which you have already made such a fine and magnificent journey. Nature and art have combined to make a great artist of you.” Beethoven followed Clement’s career and trusted him to conduct the first performance of his *Eroica*. Selecting him to premiere Opus 61 was not surprising.

On December 23, 1806, at Theater an der Wien in Vienna, Franz Clement, noted for “graceful playing, a relatively small but expressive style, and unfailing purity in high positions and exposed entrances, indescribable delicacy, neatness, and elegance,” introduced Beethoven’s Violin Concerto, which he had requested from the composer. The frequent high positions, restraint, and lyricism in Opus 61 were tailor-made for his personal strengths, and the concerto was dedicated to him.

However, the performance was deadly for several reasons. Clement had received the hand-written score only two days before the musicians; the twenty-six year old was probably sight-reading most of the time. A cadenza was missing, and Clement most likely improvised a cadenza on the spot. Between the first and second movements, his youthful ego took over, and he threw in a couple compositions of his own, playing upside down on one string for a bit of saucy showmanship, which regaled the audience. The concerto itself was marginalized at best. After the concert, Clement advised that the work be re-written for the piano, which Beethoven did in 1808. Eventually, this was put on the shelf.

The Violin Concerto perplexed Beethoven’s audience because it just did not seem like a “real” knockout concerto. For example, the opening began with a long, three-minute wait for soloist entry. The five note “knocking rhythm” from the timpani seemed strange. Direct connectivity between second and third movements was unusual. A brusque ending was shocking, and a comparative “lack” of traditional virtuosity was disappointing. The length also seemed excessive. Reviewer Johann Nepomuk Moser commented in the *Theaterzeitung*, “The concerto’s many beauties must be conceded, but . . . the endless repetitions of certain commonplace passages may easily become tedious. . . . It is to be feared that if Beethoven continues upon this path, he and the public will fare badly.” After this inaus-

picious debut, the concerto was very slow to gain traction.

It was not until the precocious Joseph Joachim at age thirteen played the concerto in London in 1844 with Felix Mendelssohn conducting that the concerto began to thrive. Audience reception finally was positive, and Joachim continued to play the concerto many times to great acclaim. This support for Opus 61 was critical to its survival.

The first movement, *Allegro ma non troppo*, opens with five pulsing strokes from the timpani (a motif that will inhabit and unify the entire work, hence the sobriquet “kettle-drum concerto”), followed by a calm, gently sculpted first theme sung by oboes, clarinets, and bassoons. Violins echo the timpani strokes before winds and horn present a second theme in a well-coifed statement.

After this expansive introduction, which increases anticipation and tension, the soloist finally enters with a daring passage of high ascending octaves (no room for an error in intonation) playing in quasi-improvisatory fashion before launching his first theme. A second theme follows, and the two forces work out the ideas in tight collaboration during the huge development, concluding with a quiet section sung by the soloist. The recapitulation is announced by reference to the opening timpani strokes from the orchestra. Themes from the exposition re-emerge with decorative commentary and work toward a cadenza. As Beethoven did not leave us proper cadenzas, many violinists have written their own. Fritz Kreisler’s cadenzas, published in 1928, have become a staple, and Augustin Hadelich has elected to play them for us. A quote of the second theme concludes the movement.

The *Larghetto* offers a stately theme presented first by muted strings then repeated by clarinet and bassoon. As the melody moves to the background, the soloist assumes a

# Beethoven & Brahms

role of melodic decoration with extensive, high-register ornaments swirling in graceful arabesques. This behavior immediately sets up a theme and variation format. Gradually, the soloist assumes more than a decorative role and initiates a secondary theme before the first idea tiptoes back in pizzicato. A cadenza passage carries the concerto directly into the finale.

The third movement, *Rondo: Allegro*, flows seamlessly with the soloist presenting a rocking theme on the low G string. The theme repeats three times, each varied. The result is

warm and folk-like, and the orchestra quickly joins in the informal merrymaking, as the rondo unfolds. Contrasting sections offer colorful changes of mood and key in securely crafted, bold writing. There is ample opportunity for virtuosic fun (including an inserted cadenza), and horns lend pastoral touches throughout. The concerto dwindles at the end, but suddenly closes with a pair of hammered orchestral chords.



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**Jack Everly**, Principal Pops Conductor

**Su-Han Yang**, Assistant Conductor



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

Friday, February 23, at 8 p.m.

Saturday, February 24, at 5:30 p.m.

Hilbert Circle Theatre

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HANS GRAF, *Conductor*

ASHLEY FABIAN, *Soprano* | ARYEH NUSSBAUM COHEN, *Countertenor*

HYUNG YUN, *Baritone*

INDIANAPOLIS SYMPHONIC CHOIR

ERIC STARK, *Artistic Director* | MICHAEL DAVIS, *Assistant Artistic Director*

INDIANAPOLIS CHILDREN'S CHOIR

**Igor Stravinsky | 1882–1971**

*Symphony of Psalms*

*Psalm 38*

*Psalm 39*

*Psalm 150*

**Indianapolis Symphonic Choir**, *Eric Stark, Artistic Director*

INTERMISSION—Twenty Minutes

**Carl Orff | 1895–1982**

*Carmina Burana: Cantiones profanae*

**Ashley Fabian**, *Soprano*

**Aryeh Nussbaum Cohen**, *Countertenor*

**Hyung Yun**, *Baritone*

**Indianapolis Symphonic Choir**, *Eric Stark, Artistic Director*

**Indianapolis Children's Choir**, *Joshua Pedde, Artistic Director*

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

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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.



## *Carmina Burana: Cantiones profanae*

### **Fortuna imperatrix mundi** (Fortune, Empress of the World)

O Fortuna (O Fortune)—Chorus

Fortune plango vulnera (I lament the wounds Fortune deals)—Chorus

### **I. Primo vere** (In Spring)

Veris leta facies (The joyous face of Spring)—Small Chorus

Omnia sol temperat (All things are tempered by the Sun)—Baritone

Ecce gratum (Behold the welcome)—Chorus

### **Uf dem Anger** (In the Meadow)

Tanz (Dance)—Orchestra

Floret silva (The forest flowers)—Chorus

Chramer, gip die varwe mir (Monger, give me colored paint)—Chorus

Reie (Round dance)—Orchestra

Swaz hie gat umbe (They who here go dancing around)—Chorus

Chume, chum, geselle min (Come, come, my dear companion)—Small Chorus

Swaz hie gat umbe (They who here go dancing around) (reprise)—Chorus

Were diu werlt alle min (If the whole world were but mine)—Chorus

### **II. In taberna** (In the Tavern)

Estuans interius (Seething inside)—Baritone

Olim lacus colueram (Once I swam in lakes)—Tenor and Chorus

Ego sum abbas (I am the abbot of Cockaigne)—Baritone and Male Chorus

In taberna quando sumus (When we are in the tavern)—Male Chorus

### **III. Cour d'amours** (Court of Love)

Amor volat undique (Love flies everywhere)—Soprano and Children's Chorus

Dies, nox et omnia (Day, night and everything)—Baritone

Stetit puella (There stood a girl)—Soprano

Circa mea pectora (In my breast)—Baritone and Chorus

Si puer cum puellula (If a boy with a girl)—Baritone and Male Chorus

Veni, veni, venias (Come, come, pray come)—Chorus

In trutina (On the scales)—Soprano

Tempus est iocundum (Time to jest)—Soprano, Baritone and Children's Chorus

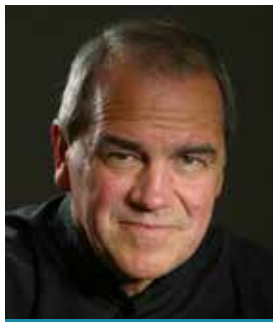
Dulcissime (Sweetest boy)—Soprano

### **Blanziflor et Helena** (Blancheflour and Helen)

Ave formosissima (Hail to the most lovely)—Chorus

### **Fortuna imperatrix mundi** (Fortune, Empress of the World)

O Fortuna (O Fortune) (reprise)—Chorus



Known for his wide range of repertoire and creative programming, the distinguished Austrian conductor **Hans Graf** is one of today's most highly respected and experi-

enced musicians. With Hans Graf, "a brave new world of music-making under inspired direction" (*The Straits Times*) began at the Singapore Symphony Orchestra, where he was unanimously appointed Chief Conductor from the 2020–21 season, and then Music Director from the 2022–23 season. Maestro Graf also currently holds the title of Principal Guest Conductor of the Aalborg Symphony Orchestra of Denmark and formerly served as Music Director of the Houston Symphony Orchestra, the Calgary Philharmonic Orchestra, L'Orchestre National Bordeaux Aquitaine, The Basque National Orchestra Euskadi and the Mozarteum Orchestra Salzburg.

He has appeared with nearly all major orchestras of the U.S., including the Boston Symphony, the Cleveland Orchestra, the Detroit Symphony, the Los Angeles Philharmonic, the New York Philharmonic, the Philadelphia Orchestra, the San Francisco Symphony, the Pittsburgh Symphony, the St. Louis Symphony, the Dallas Symphony, the Indianapolis Symphony, the Minnesota Orchestra and the St. Paul Chamber Orchestra.

In Europe, Graf has conducted the Vienna Philharmonic Orchestra, the Bavarian Radio Symphony Orchestra, the Leipzig Gewandhausorchester, the Dresden Philharmonic, the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic, the Netherlands Radio Philharmonic, the Royal Stockholm Philharmonic, the Finnish National Radio Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Lon-

don Philharmonic Orchestra, the St Petersburg Philharmonic, the Budapest Festival Orchestra and still so many others. In the Far East and Southern Hemispheres Graf is a regular guest with the Sydney Symphony, the Melbourne Symphony, the Auckland Philharmonia, the Seoul Philharmonic, the Hong Kong and Malaysian Philharmonic Orchestras and the National Symphony Orchestra of Taiwan. A frequent conductor at the Salzburg Festival since 1983, Graf has also participated in the prestigious festivals of Maggio Musicale, Bregenz, Aix-en-Provence in Europe, and in the US, the Tanglewood, Blossom, Aspen, Grant Park and the Bravo! Vail Valley Music Festivals.

In the world of opera, Maestro Graf has led many performances at the Vienna State Opera and in various of the opera houses of Munich, Berlin, Paris and Rome, among others. More recent productions include Wagner's *Parsifal* in Zurich and Mussorgsky's *Boris Godunov* in Strasbourg. In 2014 he was awarded the Österreichischer Musiktheaterpreis for Richard Strauss's *Die Feuersnot* at the famed Vienna Volksoper, where he returned in 2021 to lead Richard Strauss' beloved *Der Rosenkavalier*.

Hans Graf's extensive discography includes all the symphonies of Mozart and Schubert, the complete orchestral works of Henri Dutilleux (recorded under the composer's supervision), and the world-premiere recording of Zemlin-sky's *Es war einmal*. Graf's semi-staged production of Berg's *Wozzeck* with the Houston Symphony won both the Grammy and ECHO Klassik awards for best opera recording.

Born near Linz in 1949, Graf studied conducting with Franco Ferrara, Sergiu Celibidache and Arvid Jansons. He is Professor Emeritus for Orchestral Conducting at the Universität Mozarteum in Salzburg. For his services to music, he was awarded the Chevalier de l'Ordre de la Légion d'Honneur by the French government and the Grand Decoration of Honour in Gold from the Republic of Austria.

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Victoria Kintner Griswold &  
Illustrated by Sharon Vargo

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Acclaimed by the *New York Classical Review* as “a vision of sunshine and joy,” possessing a “lovely lyric soprano,” **Ashley Fabian** is quickly garnering recognition for her artistry in both

comedic and dramatic roles. She is celebrated for her “voice of immense warmth and scintillating spin” (*parterre box*), and her command of the stage has been praised by critics and audiences across the nation.

Fabian begins the 2023–2024 season with a return to the Los Angeles Philharmonic at the Hollywood Bowl in a concert with Chris Thile (Punch Brothers, Nickel Creek), then appears as Gilda in *Rigoletto* with Holy City Arts & Lyric Opera, the soprano soloist in Händel’s *Messiah* with the Winston-Salem Symphony, Zerlina in *Don Giovanni* with San Diego Opera, Chan Parker in Charlie Parker’s *Yardbird* with Indianapolis Opera, and performances as the soprano soloist in *Carmina Burana* with symphonies including the Indianapolis Symphony Orchestra and Bozeman Symphony.

Last season, she joined the Columbus Symphony Orchestra and the Utah Symphony as the soprano soloist in *Carmina Burana*, where *Utah Arts Review* noted her “utterly sublime rendition” and “gorgeous crystalline tone.” She then sang Pamina in *The Magic Flute* with Pacific Opera Project, appeared as a soprano soloist with the Los Angeles Philharmonic in *Traveler’s Prayer* by Steve Reich, made her debut at Carnegie Hall’s Stern Auditorium as Phyllis in *Iolanthe* with MasterVoices, and returned to Opera Neo as Bellezza in Händel’s *The Triumph of Time and Truth*.

Previous seasons have featured her in roles such as Cinderella in *Into the Woods*, Ginevra in *Ariodante*, Johanna in *Sweeney Todd*, Adina in *L’elisir d’amore*, Gretel in *Hänsel und Gretel*, Ilia in *Idomeneo*, Younger Alyce in *Glory Denied*, Lucia in *Lucia di Lammermoor*, Madame Silberklang in *The Impresario*, Susanna in *Le nozze di Figaro*, Bastienne in *Bastien und Bastienne*, The Princess in *Transformations*, and Laetitia in *The Old Maid and the Thief*.

Her excellent musicianship also enables her to sing contemporary music with ease, and she has recorded the roles of Sister Sparrow in *Bre’r Rabbit and the Tar Baby* by Nkeiru Okoye and Carman Moore, and Venus in *The Golden Ass* by Tiffany Skidmore. In concert, Fabian has appeared as the soprano soloist for Brahms’ *Ein deutsches Requiem* with the Erie Philharmonic, Händel’s *Dixit Dominus*, Fauré’s *Requiem*, Charpentier’s *Te Deum*, Vivaldi’s *Gloria*, and Bach’s *St. Matthew Passion*. Fabian performed with the Seattle Opera, Pittsburgh Opera, Cincinnati Opera, Des Moines Metro Opera, Cincinnati Symphony Orchestra, Central City Opera, Charleston Symphony Orchestra, Indianapolis Opera, and Virginia Arts Festival.

Fabian was a three-time Regional Finalist in the Metropolitan Opera Laffont Competition and has been the recipient of awards from the Orpheus Vocal Competition, the James Toland Vocal Arts Competition, Central City Opera, and the Grand Concours Franco-American Competition. In addition, she was a finalist in the Tenor Viñas Competition, Mildred Miller Competition, Cooper-Bing Competition, and Piccola Opera Competition. She holds a M.M. from The University of Cincinnati College-Conservatory of Music, and a B.A. and Artist Diploma from The College of Charleston.



Acclaimed as a “complete artist” by the *New York Times* and “extravagantly gifted. . . . poised to redefine what’s possible for singers of this distinctive voice type” by the *San*

*Francisco Chronicle*, countertenor **Aryeh Nussbaum Cohen** is one of the classical vocal world’s most promising rising stars.

He has received awards in major competitions including the Grand Prize of the 2017 Metropolitan Opera National Council Auditions, a 2017 Sara Tucker Study Grant, a 2022 Career Grant from the Richard Tucker Music Foundation, and a 2023 George and Nora London Award. His first commercial recording project—the world-premiere recording of Kenneth Fuchs’ *Poems of Life* with the London Symphony Orchestra, conducted by JoAnn Falletta—was honored with a 2019 Grammy Award.

In the 2023–24 season, Nussbaum Cohen returns to Glyndebourne to assay the title role of Handel’s *Giulio Cesare*— he sings the role of Sesto in the same opera for his debut at Teatro dell’Opera di Roma—and he debuts at Deutsche Oper Berlin in Sir George Benjamin’s *Written on Skin* as First Angel/The Boy. His vibrant concert schedule includes a worldwide tour of Handel’s *Rodelinda* with The English Concert conducted by Harry Bicket—including debuts at Carnegie Hall, LA Opera, Cal Performances, and in South Korea and China—*Carmina Burana* with Hans Graf and the Indianapolis Symphony Orchestra, *I tre controteneri* at the Teatro dell’Opera di Roma, Bach’s Magnificat with Cantata Collective under the direction of Nicholas McGegan, Bach’s *Widerstehe doch der Sünde*, BWV 54 and *Ich habe genug*, BWV 182 with Jeffrey Thomas leading the American Bach Soloists, and Bach’s *Erfreut euch, ihr Herzen*, BWV 66 and *Easter Oratorio*, BWV 249 with Jeannette Sorrell and Apollo’s Fire.

Highlights of previous opera seasons include a Metropolitan Opera debut as Rosencrantz in the U.S. premiere of Brett Dean’s *Hamlet*, a debut at Glyndebourne as Athamas in Handel’s *Semele*, a Bayerische Staatsoper debut as Endimione in Cavalli’s *La Calisto*, and performances as David in Handel’s *Saul* at the Komische Oper Berlin. Recent role debuts also include Oberon in *A Midsummer Night’s Dream* at the Adelaide, David in Handel’s *Saul* at Houston Grand Opera, Medoro in Handel’s *Orlando* at San Francisco Opera, and Ottone in Handel’s *Agrippina* with Ars Lyrica Houston.

On the concert stage, Nussbaum Cohen performed Handel’s *Giulio Cesare* with the Moscow Chamber Orchestra, and he assayed the role of Prince Go-Go in Ligeti’s *Le Grand Macabre* with the Netherlands Radio Philharmonic Orchestra at the Concertgebouw. He has appeared in Handel’s *Jephtha* under the direction of Dame Jane Glover and Music of the Baroque and *Theodora* with the Philharmonia Baroque Orchestra. He has given performances of Handel’s *Messiah* with the San Francisco Symphony, Ann Arbor Symphony and St. Paul Chamber Orchestra. He recorded a program of Gluck, Handel, and Vivaldi for his first solo album with Jeffrey Thomas and the American Bach Soloists.

The New York City native became the first countertenor in the history of the Houston Grand Opera Studio during the 2017–18 season, and he was a member of San Francisco Opera’s prestigious Adler Fellowship program for 2018–19.

Aryeh Nussbaum Cohen earned a bachelor’s degree in history from Princeton University and earned academic certificates in vocal performance and Judaic studies. During his senior year, he became the first singer in a decade to win the Princeton University Concerto Competition, and he received the Isidore and Helen Sacks Memorial Prize for extraordinary achievement in the arts.



Feb.  
23–24

# Hyung Yun, Baritone



Baritone **Hyung Yun** has been acclaimed for his “subtle musicality and grand voice,” and regularly performs on some of the most esteemed opera stages in the United States.

At the Metropolitan Opera, Yun has performed numerous roles, including Valentin (*Faust*) Ping (*Turandot*), Lescaut (*Manon*), Silvio (*Pagliacci*), Duke of Nottingham (*Roberto Devereux*), Albert (*Werther*), Zurga (*Pearl Fishers*), Marullo (*Rigoletto*), and Belcore (*L'elisir D'amor*). Other roles around the country include Angelotti (*Tosca*), Marcello and Enrico (*La bohème*), Michele Cibo (*Die Gezeichneten*), Germont (*La traviata*),

Yamadori and Sharpless (*Madam Butterfly*), Enrico (*Lucia di Lammermoor*), Luna (*Il trovatore*), Ford (*Falstaff*), Figaro (*Rossini*), Don Giovanni, Eugene Onegin, and Rigoletto. Yun has performed with conductors James Levine, Plácido Domingo, and Seiji Ozawa and singers Renée Fleming, Sondra Radvanovsky, Rolando Villazón, Matthew Polenzani, and Anna Netrebko. He has performed with the major opera companies in New York, LA, Chicago, Santa Fe, San Francisco, Dallas, Columbus, Minnesota, Austin, and Tulsa.

On the concert stage, Yun has performed Nielsen's Symphony No. 2 with the Philadelphia Orchestra; Handel's *Messiah* with the Phoenix, Memphis, and Winston-Salem symphonies; Beethoven's 9th Symphony with the Tokyo City Symphony, Verdi's Requiem with the Atlanta Symphony, and *Carmina Burana* with the Colorado and San Francisco symphonies.



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*Jack Brenman, Timpani*



# Eric Stark, Indianapolis Symphonic Choir Artistic Director

Feb.  
23–24



In a dynamic career that combines performance, scholarship, and collaborative leadership, conductor **Eric Stark** shares his love of music-making with musicians and audiences in Indi-

ana, the United States, and beyond. Believing strongly in music's power to bring people together, Stark has led collaborations with such partners as the Indianapolis Symphony Orchestra, American Pianists Association, Indianapolis Chamber Orchestra, Dance Kaleidoscope, Indiana Repertory Theater, Butler University, Indianapolis Children's Choir, Jordan College Academy of Dance, Newfields, Clowes Memorial Hall, the Chinese University of Hong Kong Chorus, and Orquesta Sinfonica Juvenil de Santa Cruz de la Sierra (Bolivia). In 2012, Stark served as chorus master for the National Football League's Super Bowl XLVI halftime show, featuring Madonna, Cee Lo Green, Nicki Minaj, and LMFAO.

Stark's work as artistic collaborator and community leader has been both broad and unique. In 2014 he received the State of Indiana's highest honor—Sagamore of the Wabash. His musical leadership continues to receive international recognition as well, including acclaimed performances at Carnegie Hall, the Hong Kong Cultural Center Concert Hall, Shanghai's Oriental Art Center Concert Hall, Beijing's Forbidden City Concert Hall, the Hong Kong City Center Concert Hall, São Paulo's Teatro Municipal, the Kennedy Center for the Performing Arts, and Strathmore Hall in Bethesda, MD. Named a Fulbright Scholar in 2020, Stark accepted invitations to conduct and teach at the Federal University of Rio

Grande do Sul and the Pontifical Catholic University in Porto Alegre, Brazil, and served as guest conductor of the acclaimed Coral Paulistano in São Paulo. He has also made conducting and masterclass appearances in Greece, Italy, Argentina, Japan, and Uruguay and has led choirs on domestic tours in New York City, Boston, Atlanta, Chicago, New Orleans, Orlando, and Tampa.

His choruses are heard on multiple compact discs, including *A Festival of Carols with Sylvia McNair* (Naxos 2019), Mohammed Fairouz's *Zabur* (Naxos 2016), Mendelssohn's *Elijah* (2011); *From East to West* (2005), *The Harmonies of Hoosier History* (2001) with the Indianapolis Arts Chorale, and *A Festival of Carols* (1997) with the Muncie, Ind., Masterworks Chorale.

In addition to his duties as Artistic Director of the Indianapolis Symphonic Choir, Stark is also Professor of Music and Director of Choral Activities at Butler University's Jordan College of Fine Arts. There he conducts the Butler Chorale and Chamber Singers and teaches graduate and undergraduate conducting and choral literature. His former conducting students have received appointments at leading choral positions around the United States, including Purdue University, Stetson University, Princeton University, San Francisco Girls Chorus, Los Angeles Opera, Fort Wayne Children's Chorus and the University of Wisconsin. He has also served on the faculties of Christian Theological Seminary, Indiana University-Purdue University at Fort Wayne and Earlham College.

A graduate of Wabash College, he holds a doctorate in choral conducting from Indiana University. Stark is also a volunteer pilot for Angel Flight, a nonprofit network of pilots providing free air transportation for those with medical needs.

The Indianapolis Symphonic Choir is proud to be one of the nation's most established and dynamic musical institutions, marking its 87<sup>th</sup> year in the 2023–24 concert season. With a deep commitment to ensuring its musical reach extends to all in its community, including those in underserved populations, the Choir has supported women and minority artists through commissions, collaborative projects with guest soloists and ensembles, and the presentation and promotion of quality repertoire that is not yet widely recognized. Comprising nearly 200 volunteer singers, this highly active organization reaches over 25,000 patrons each season. The Symphonic Choir is led by a professional staff and governed by a Board of Directors.

At the heart of the Indianapolis Symphonic Choir's activities is its ongoing collaborative partnership with the Indianapolis Symphony Orchestra. Most notable among the many projects together are two recordings of works the Choir has commissioned: the NAXOS recording of composer Mohammed Fairouz's *Zabur* (2016), and the forthcoming *Toward a Secret Sky* by Augusta Read Thomas. The most recent recording released by the Indianapolis Symphonic Choir is *Festival of Carols* (2019), also on the NAXOS label, with soprano Sylvia McNair. For more information about the Indianapolis Symphonic Choir, including how to make a gift of support, visit [indychoir.org](http://indychoir.org).



## Staff

Eric Stark, *Artistic Director*

Michael Davis, *Assistant Artistic Director*

David Duncan, *Keyboard Artist*

Kiki Porter, *Conducting Fellow*

Kara Stolle, *Managing Director*

Julie Query, *Administrative Assistant*

Josh Matasovsky, *Intern*

Amelia Engle, *Intern*

## Soprano 1

Karla Akins  
Marilyn Baumgardt  
Jennifer Cole  
Natasha Cole  
Cindy Colter\*  
Emily Carson Dunn  
Deborah  
Mongold-Habing  
Danielle Hartman\*  
Naomi Jackson  
Quay Kester  
Rohini Malkani  
Colleen McGonigle  
Kiki Porter  
Lauren M. Richmond  
Olesya Savinkova  
Stephanie Shaw  
Nalani Smith  
Natalie Spruell  
Yolanda Valdivia  
Pamela Walters  
Suellen Williams  
Mary Jo Wright

## Soprano 2

Laura Brueckmann  
Sharon D Cruz  
Jennifer Dorantes  
Kristen Guimaraes  
Hannah Bingrou Guo  
Diane Hall\*  
Angela Hetrick  
Karen L. Jacobs\*  
Jessica Johnson  
Debbie Jones\*  
Christina Merriott  
Theresa Neff  
Emily Pollen  
Joanna Luisi Reinhardt  
Micci Richardson\*  
Ingrid Rockstrom\*  
Yuriria Rodriguez  
Deborah Smith\*  
Emily Waits  
Judith Ann Wilson\*

## Alto 1

Deana Beecher\*  
Marie S. Butz\*  
Cindy Carr  
Rachel DeMuth  
Kimberly DiCamilla  
Holly Beasley Erickson\*

Jane E. Gosling\*  
Ruth Smith Green  
Janet Hock  
Laura Howie-Walters  
Shannon Joyce  
Julia Keller-Welter  
Susan Kniola  
Ursula Kuhar  
Mary Leslie Ordo  
Mary Robinson  
Kim Van Valer  
Jillian Wade  
Terran Williams

## Alto 2

Reba Baker  
Dr. Janice Bilby\*  
Ann Carlson\*  
Elisabeth Gawthrop  
Mary Gosling\*  
Suzanne M. Lodato  
Mujinga Rose Massela  
Kathy Martin O'Neil  
Syd Schafer\*  
Yvette Schubert  
Robertta Schweitzer  
Carol Gossett Thorne  
Emily Thornton  
Dana Luetzelschwab-Voigt\*  
Donna K.  
White-Daniel\*  
Dixie L. Williams  
Sandy Winter\*

## Tenor 1

Daniel George Azar  
Joseph Brown  
Michael R. Davis\*  
Brett Habing  
Andrew Miller  
Cameron Oehler  
Andy Reel  
Alejandro Reyna  
Richard Schueler  
Asa Smith  
Larry Stout\*  
Jarod Wilson

## Tenor 2

Lee Bowman  
Joseph Delamater  
David Doty  
Handel A Fraser

Jared Gaddis  
Rob Holmes  
Tony Macheak  
Donald Mains, Jr.  
Susan J Markle  
Tom Nichols  
Eric Oehler  
Nathaniel Shadday  
Karl E. Snider\*  
James R Toombs\*

## Bass 1

Robert Bolyard  
K. Allen Davis  
Franklin R.  
Drumwright\*  
Caid Ferguson  
Charles R Gardner  
William Haeberle  
Lars Henriksen  
Nicholas Kohne  
David Lewis  
Mark Lund  
Patrick McHugh  
Duane Nickell  
Gregory Padgett  
Patrick L. Pauloski  
David Rosenfield  
Tim Salamandyk  
Charles Schafer\*  
Roland Schaffer  
AJ Strange  
Gary Wallyn

## Bass 2

Keith Byron  
Brett Deery  
Daniel P. Dixon\*  
Nate Foley  
Philip E. Johnston\*  
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Kathy Jensen  
Pat Johnson  
Timothy Kroeker  
Phyllis McCormack  
Mary Jo Moss  
Rose Mullen  
David Rose  
Judy Roudebush  
Carol Selby  
Renee Wargel  
Elaine Weiss  
Faedra Weiss

# Joshua Pedde, Indianapolis Children's Choir Artistic Director



**Joshua Pedde** is the artistic director of the Indianapolis Children's Choir (ICC), one of the largest and most respected children's choir programs in the world. In addition to conducting

ICC's advanced treble choirs, Josh is also the artistic director of the Anderson Area Children's Choir.

During his 23 years with the ICC, Pedde has been instrumental in growing the ICC's Innovations program which provides free music education workshops to schools throughout central Indiana, he has pioneered ICC's Neighborhood Choir Academy which provides an introductory musical experience for students, and he has created ICC Connects, which allows singers from around the world to work and sing with the ICC choral program. He also began The Indianapolis Children's Choir Publishing House in partnership with Beckenhurst Press. The ICC's publishing arm publishes choral music for all ages and voicings, as well as educational materials. Pedde published his first book on leadership, *Showing Up*, in September 2023.

At the beginning of the 2023–24 Season, Pedde moved the ICC headquarters into the newly renovated ICC Performing Arts Center at 9111 Allisonville Road in Indianapolis, featuring 3 state-of-the-art rehearsal spaces, staff offices, and more.

Pedde is a frequent conductor and clinician throughout the United States including the LCMS Worship Institute Children's Choir, the

WELS National Convention Festival and Children's Choirs, Indiana Circle the State with Song festivals, and American Choral Directors Association all state choirs in seven states. He is also founder and artistic director of the Coastal Song Choir Festival.

In addition to conducting at Carnegie Hall, Kennedy Center, and Lincoln Center, Pedde was the backstage conductor for the premiere of the children's opera, *The Trio of Minuet*. He has conducted at numerous sporting events including the FINA World Swimming Championships, NCAA Women's Basketball Finals, the RCA Tennis Championships, the 2008 U.S.A. Olympic Diving Qualifications, the 2012 World Choir Games, and Super Bowl XLVI. He has conducted choirs in performances at the Vatican, Canterbury Cathedral, and the National Concert Hall in Dublin, as well as performance venues in Canada and across Europe. In 2019, he was honored to be asked to prepare and conduct the choir for the state funeral for Senator Lugar.

Pedde is a member of the NAFME, ACDA, IMEA, and ICDA. He also served as a judge for ISSMA and as a clinician for IMEA's ensembles. Pedde serves as chair for the Consortium of Indiana Children's Choirs. He has received training and certification in Orff-Schulwerk, Kodály, and First Steps methods of teaching. Pedde was an elementary music teacher in the Zionsville Public School system for five years before joining the ICC as a full-time conductor, and from 2001 to 2005 was the Founder and Artistic Director of the Kokomo Youth Chorale.

Pedde earned his Bachelor of Music degree in vocal music education and a master's degree in choral conducting from Butler University, where he was recognized for his outstanding work in elementary music, and a DPM from Concordia Chicago. He delights in time spent with his wife, Laura, and children, Annabelle, Grayson, and Savannah.

## Indy Voice Singer Roster\*

Nicholas Albaugh	Olivia Hull	Sullivan Southard
Isabell Ayres	Parker Hurst	Eliana Steele
Kehan Bandaranayake	Anna James	Aubrey Stratton
Ava Bates	Celia Jarzen	Luke Stratton
Carolyn Becraft	Lydia Jones	Gabrielle Street
Dulce Bethancourth	Annalise Kinslow	Aidan Troemner
Whitney Bontrager	Kate Larsen	Laynie Twitty
Violet Brooks	Sophia Li	Claire Uhlenkamp
Jack Brown	Hunter Manuel Long	Evelyn Valier-Harris
Julianne Brown	Marie May	Kendall Vance
Keelin Canada	James Mayer	Anika Veerapaneni
Ella Casey	Drake McDaniel	Henry Wiehe
Noah Chapuran	Natalie McGill	Aria Williams
Sophia Clayton	Rachel Meacham	Shay Winter
Elise Cohoat	Emily Meng	MJ Wolfe
June Conder	Lyla Meurer	Sarah Wu
Corina Copeland	Bryce Montemer	Kayla Yarling
Julie Copeland	Mason Moore	Rachel Zorn
Kylie Cottingham	Abigail Mott	
Marcus Edwards	Caleb Mott	
Langston Endicott	Noah Mott	
Caroline Feeney	Leandra Olson	
Miriam Frangoul	Ryleigh Owens	
Milan Frye	Emily Parra	
Amelia Gamla	Annabelle Pedde	
Meiana Garner	Chris Philips	
Reagan Gear	Felix Radomski	
Vee Granger	Mia Rakestraw	
Ayla Grieve	Addison Raveed	
Jaden Gutzwiller-Tuttle	Caleb Reynolds	
Helen Hall	Clara Salcedo Sainz	
Alicia Harris	Mia Sanchez-Hernandez	
Sean Harris	Corinne Schnepf	
Anna Haste	Chiara Seaman	
Gloria Hellmann	Cole Shuhilo	
Lucy Hill	Kyla Smith	
Colson Ho	Finn Southard	

*\*List of names as of December 1, 2023*



## 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. We are privileged to continue publishing them.*

## *Symphony of Psalms* Igor Stravinsky

Born: June 17, 1882, Oranienbaum, Russia

Died: April 6, 1971, New York, N.Y.

Year Composed: 1930

Length: c. 22 minutes

World Premiere: December 1930, Brussels

Last ISO Performance: November 1982

with conductor Margaret Hillis

Instrumentation: Mixed chorus with an orchestra of 5 flutes (1 doubling piccolo), 4 oboes and English horn, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, piccolo trumpet, 3 trombones, tuba, timpani, bass drum, harp, 2 pianos, cellos, and basses (no violins or violas)

When Stravinsky used the word “symphony,” it could mean many things. He was not tied to tradition, but used the term in its original meaning, which is “sounding together” or “a mixing of sounds.” This gave him license to do many things with the title, and that is certainly the case with the *Symphony of Psalms*, which was commissioned by the Boston

Symphony Orchestra’s by Serge Koussevitzky (the uncle of the ISO’s 2<sup>nd</sup> Music Director, Fabien Sevitzky). The conductor made no stipulations about instrumentation or form. And he actually asked Stravinsky for a piece that would be “popular for Orchestra without chorus!”

Stravinsky embraced such freedom, and the U.S. premiere on December 19, 1930, revealed new and rather austere sound, typical of his neoclassical period (marked by clarity and restraint) and far removed from traditional romantic and classical formats. The world premiere took place in Brussels a week before the U.S. premiere. Stravinsky revised the work in 1948.

Stravinsky had considered composing a psalm settings for years before this superb opportunity blossomed via a commission. At first he wanted to set the psalms in Old Church Slavonic, but after starting, the project changed to Latin. Why? He opted for the Catholic Latin text over the other because instrumental accompaniment was forbidden in Orthodox liturgical music. He also said that singers in the West would have been more accustomed to Latin. He stated, “I consider that music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind a psychological mood a phenomenon of nature. If . . . music appears to express something, this is only an illusion and not a reality.” In 1962 he explained more, saying, “What a joy it is to compose to a language of convention. One no longer feels dominated by the phrase, the literal meaning of the words . . . the text . . . becomes purely phonetic material for the composer. He can dissect it at will and concentrate all his attention on the syllable.”

### An overview

Michael Steinberg has pointed out that “ [Stravinsky] jumps from one event to the next . . . and proceeds by shock.



There are three movements: I. *Exaudi Oratorem Meam, Domine* (from Psalm 38:13–14, “Hear my prayer, O Lord”); II. *Expectans expectavi Dominum* (from Psalm 39:2–4, “With expectation I have waited for the Lord”); and III. *Alleluia. Laudate Dominum* (Psalm 150, “Alleluia. Praise ye the Lord.” The symphony unfolds via these three parts. Stravinsky wrote most of this work in counterpoint, a texture used significantly in the baroque period, as if three or more people are having a conversation at once. He also uses a very large chorus, which is significantly church-like.

Explicitly, these three movements are:

—The children of Israel trudging across the desert, generation upon generation of exiles.

—The rebirth is acknowledged by a fugue.

—The third movement is “an ecstatic dance of joy around the grave. “Stravinsky always maintained that his music MEANT to be danced, not sung, and he considered singing, architecture, prayer, poetry as an act of commitment and then to action. Stravinsky noted that, “the root of the entire symphony is the sequences of two minor thirds joined by a major third derived from the trumpet-harp motive at the beginning of the *allegro* in Psalm 150.”

### *Carmina Burana: Cantiones profanae* Carl Orff

Born: July 10, 1895, Munich, Germany  
Died: March 29, 1982, Munich, Germany  
Years Composed: 1935–1936  
Length: c. 65 minutes  
World Premiere: June 1937, Frankfurt am Main  
Last ISO Performance: June 2017 with conductor Krzysztof Urbanski  
Instrumentation: 3 flutes (2 doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets (one doubling piccolo clarinet and one doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 3 keyboards, and strings

Carl Orff was one of the most compelling twentieth-century musical educators and composers. In a fit of personal criticism in 1935, he tossed out almost everything he had composed up to that point and dedicated himself to finding new forms of expression and a new orientation. The Romantic and Classical period had “run their course” in his mind, and it was time to begin anew. Orff found his new niche in music, which relied heavily on plainchants, repetitive rhythmic forces, and blazing orchestration, all encapsulated in a wild neo-primitivism. All of these came to roost in *Carmina Burana*.

Throughout the 10<sup>th</sup> to 13<sup>th</sup> centuries, groups of vagabond hobo poets, defrocked clergy, and drop-out students roamed throughout Europe and were known as goliards or vagabonds (goliards were young clergy in Europe who wrote satirical Latin poetry). Compared to the elegant, elevated poetry of troubadours

and minnesingers, the vagabonds/goliards spoke in earthy, explicit language from a cynical, irreverent perspective. Their personal lifestyle was filled with gambling, drinking, vices of many sorts, thievery and begging, social/religious criticism, and commitment to “the free life,” all of which was duly recorded in their writings (verbal and musical).

*Carmina Burana* (Songs of Beuren) is based on a collection of 13<sup>th</sup> century Goliardic poems and songs found in a manuscript at the Monastery Benediktbeuern, located approximately 50 miles southwest of Munich, in 1803. These 250 poems, songs, and tiny plays addressed corruption of the clergy, fate and its fickle nature, and also included lusty love songs and drinking and gaming songs, written both in Latin and the vernacular.

In 1935 Carl Orff read the collection as compiled by Johann Andrea Schmeller in 1847, and he decided to use the texts in the first section of a contemplated trilogy of cantatas titled *Carmina Burana*, *Catulli Carmina*, *Trionfo di Afrodite*. By 1936 Orff finished the first part, and *Carmina Burana* premiered in Frankfurt on June 8, 1937. The American premiere followed many years later in San Francisco on October 3, 1954. One of the reviews assessed that the cantata was “one of the most vivid, picturesque, and richly tuneful choral pieces of modern times.” Olin Downes wrote that *Carmina Burana* was “one of the most fascinating and delightful choral works that this century has produced on either side of the water.”

There are three parts in the cantata. These are flanked by a large introduction and conclusion dominated by a brutal, controlling ostinato (repeating) figure and a text that speaks of fickle, perpetual, determinative Fate. The three subsequent sections are “In Spring” (discussing the joys of the season), “In the Tavern” (discussing the fun of drinking and gambling), and “The Court of Love” (hedonistic and sensual commentaries on physical love). Rhythm—expressed through a vastly expanded percussion section (five percussionists are required)—rides herd over lyricism and harmony in fierce, hypnotic, pounding structures. *Grove’s Dictionary* characterizes *Carmina Burana* as “music of powerful pagan sensuality and direct physical excitement.”

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# 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.*

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

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

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

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Peter Vickery, Assistant Concertmaster

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

*Endowed by David E. and Eleanor T. Wilcox*  
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#### **The Taurel Assistant Principal Second Violin Chair**

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

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*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

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*Endowed anonymously*  
Nicholas Donatelle, Acting Assistant Principal

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*Endowed by Randall L. Tobias*  
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# Endowment

## Endowed Performances

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

*Endowed Anonymously*  
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May 31–June 1, 2024

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**First Monday Music Club**

*Endowed anonymously*



# Endowment

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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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- **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
- **Sacred Harmonies: The Soul of Misa Criolla,** May 19, 2024, at St. Paul's Episcopal Church



## 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 so that every child realizes his or her potential. Enrollment in the Academy for violin, cello, 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. Learn more at [IndySuzukiAcademy.org](http://IndySuzukiAcademy.org)



## Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir presents **Voices of the Spirit**. Artistic Director Eric Stark leads the choir in a performance of Maurice Duruflé's Requiem, presented in its most intimate and transformative version, for chorus and organ alone, featuring keyboard artist David Duncan. This ethereal, mysterious, and hopeful work combines the mystical beauty of Gregorian chant and the delicate shades of 20<sup>th</sup> century musical impressionism.

**Sunday, April 14, 3 p.m., at St. Paul's Episcopal Church,** Indianapolis. Visit [indychoir.org](http://indychoir.org) for tickets and more information.





## Dance Kaleidoscope

**New Voices** will feature choreography by NYC-based guest choreographer Janice Rosario, new work by Dance Kaleidoscope company member Manuel Valdes, and a piece by former DK dancer and choreographer Mariel Greenlee. Performances will be held at the Indiana Repertory Theatre on **March 21, 22, and 23 at 7 p.m. and March 24 at 2 p.m.** *New Voices* is dedicated to the legacy of community leader and philanthropist Christel DeHaan. Visit [dancekal.org](http://dancekal.org) for more information.



## Indianapolis Youth Orchestra

The Indianapolis Youth Orchestra has been providing excellence in music for young people in central Indiana since 1982. IYO comprises three ensembles totaling over 170 students. Join us for our mid-winter concert on **February 18, 2024**, at 5 p.m. at The Palladium in Carmel. Mid-season audition recordings are being accepted **January 15–31, 2024**. Information on auditions and performances available at [www.indianapolisyouthorchestra.org](http://www.indianapolisyouthorchestra.org).



## Indianapolis Ballet

Heat up your winter with Indianapolis Ballet's production of *Love Springs Eternal*, coming to The Toby at Newfields, February 16-18, 2024. This mixed repertoire production includes three works, George Balanchine's dynamic *Rubies*; Victoria Lyras' take on the dramatic *Carmen*; and a new work choreographed by the former Artistic Director of Dance Kaleidoscope, David Hochoy. Tickets for *Love Springs Eternal* are on sale now at [indyballet.org](http://indyballet.org).



Be sure to get in on the rest of Indianapolis Ballet's 2023–24 season! For information on performances and tickets, visit [indyballet.org](http://indyballet.org) and be sure to follow us on social media.

## Ronen Chamber Ensemble

Join the Ronen Chamber Ensemble for these upcoming concerts!

• **“The Poet and the Piper,” Feb. 19–20, 2024.** Just in time for St. Patrick'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!



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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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