





2023/2024 VOL4 MAR-APR 2024 Music for the People: Copland & Prokofiev

The Music of Schubert & Marsalis

Frankie Moreno & Tony DeSare: Dueling Pianos

Wagner, Grieg & Tchaikovsky: *Side-by-Side* Concert

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+Leave of Absence

Music in My Life: Byul "Bella" Seo, Violin



Tell us about your family.

I come from a big, lively family with four siblings and one niece and two nephews. Family gatherings are always energetic and full of laughter. They've always encouraged me to follow my dreams and supported my decisions. While I'm the only one pursuing a musical career, I find joy in sharing the beauty of music with my family and it adds a musical and enjoyable element to our family connections.

When did you start playing the violin?

My musical journey began at the age of three when I developed a fascination with sitting on the piano bench and delicately touching

its keys. According to my mom, I had this habit of wanting to "play" the piano around 10 p.m., which concerned her that I might bother neighbors. It seemed my internal clock had its own preferred performance time. This early fascination sparked my dream of becoming a pianist, setting me on a musical adventure. In elementary school I accidentally stumbled upon a violin recital by KyungHwa Chung that completely stole my heart. The sound of the strings instantly grabbed my attention, and I knew I had found my new passion—the violin.

What do you enjoy about being part of the ISO?

I am from Daejeon, South Korea, and Indiana is the first place I've lived in the U.S. Being a musician here feels like I'm performing for my own community, which brings me immense joy. Sharing a diverse range of music with the people of Indy has been such a fulfilling experience. Working with talented musicians has not only sharpened my skills as a professional but inspires me to contribute my best work. I'm honored to be a part of a team that delivers outstanding music.

What do you enjoy doing when you are not performing?

Outside of music, I'm out exploring Indy's hidden spots with friends. Here's a fun fact about me— I've recently started hitting the gym and I've taken an interest in learning golf—a new endeavor.

Any advice for someone considering a career in the orchestra?

I think exposure to various concerts and diverse experiences can be helpful. And there's a ton of orchestral repertoire out there, and exploring new pieces creates opportunities to grow. I've still got a bunch on my list to dive into! Also, playing chamber music is a chance to get creative, bounce musical ideas around, and really connect with fellow musicians. It's a great way to learn, get together, and produce one beautiful sound. Most importantly, it's so much fun!

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

I can't emphasize enough how talented our ISO musicians are. I encourage our audience to dive into the variety of music we offer. You might find an appreciation for a new genre, from classical to pops and beyond.

Tell us something people don't know about you.

Last season, I had an opportunity to perform with pianist Joyce Yang. What's even more fascinating is that Joyce's aunt was my very first music teacher, the one I credit for introducing me to this magical world of music. I grew up hearing all about Joyce Yang and dreamed of being an amazing pianist like her, until my passion shifted to the violin. Sharing the stage with Joyce was like revisiting my first love for music.

Musicians Around Town

Mark Ortwein (bassoon and electric bassoon) and Wendy Muston (harp) will be participating in the Faculty Artist Concert Series on March 4 at 7 p.m. at the University of Indianapolis in a program called "Extraordinary Measures." The concert features out-of-the ordinary chamber music, including a solo for electric bassoon by Mark Mellits. On March 22, Ortwein will be playing at the Jazz Kitchen with world-renowned jazz bassoonist Paul Hanson. Ortwein will also be performing with his group Rock E Bassoon at the Schrott Center for Arts on March 24 at 6 p.m.

Jennifer Farquhar (violin) played with the Fort Wayne Philharmonic on February 17 as part of their program performing Mozart's Requiem. She and Lisa Scott (violin) also performed at the Metropolitan Youth Orchestra Faculty Concert on February 18.

Join the Ronen Chamber Ensemble for their concert "Endings and Beginnings" on April 8 at 7 p.m. at the University of Indianapolis Christel DeHaan Fine Arts Center and again on April 9 at 7:30 p.m. at the Indiana Historical Society. Featuring Messiaen's *Quartet for the End of Time* played by David Bellman (clarinet), Jayna Park (violin), Alistair Howlett (flute), and Jennifer Christen (oboe). Also featuring a new commission by Luke Garrigus. Visit www.ronenchamber.org/events for more information.

Violinists Melissa Deal and Marisa Votapek, violist Amy Kniffen, and cellist Sam Viguerie are participating in the program Moonstrike at the Eiteljorg Museum of American Indians and Western Art on May 11 at 1 p.m. Admission to the program is free with museum admission. Moonstrike presented by The Sassy Violist program—was composed to commemorate the 50th anniversary of the Apollo II moon landing and features three American Indian stories with live narration by Mike Pace. Written by Chickasaw composer Jared Impichchaachaaha Tate, Moonstrike is preceded by three short pieces by student composers of the Lakota Music Project.



Jun Märkl conducted The Music of Strauss the weekend of January 26 after he was announced as the ISO's eighth music director on January 23.

2024/2025 S S Ε

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Welcome NEW MUSIC DIRECTOR

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The Indianapolis Symphony Orchestra is excited to welcome conductor Jun Märkl as the eighth Music Director of the symphony. Maestro Märkl is no stranger to the ISO, having served as Artistic Advisor since 2021. His talent and musicianship is known all over the world, and he will bring his creative leadership to the ISO through visionary programming, community engagement, and artistic development. We welcome Maestro Märkl to the podium in January for Beethoven's 7th, and look forward to working with him throughout the season.



March Music for the People: Copland & Prokofiev

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

IU Health Plans Classical Series • Program Nine Friday, March 1, at 8 p.m. Saturday, March 2, at 5:30 p.m. Hilbert Circle Theatre



Health Plans

YUE BAO, Conductor | VADIM GLUZMAN, Violin

Coleridge-Taylor Perkinson 1932-2004

Worship

1 - 2

Sergei Prokofiev 1891-1953

> Concerto No. 2 in G Minor for Violin and Orchestra, Op. 63 Allegro moderato Andante assai Allegro, ben marcato Vadim Gluzman, Violin

INTERMISSION—Twenty Minutes

Aaron Copland | 1900–1990

Symphony No. 3 Molto moderato, with simple expression Allegro molto Andantino quasi allegretto Molto deliberato - Allegro risoluto

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

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

Yue Bao, Conductor



Conductor **Yue Bao** made her subscription debut with the Houston Symphony on their opening night concert of the 2020–21 season and has led the orchestra both at Jones Hall and at their summer

concert series at the Miller Theatre. She made her Chicago Symphony Orchestra debut at the Ravinia Festival in 2021.

Recently, Bao debuted in Munich with the Munich Symphony, the Singapore Symphony Orchestra with soloist Jan Vogler, and with the Orchestra of St Luke's with soloist Hélène Grimaud. She will debut with the Indianapolis Symphony Orchestra as well as making her debut in Spain.

In recent seasons, Bao has conducted the Baltimore Symphony Orchestra, the Seattle Symphony, and the Calgary Philharmonic. She also debuted with the San Francisco Symphony, Detroit Symphony Orchestra, and the Minnesota Orchestra. — Bao was the Bruno Walter Memorial Foundation Conducting Fellow at the Cabrillo Festival of Contemporary Music. In 2018, she served as the David Effron Conducting Fellow at the Chautauqua Music Festival, where she returned as a guest conductor in the 2022 season. She has worked extensively in the United States and abroad. Equally at home with both symphonic and operatic repertoire, she has conducted Tchaikovsky's *Eugene Onegin*, Bizet's *Carmen*, Kurt Weill's *Mahagonny: Ein Songspiel*, and Gian Carlo Menotti's *The Medium*.

Along with her Artist Diploma from The Curtis Institute of Music, where she was the Rita E Hauser Conducting Fellow and studied with Yannick Nézet-Séguin, Bao holds bachelor's of music degrees in orchestral conducting and opera accompanying from the Shanghai Conservatory of Music and a Master of Music degree in orchestral conducting from the Mannes School of Music. She served as the Ting Tsung and Wei Fung Chao Foundation Assistant Conductor at the Houston Symphony.

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Vadim Gluzman, Violin



Universally recognized among today's top performing artists, **Vadim Gluzman** breathes new life and passion into the golden era of the 19th and 20th centuries' violin tradition. Gluzman's wide

repertoire embraces new music, and his performances are heard around the world through livestreams, broadcasts and a striking catalogue of award-winning recordings for the BIS label.

The Israeli violinist appears with world's leading orchestras and conductors, including Tugan Sokhiev with the Berlin Philharmonic, Boston Symphony and Orchestre de Paris; Neeme Järvi with Chicago Symphony and London Philharmonic; Riccardo Chailly with the Royal Concertgebouw Orchestra and the Gewandhaus Orchestra, Santtu-Matias Rouvali with Gothenburg Symphony and Philharmonia Orchestra, as well as with the Cleveland Orchestra under the batons of Hannu Lintu and Michail Jurowski. He appears at Ravinia, Tanglewood, BBC Proms, Grant Park and the North Shore Chamber Music Festival he founded in 2011.

Gluzman started the 2023–24 season with a return to the London Proms with the BBC Symphony and Gustavo Gimeno, followed by performances with the Deutsches Symphonie-Orchester Berlin, London Philharmonia Orchestra, Prague Philharmonia, as well as Florida Orchestra, Vancouver, and Indianapolis Symphony Orchestras. He conducts a masterclass and performs at the Kronberg Festival and continues to lead performances with the ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as a Creative Partner and Principal Guest Artist.

Gluzman has premiered works by Sofia Gubaidulina, Moritz Eggert, Giya Kancheli, Elena Firsova, Pēteris Vasks, Michael Daugherty, and Lera Auerbach. In the current season he will introduce new violin concerto by Erkki-Sven Tüür with HR Frankfurt Radio Orchestra and Nicholas Collon.

Accolades for his extensive discography include the Diapason d'Or of the Year, Gramophone's Editor's Choice, *Classica* magazine's Choc de Classica award, and Disc of the Month by *The Strad, BBC Music Magazine*, and ClassicFM.

Distinguished Artist-in-Residence at the Peabody Conservatory, where he teaches a selected group of young violinists, Gluzman performs on the legendary 1690 "ex-Leopold Auer" Stradivari, on extended loan through the Stradivari Society of Chicago. March 1–2

Music for the People: Copland & Prokofiev



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.

Worship Coleridge-Taylor Perkinson

Born: June 14, 1932, Manhattan, N.Y.
Died: March 9, 2004, Chicago, Ill.
Year Composed: 2001
Length: c. 6 minutes
Last ISO Performance: This is the ISO's first performance of this piece
Instrumentation: Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings

Perkinson's music has been described as a blend of baroque counterpoint and American Romanticism flavored with dashes of Black folk music, jazz, blues, and spirituals. The composer stated that "the only uniquely Black aspect of [my] music was inspiration . . . Only you can decide if the life you live is significantly Black; no one can decide that for you, and I don't think that it is right for anyone to pass judgment on the nature of your involvement." Coleridge-Taylor Perkinson was a Black American composer who was a man of many talents and proficient in many fields: jazz, films, pop, television, and classical music. In an interview for the 1978 book *The Black Composer Speaks*, the composer stated, "I cannot define Black music. I could say that it is a music that has its genesis in the Black psyche or the Black social life, but it is very difficult to say what Black music really is. There are kinds of Black music, just as there are other kinds of musics. It is very hard to know what Black music really is."

He died of cancer at age 71 in Chicago. In Chicago, he was artistic director of the Center for Black Music Research at Columbia College. He was also the Composer in Residence for the Ritz Chamber Players of Jacksonville, Florida.

His music studies were extensive and impressive. In 1945, he entered the High School of Music and Art (NYC) where his mentor Hugh Ross even introduced him to Stravinsky. In 1948, he won the prize for choral composition with his work "And Behold." Later he transferred to the Manhattan School of Music (herein being introduced to jazz, by his new friends Herbie Mann, Julius Watkins, Donald Byrd, and Max Roach). Through these connections, he would hobnob with the jazz world and its top players for many years.

He received bachelor's and master's degrees (1953 and 1954) and he also studied at Princeton University in the fields of music theory and composition. Between 1959 and 1962, he was on faculty at Brooklyn College. The following year he went to the Netherlands to hone his conducting skills with Franco Ferrara, and later at the Mozarteum in Salzburg. Between 1970 and 1976, he was active in writing film scores for *The McMasters, Together for Days, A Warm December, Thomasine and Bushrod, Amazing Grace, Mean Johnny Barros*, and *Montgomery to Memphis*.

Worship is a short, vibrant concert overture based on the well-known "Old 100th" hymn

March 1–2

tune ("Praise God from Whom all blessings flow"). Curiously, it is never iterated in its complete form during most of this work. Instead, it surfaces in piece parts throughout which are somewhat hidden until every end. The overall format of *Worship* is clearly sectionalized with contrasting, alternating parts.

The music begins quietly, drifting in serenity, reflective, and relaxed. Suddenly, the percussion initiates acceleration and excitement, trumpets speak, inviting more percussive activity. This activity careens to a stop, and the opening serenity returns. Soon, Perkinson provides another surprise out of nowhere. This time is different: a delicate accelerando section springs to life, orchestral strings sing and embrace beautiful winds and brass who have small lyrical lines. Increasingly rhythmic emphasis adds a powerful heartbeat before the winds return. Finally, the hymn tune enters as acceleration and increasingly dynamics thrive as the hymn tune becomes stronger and stronger and is finally presented in its entirety. An energetic powerful close with percussive accents closes Worship with tremendous strength and affirmation.

Concerto No. 2 in G Minor for Violin and Orchestra, Op. 63 Sergei Prokofiev

Born: April 23, 1891, Sontsivka, Ukraine Died: March 5, 1953, Moscow, Russia Year Composed: 1935 Length: c. 26 minutes World Premiere: December 1935, Madrid, Spain Last ISO Performance: April 2016 with conductor Hans Graf and soloist James Ehnes Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, percussion, and strings Eighteen years separated Prokofiev's two violin concerti. Regarding the genesis of the Second, his autobiography reads: "In 1935 a group of admirers of the French violinist Soetens asked me to write a violin concerto for him, giving him exclusive rights to perform it for one year. I readily agreed since I had been intending to write something for the violin at that time and had accumulated some material. As in the case of the preceding concerto, I began searching for an original title for the piece, such as 'Concert Sonata for Violin and Orchestra,' but finally returned to the simplest solution: Concerto No. 2. Nevertheless, I wanted it to be altogether different from No. 1, both as to music and style."

This concerto was his last work written before his final return to Russia in 1936, when he became a permanent resident of Moscow. Lina, his wife at the time, arrived that year as well with their two sons Oleg and Svatislov. He wrote that "Here is how I feel about it: I care nothing for politics-I'm a composer first and last. Any government that lets me write my music in peace, publishes everything I composed before the ink is dry, and performs every note that comes from my pen is all right with me. In Europe, we all have to fish for performances, cajole conductors and theatre directors; in Russia they come to me-I can hardly keep up with the demand" His optimistic view was naïve and uninformed. He believed in his dreams and nostalgic memories: a dangerous combination.

In 1932, four years before his return, Stalin had introduced his cultural policy of "Socialist Realism" stating that: "The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright and beautiful. This distinguishes the spiritual world of Soviet man and must be embodied in musical images full of beauty and strength. Socialist Realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art, against subservience and servility towards modern bourgeois culture."

The homecoming eventually became culturally suffocating, and most importantly, dangerous. Governmental paranoia, suspicion, and punishment were actively carried out by the Composers' Union. These practices would deeply affect not only his compositions but his marriage to Carolina Codina (Lina) who was Spanish. She was seen by the government as a threat, and eventually the marriage was nullified but they never officially divorced. In fact, the marriage had become a bit rocky: Prokofiev had taken up with a young writer, Mira Mendelson, around 1843 and he and Lina were estranged for many years. On February 20, 1948, Lina was sent to a labor camp in Komi for eight years, arrested for espionage after trying to send money to her mother in Spain. She was released in 1955.

For Prokofiev the struggle between love of his homeland (as he saw it in his mind) and the fury of the Stalinist government was endless. From time to time, he turned out "acceptable music" such as Thirty Years, Winter Bonfire, and On Guard for Peace. He wrote a celebratory cantata in F to honor the Revolution anniversary, a 60th birthday party song Zdravitsa for Stalin, and various hymns for dam projects. In America, Time magazine wrote in 1945 in their cover story, "He keeps time with a Marxian metronome." He made a deal with the devil. On the other hand, he also created music deemed unacceptable for which he was punished and humiliated for his formalist tendencies and Western decadence. In the second purge he was deprived of commissions and nearly starved to death.

Eventually, he would die on March 5, 1953, on the same day as Josef Stalin. They died within fifty minutes of one another: Prokofiev first, after a massive stroke, and Stalin from a cerebral hemorrhage. The composer's death was vastly overshadowed and there were no flowers at his gravesite. All the flowers in Moscow had been sent to Stalin's funeral. The West did not even hear of his death until March 8.

The Concerto

Prokofiev was on a concert tour with Robert Soetens while he was working on the Second Violin Concerto. "The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the 1st movement was written in Paris, the first theme of the 2nd movement at Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid."

The Allegro moderato begins with the soloist's gentle, folklike melody (only eight bars) followed by a response from lower strings, sharing the idea but in a "distant key." Initial serenity is truncated by typical Prokofiev brilliance, spicing the music with rapid tonal changes, imbuing the movement with distinctive colorations and energy. Shortly thereafter, a second main idea emerges, which has been described as "one of the mature Prokofiev's most felicitous melodic revelations" (Israel Nestyev, Prokofiev). A development features the two melodic ideas, appearing, disappearing, and alternating within bright, sassy contexts. "His inventive violin writing carries him brilliantly to the end," Michael Steinberg has written. The recapitulation brings both ideas back for a final bow before a muted horn and pizzicato strings bring the first movement to its close.

The Andante assai of the second movement opens with elegant pizzicato triplets, supporting a lush melody (in duple meter) from the soloist. Prokofiev was composing his *Romeo and Juliet* ballet contemporaneously, and most analyses suggest that this main subject was an extension or further expression of romantic feelings. Clarinet and flute provide a counter melody before the movement enters a section of impassioned lyrical exchanges between orchestra and violinist, sometimes cast in theme and variation format. A spectacular moment occurs when the violins are given a turn to sing the full melody with the soloist flying high with independent commentary and decoration. There is a small coda with bassoon, drums, and bass recalling the melody quietly at the end.

No holds are barred in the last movement. The mood shifts dramatically into a bright dancelike setting, complete with castanets (probably because Prokofiev knew this would be played in Madrid). He also let loose his predilection for dramatic dissonances, heavy accents, and wildness. In fact, he marks the very end to be played *tumultuoso*. Although a rather polite second theme appears momentarily, nothing can withstand the allure of the energy and agitation with which the movement began. Winds and brass enter the fray, preparing for a particularly stunning presentation of virtuosity with the soloist, furiously playing over steady drumbeats. The Second Violin Concerto ends with a veritable fiesta of fast pizzicati strings and timpani.

Symphony No. 3 Aaron Copland

Born: November 14, 1900, Brooklyn, N.Y. Died: December 2, 1990, NY, N.Y. Years Composed: 1944–1946 Length: c. 45 minutes World Premiere: October 1946, Boston Last ISO Performance: October 2017 with conductor Michael Francis Instrumentation: Piccolo, 3 flutes, 3 oboes, 2 clarinets in B-flat, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns in F, 4 trumpets, 3 trombones, tuba, timpani, percussion, piano, celesta, 2 harps, and strings In 1933, Aaron Copland produced his Second Symphony, titled "Short Symphony," in an attempt to write "with an economy of material and transparence of texture." It premiered in Mexico City in 1934. After a ten-year hiatus from large scale orchestral works, Aaron Copland did an about-face by starting work on his Third Symphony in 1944, completing what would be his longest work in 1946. Noting the length, the composer described it as "fat grand" rather than "lean grand." His "lean grand" symphony requires 15 minutes for performance; the "fat grand" symphony requires 45 minutes.

The Third Symphony was a tremendous and immediate success, a reaction ignited by general audiences largely because of its accessibility, vast instrumental color via a huge orchestra, and unabashed American spirit. Although some critics thought it "too populist, or a pale imitation of Prokofiev," their opinion did not prevail, nor did it prevent the Third Symphony from winning the New York Music Critic's Circle Award of the 1946–47 season.

It has been said that sometimes the speed of musical gratification and recognition deeply influences understanding and audience approval. In Music as Social Text, John Shepherd wrote, "The idea that different groups and societies create and appreciate their own stylistically distinguishable kinds of music is not one that would be likely to invite dissent from sociologists or musicologists." Copland would have agreed. Familiarity with the elements of the Third Symphony's content have been very important in making it a friendly piece. In What to Listen for in Music, Copland defined three planes of listening: The sensual, the expressive, and the "sheerly musical" (the latter being "the plane wherein most musicians, conductors, critics, and judges listen). For this, Copland emphasized the first two planes.

Leonard Bernstein understood this public embrace of this music and stated, "This symphony has become an American monument,

International Violin Competition of Indianapolis



2023/2024 Laureate Series

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like the Washington Monument or the Lincoln Memorial." In this work you will also find jazz rhythms, directness, spacious, and nostalgic themes that further identify us. American DNA is everywhere in the fabric, rhythms, verve, and content. For example, note his partial quotes and full statements of *Fanfare for the Common Man.* Copland had become very dedicated to writing in and defining our American style. Bernstein hailed his success saying, "He's the best we've got!"

While working on the Third Symphony, Copland explained, "I knew exactly what Koussevitzky [who commissioned the work] wanted, what he liked to conduct . . . I knew the sound of his orchestra . . . I was determined that this piece would be a major work." (Douglas Lee: *Masterpieces of the Twentieth Century*) Koussevitzky was wildly enthusiastic with the outcome and after the Boston premiere on October 18, 1946, he declared it to be "the greatest American symphony ever written." In postwar America, this affirmation was just what we needed. Copland recognized that and explained that this symphony was "to reflect the euphoric spirit of the country at the time."

The composer described his musical architecture as a four-part arch: the first two outer movements framing a two-part center section comprising an *Allegro molto* and *Andantino*. The first movement offers three main themes: the first sung slowly and gently by violins with wind and brass coloration, growing steadily in drama, speed, and volume; the second comes in quietly from the English horn and viola; the third is provided by trombones. The tempo is marked *molto moderato*, coupled with an interesting directive: "with simple expression." Simplicity is apparent from the very beginning: the tender first theme is hymn-like, uncomplicated, and gently presented.

The tri-partite second movement is a fine scherzo, moving quickly and zestfully. Listen for the dramatic fanfare-like first theme, setting up for a predominant mood that is happy, exhilarating, thrilling. Notice the contrasting mid-section singing what could very well be a folk tune, although it is not a quote. In the final section, Copland brings back the opening style in a majestic closure.

The third movement Andantino begins with violins in unison, singing in soft harmonics, referencing the third theme of the first movement. This serves as an introduction to a solo flute lyrical tune that will be treated by carefully wrought variations. Copland explained that this movement "was built up in sections and the various sections are intended to emerge from one to the other in continuous flow, in the manner of a closely knit series of variations. "The closure features violins drifting off into their high registers, leaving only a solo violin and piccolo with the last word, sung over harps and celesta. The music moves directly into the Finale, marked molto deliberato. Copland begins with his Fanfare for the Common Man, but not with a high-octane flurry. He displays it first by clarinets and flutes playing quietly and slowly. After their delicate beginning, the brass and timpani state the majestic theme in *fortissimo* dynamics.

After this stunning introductory contrast, dynamics shift to a quiet level with the fanfare tune subjected to motivic gestures before the music zooms into rapidly paced enthusiasm with dance-like rhythms. Copland then showcases his iconic Fanfare atop a rapidly moving orchestra.

This highly dramatic episode is followed by reduction of volume and heavy orchestration into swirling melodic content and delicate textures. A new theme pops in that will become subject for the development. Notice the overall informality mixed with grandeur. Steadily the music moves to a glamorous conclusion. Herein Copland unleashes his full orchestral resources, with unstinting determination. He holds nothing back in his vivid portrait encapsulating American sound, taste, and musical identity. It has been said that along with his *Fanfare for the Common Man* that Copland's Third Symphony could share that title as *Symphony for the Common Man*. Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

March

7-9

† *Coffee Classical Series* • Program Four Thursday, March 7, at 11 a.m. Hilbert Circle Theatre

DAVID DANZMAYR, Conductor | ANTHONY KNIFFEN, Tuba

Wynton Marsalis | b. 1961

Concerto for Tuba and Orchestra Up! Boogaloo Americana Lament In Bird's Basement Anthony Kniffen, Tuba

Franz Schubert | 1797–1828

Symphony No. 9 in C Major, D. 944, "The Great" Andante - Allegro, ma non troppo Andante con moto Scherzo: Allegro vivace Allegro vivace

† The Coffee Concert is an abbreviated performance.

There is no intermission.



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The Big Note May 18, 11 a.m. Johnson County Library -White River Branch *The Giant's Violin* June 8, 11 a.m. Indianapolis Public Library-Haughville Branch





IndianapolisSymphony.org



David Danzmayr, Conductor



Described by *The Herald* as "extremely good, concise, clear, incisive and expressive," **David Danzmayr** is widely regarded as one of the most exciting European conductors of his generation.

Danzmayr is in his second season as Music Director of the Oregon Symphony, having started his tenure there in the orchestra's 125th anniversary season. He also stands at the helm of the versatile ProMusica Chamber Orchestra Columbus, an innovative orchestra comprised of musicians from all over the U.S.

In addition he holds the title of Honorary Conductor of the Zagreb Philharmonic Orchestra with whom he had served as Chief Conductor—leading the Zagreb musicians on several European tours with concerts in the Salzburg Festival Hall, where they performed the prestigious New Year's concert, and the Vienna Musikverein.

David has won prizes at some of the world's most prestigious conducting competitions including at the International Gustav Mahler Conducting Competition and at the International Malko Conducting Competition. In recognition of his successes he has been awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum.

Propelled into a far reaching international career, Danzmayr has quickly become a sought after guest conductor having worked in America with the symphonies of Cincinnati, Minnesota, St. Louis, Seattle, Baltimore, Atlanta, Indianapolis, Detroit, North Carolina, San Diego, Colorado, Utah, Milwaukee, New Jersey, the Pacific Symphony, Chicago Civic Orchestra, Houston Symphony, and Grant Park Music Festival. In Europe David has lead the Deutsche Kammerphilharmonie Bremen, City of Birmingham Symphony Orchestra, Bamberger Symphoniker, Sinfonieorchester Basel, Mozarteum Orchester, Essener Philharmoniker, Hamburger Symphoniker, Iceland Symphony Orchestra, Odense Symphony, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, and the Radio Symphony Orchestras of Vienna and Stuttgart.

He frequently appears in the world's major concert halls, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh, and the Symphony Hall in Chicago.

Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He has served as Assistant Conductor of the Royal Scottish National Orchestra, performing in all the major Scottish concert halls and in the prestigious, Orkney based, St Magnus Festival.

He was also strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently he gained significant experience as assistant to Neeme Järvi, Stephane Deneve, Sir Andrew Davis and Pierre Boulez, who entrusted Danzmayr with the preparatory rehearsals for his own music.

The Music of Schubert & Marsalis March

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

7 - 9



IU Health Plans Classical Series • Program Ten Friday, March 8, at 8 p.m. Saturday, March 9, at 5:30 p.m. Hilbert Circle Theatre

DAVID DANZMAYR, Conductor | ANTHONY KNIFFEN, Tuba

Ludwig van Beethoven | 1770–1827

Coriolan Overture, Op. 62

Wynton Marsalis b. 1961

Concerto for Tuba and Orchestra Up! Boogaloo Americana Lament In Bird's Basement Anthony Kniffen, Tuba

INTERMISSION—Twenty Minutes

Franz Schubert 1797-1828

> Symphony No. 9 in C Major, D. 944, "The Great" Andante - Allegro, ma non troppo Andante con moto Scherzo: Allegro vivace Allegro vivace

> > **Associate Sponsor**



This performance is endowed by the Eugene B. Hibbs Fund.

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.

Anthony Kniffen, Tuba



Anthony Kniffen's orchestral career began in 1988 at age 18, as acting Principal Tuba in the Chicago Symphony Orchestra for a concert under Sir Georg Solti. A year later he joined the Honolulu

Symphony Orchestra and was appointed Principal Tuba of the Indianapolis Symphony Orchestra in 1997. He has performed with the orchestras in St. Louis, Detroit, and Minnesota, recorded numerous CDs with the Cincinnati Symphony, and returned many times to perform with the Chicago Symphony, including on the 2010 recording, *Chicago Symphony Orchestra Brass Live.*

A winner of four concerto competitions, Mr. Kniffen gave the world premiere of James Beckel's concerto last spring with the Indianapolis Symphonic Wind Ensemble, has also given the world premiere of the band version of the John Williams Tuba Concerto, and has been a part of consortium premieres of concertos by Dana Wilson, Stacy Garrop, and Wynton Marsalis, along with concerto appearances with the Indianapolis and Honolulu symphony orchestras. Dozens of other solo and educational appearances include colleges and regional and international tuba conferences. He toured extensively in the U.S. with "America's large brass ensemble," Summit Brass, and in Japan with the quintet, Sierra Brass.

Long before joining the faculty at Butler University in 2019, his teaching career began at the University of Hawai'i and continued at the University of Indianapolis, having also filled in along the way at Indiana University, Cincinnati College-Conservatory of Music, and Ball State University. His largest educational influence may be as the "play-along" tuba player on a Hal Leonard educational project called, "Essential Elements 2000," used all over the world. March 7–9

The Music of Schubert & Marsalis



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.

Coriolan Overture, Op. 62 Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany Died: March 26, 1827, Vienna, Austria Year Composed: 1807 Length: c. 8 minutes World Premiere: March 1807, Vienna, Austria Last ISO Performance: March 2018 with conductor Krzysztof Urbański Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

In early 1807, Beethoven produced his stunning *Coriolan* Overture, Opus 62. Strategically, Beethoven considered that writing an Overture to the 1802 drama *Coriolan* provided increased connectivity and was his entrée to the theatre. *Coriolan* was written by the popular Viennese playwright Heinrich von Collin, whose works had been performed in Vienna's Imperial Theatre between 1801 and 1807. Specifically, Beethoven wanted a contract to write an annual opera. Looking at the records of performances in the Imperial Theatre (formerly the Burgtheater), it is clear that Beethoven needed a boost. Between 1799 and 1807, Haydn had been performed 75 times, Mozart had 48 performances, and Beethoven only had 36.

Coriolan was based on the Shakespearean tragedy *Coriolanus*. The story focused on Gaius Marcius, a fifth-century Roman general nicknamed "Coriolanus" after his successful capture of the Volscian city of Corioli. The general's many conquests had captured Shakespeare's imagination. Additionally, the general was featured in Plutarch's *Parallel Lives*. Beethoven was an avid reader of Shakespeare and Plutarch, and he read both stories about Coriolanus. By the time of Collin's portrayal, though, the portrait of a brutal, dashing, triumphant conqueror had changed.

Collin portrayed the general as a tragic, vacillating hero, and the play had a mildly successful run of about two years. The first music for the drama was arranged by Abbé Stadler from Mozart's *Idomeneo*. By the time Beethoven finished his Overture, the Collin drama was hardly ever performed. It sank into obscurity, and Beethoven's music (as far as we know) was performed with the play only once, on April 24, 1807, when the theater remounted the old drama with Beethoven's new Overture.

The Overture's orchestral premiere had occurred in two concerts during March 1807 at the palace of Prince Lobkowitz. *The Journal des Luxus und der Moden* commented, "[In these performances] richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts." It is likely that the Prince organized the April revival since he was a director of the theater. The drama never gained traction, but the Overture's destiny was to become an independent orchestral piece, and it has been part of favored concert repertoire since that time. Opus 62 focuses on the complicated mind and psychology of Coriolanus rather than providing a play-by-play historical narrative. Eternal themes of conflict and resolution lie at the heart of the music. Having been exiled from Rome by the Senate, Coriolanus planned a revenge attack on the city, allying with his old-time enemy, the Volscians. Poised to attack, the general was deterred by his mother (Venture) and his wife (Volumina), who successfully pleaded for mercy. The iron-willed general was eventually deterred by gentle feminine persuasion, and this decision ultimately proved to be his undoing. In the Shakespeare drama, Coriolanus was killed by the Volscians; in the Collin drama, he committed suicide.

Beethoven's music highlights the moment when the women appeal to the general's humanity. This psychological context illustrating the struggle between pride and love provide the central tension of the music. At the opening, a bold theme strides in with heavy chords and turbulence, representing the implacable Coriolanus. The mood is uncompromising and fierce. A second theme offers lyrical melody flowing from the first violins. Though in marked contrast to the first idea, this theme shares musical kinship with it, symbolizing the influential feminine component that will modify, confuse, and affect the general's thinking.

As the Overture progresses in classical *sonata-allegro* format, the Coriolanus theme (after the development) progressively softens, reflecting his change of heart. At the close, two orchestral chords mark the death of the general. Fragments of the opening theme emerge as the martial theme falls apart and energy dissipates. The Overture concludes with *pianissimo* pizzicato strokes as sad commentary to tragic dilemma.

Concerto for Tuba and Orchestra Wynton Marsalis

March 7–9

Born: October 18, 1961, New Orleans, La. Year Composed: 2021 Length: c. 25 minutes World Premiere: December 2021, Philadelphia, Pa. Last ISO Performance: This is the ISO's first performance of this piece Instrumentation: Solo tuba, 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (second doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, timpani, percussion, and strings

The ancestor of our modern tuba stemmed from a strange medieval instrument made of wood and leather used especially in religious music, especially that of composers Léonin and Pérotin from the 1100s. Eventually the open holes were replaced by keys and it had a two-part wood or metal body, evolving into a complicated winding of tubing and valves resembling a snake.

The tuba, as we know it today, was first patented by Prussian bandmaster Wilhelm Wieprecht and Johann Moritz in 1835 and was first adopted by British brass bands. They were the first to name it a tuba. The word tuba was originally the name of a straight-built Roman trumpet and was the medieval Latin word for trumpet. In 1878 a valve system was invented by DJ Blaikley and revised in 1886 with his "automatic regulating pistons." The tuba is massive and heavy, providing a solid brass floor for the entire orchestra. Unlike the trumpet and trombone, it is held upright when it is played. And it can weigh between 30 and 50 pounds! The ISO's Principal Tuba Anthony Kniffen has graciously provided the following information about the Concerto for Tuba and Orchestra:

"Other orchestras and their Principal Tubas who have performed it are the Houston Symphony with David Kirk, National Arts Center Orchestra of Canada with Chris Lee. Minnesota Orchestra with Steve Campbell, and the Oregon Symphony with JáTtik Clark. The ISO was scheduled to perform this in October 2021 but the performance was postponed. However, the delay provided me with more time to prepare this difficult work. It is a challenging piece, forcing me to change my solo tuba from a Germanic F tuba to a more 'American' piston tuba. The last movement in particular, In Bird's Basement, an obvious allusion to saxophonist Charlie Parker, is lightning fast in a bebop style, and is not well-suited to my orchestral F tuba. It is insider knowledge, for sure, but the difference is night and day to me. It took me months of practice to make this shift."

About the piece

Wynton Marsalis has emerged as a prominent figure in jazz music and other styles. He was specifically commissioned by the Philadelphia Orchestra. He chose to feature the "relatively neglected brass instrument, the tuba, and it is a prism through which the conventions of western art music and various Black musical traditions are refracted, reimagined, and recombined." In this piece you will hear the virtuosity stemming from the classical tradition of the concerto, now stirred in with Black and Latin-American musical idioms. This where Mr. Kniffen must be conversant and accomplished, not only with his traditional playing, but with many popular and modern styles.

The first movement, *Up*, offers three cadenzas and brusk interventions from the orchestra, including a very difficult section in which the soloist performs one pitch while singing another pitch! In the second movement, *Boogaloo Americana*, listen for African rhythms, blues inflections, and Latin-American touches such as hand claps. The third movement, *Lament*, brings in sad dissonances, dirgelike sections: and the curious instructions to "shout as if wailing wasn't enough." The fourth movement, *In the Bird's Basement*, is a rapidly passed conclusion clearly revealing the soloist's technical ability at the highest level.

Of particular interest to our audience: Maestro Raymond Leppard and Wynton Marsalis collaborated on several recordings, including *Baroque Music for Trumpets; Wynton Marsalis Plays Handel, Purcell, Torelli, Fasch and Molter;* and *Haydn, Hummel, L Mozart: Trumpet Concertos,* among others.

Symphony No. 9 in C Major D. 944, "The Great" Franz Schubert

Born: January 31, 1797, Himmelpfortgrund, Austria Died: Nov. 19, 1828, Vienna, Austria Years Composed: 1825-1828 Length: c. 50 minutes World Premiere: March 1839, Leipzig, Germany Last ISO Performance: May 2000 with conductor Hans Graf Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings Eleven years after Schubert's death, Robert Schumann visited Vienna in 1839. At that time he met Ferdinand Schubert, the composer's brother who allowed Schumann to peruse a stack of the composer's manuscripts. "The riches that lay piled up there made me tremble with pleasure," Schumann recalled. "Where to begin, and where to stop?" The entire C Major symphony-Schubert's most massive work-lay in those dusty papers. Schumann was convinced that this was a masterpiece and sent the score on to the management of the Gewandhaus. "Deep down in this work there lies more than mere song, more than mere joy and sorrow as already expressed in music in a hundred other instances. It transports us into a world where I cannot recall ever having been before Herein is revealed the finest technical skill, life in every fiber of the music, the finest gradations of coloring and care for the minutest detail."

Schubert's last symphony was dated March 1828 in the manuscript in Schubert's own hand. However, investigations about this date reveal that it was more likely started in May 1825 and completed in 1826 with revisions in 1826 and 1827. This "correction" of Schubert's own date has been based on examination of manuscript paper stylistic changes, nomenclature used by copyists, and biographical data from letters. Considering the span of Schubert's life, three years was a long segment.

The symphony, like Schubert's preceding two symphonies, was not performed during the composer's lifetime. Its first performance was on March 21, 1839, with Felix Mendelssohn conducting the Gewandhaus Orchestra. Schumann reviewed the first concert, saying, "In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see Vienna more clearly mirrored than ever before. Here we have beside masterly power over the musical technicalities of composition, life in all its phases, color and exquisite gradations, and permeating the whole work a spirit of romance. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's, which can never end."

That initial enthusiasm was not sustained. Later the Vienna Gesellschaft Musikfreund rejected playing the work three times; the Concerts Conservatoire refused to play beyond the first movement; London Philharmonic musicians made so much fun of the last movement ("Where's the tune?" they shrieked) that the performance had to be canceled.

The first movement, marked Andante; Allegro ma non troppo, opens with a long, 77-measure introduction. The French horns present an enormous theme, which arches over the movement, and generates subsidiary themes. Here, indeed, is a fabulous "tune" for the London musicians! This awesome introductory subject is cleverly crafted, offering high potential for development with its catchy rhythmic patterns, and motivic features. The orchestra moves forward to share the theme and some modification of the idea. As the pace quickens, the movement enters the Allegro section where the traditional sonata-allegro architecture governs. This section isolates a rhythmic motif from the opening subject and incorporates it into a "rambunctious" first topic. Then a contrasting, rocking-type tune emerges in the woodwinds, providing a second theme.

At this point, Schubert adds a unique interlude before the development. Trombones come into the scene playing softly and recalling the second bar of the opening *Andante*. Steadily, they whip the orchestra into a massive climax to close the exposition. The short development is intense in its working out of the ideas. The recapitulation begins extraordinarily: the first theme of the allegro section emerges in a whisper before a long crescendo leads to a fortissimo climax. The movement concludes with an energetic coda and a massive unison statement of the introduction theme, heard in full for the first time since the introduction. The second movement is in a large-scale ABA'B'A" form, an architecture that Schubert inherited from the late works of Beethoven. Marked "andante con moto," it begins with a tiny, soft string introduction, followed by a small, march-like theme from the oboe, then clarinet. The full orchestra frequently interrupts this march theme with *fortissimo* chords. The B lyrical section emerges from the bassoon and strings and continues through a dreamy, melancholy episode. Here is how Robert Schumann described the end of the B section: "A horn call sounds from a distance, as if it were descended from another world. And every other instrument seems to listen, as if some heavenly messenger were hovering through the orchestra." The A' section features a massive crescendo to a fff climax, followed by silence. Schubert then presents one more variation on each section before a quiet conclusion.

The Scherzo, marked *Allegro vivace*, presents two contrasting themes. The first, exploding from all the strings in octaves, has a sturdy, dance-like character. This subject yields to a charming waltz for the second topic. The celli present another theme, which is succeeded by a flute offering an elegant tune. Horns lead the orchestra into a substantial trio, featuring the winds in thirds and sixths. The brass populate the trio, "carrying the listener, along on waves of joyous sound at that point in a symphony when some might confess, they are inclined to nod." The heft of the trio was unusual in symphonies of this period. Robert Layton observed, "never had such sonorous fervour filled this particular corner of a symphony." The last section, recalling the opening, brings the movement to a close.

The fourth movement, marked Allegro vivace, is built on the expensive scale of the first. From the opening terse orchestral fanfare, the music never loses its exuberance and optimism. "It is an apotheosis of the power of rhythm," Olin Downes remarked. The second subject coming from the winds, supported by rippling triplets in the strings, provides a four-note repeated pattern that becomes a significant motif and hints at Beethoven's famous "Ode to Joy" tune from his 9th Symphony. This four-note repetition grows in significance, climaxing in the extravagant coda. Relentlessly, the music becomes galvanized into a mighty crescendo lasting over 100 measures. The coda, with its hammer blows in sets of four, brings the work to a crowning and exhausting close.

Schubert's final symphony was built on a massive scale, quite unlike his proceeding works. Although chronologically last, Mendelson said, "[This symphony] stands at quite the head of Schubert instrumental works." At long last, Schubert demonstrated his mastery of the symphonic idea in its most massive iteration. It is the only symphony Schubert completed in the last 10 years of his life. "The fulfilling vastness of romanticism had arrived" (Ethan Mordden).



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March 15–1<u>6</u>

Frankie Moreno & Tony DeSare: Dueling Pianos

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

† *Coffee Pops Series* • **Program Five** Friday, March 15, at 11 a.m. Hilbert Circle Theatre

JACK EVERLY, Conductor FRANKIE MORENO, Piano & Vocals TONY DESARE, Piano & Vocals

Selections to be announced from stage.

† The Coffee Pops is an abbreviated performance. There is no intermission.

Length of performance is approximately one hour. Musical selections subject to change. Recording or photographing any part of this performance is strictly prohibited.

Jack Everly, Conductor

March 15–16



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 highestrated programs on PBS.

Everly recently extended his contract with the Indianapolis Symphony Orchestra through 2026, when he will assume the role of Principal Pops Conductor Emeritus. He will continue to be the music director of the AES Indiana *Yuletide Celebration*, the nation's largest symphonic holiday production. He led the ISO in its first Pops recording, *Yuletide Celebration*, Volume One. Some of his other recordings include *In The Presence* featuring the Czech Philharmonic and Daniel Rodriguez; Sandi Patty's *Broadway Stories*; the soundtrack to Disney's *The Hunchback of Notre Dame*; and *Everything's Coming Up Roses: The Overtures of Jule Styne*. Originally appointed by Mikhail Baryshnikov, Everly was conductor of the esteemed American Ballet Theatre for 14 years, where he served as music director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello, Dolly!* in two separate Broadway productions.

Everly, a Hoosier native and graduate of the Jacobs School of Music at Indiana University, is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. In 2023, he received the Sagamore of the Wabash award, the highest honor a Hoosier can receive, presented by Governor Eric Holcomb.

Everly has been a proud resident of the Indianapolis community for more than 20 years and would like to thank his ISO musician colleagues for their continued commitment to excellence and for filling our community with music all year long. March 15–16

Frankie Moreno & Tony DeSare: Dueling Pianos

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

Printing Partners *Pops Series* • **Program Six** Friday, March 15, at 8 p.m. Saturday, March 16, at 8 p.m. Hilbert Circle Theatre



JACK EVERLY, Conductor FRANKIE MORENO, Piano & Vocals TONY DESARE, Piano & Vocals

Selections to be announced from stage.

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

Frankie Moreno, Piano & Vocals

March 15–16



With 17 Top-Ten albums (5 No. 1's), 117 Top-Ten singles (100 No. 1's), an Emmy nomination, and being named Las Vegas "Headliner of the Year" 5 times, **Frankie Moreno** is consistently breaking records and wowing audiences from coast to coast

with his own brand of genre-blurring rock n' roll.

Reaching millions of record sales worldwide, Frankie continues to write and release new music. In 2019, he made music history by becoming the only artist to have 6 albums debut at a Top-Ten spot on the Billboard Charts in a 12-month period.

As a child prodigy on the piano and a gifted multi-instrumentalist, Frankie was first introduced to American audiences at the age of 10 on CBS's *Star Search*. His performance on ABC's *Dancing with the Stars* brought him into America's living rooms again performing his self-penned hit "Tangerine Honey." He has continued to perform sold-out concerts including Carnegie Hall, The Kennedy Center, The Hollywood Bowl, and Vegas residencies.

Frankie's collaboration with world-renowned violinist Joshua Bell, *At Home With Friends*, reached the No. 1 spot on Billboard. The album included Sting, Josh Groban, Chris Botti, Kristin Chenoweth, and Regina Spektor. Frankie and Josh have since released *Musical Gifts*, which reached No. 8 on Billboard and featured Placido Domingo, Gloria Estefan, Allison Krauss, and Chick Corea.

Frankie toured the U.S. with Sugarland and Billy Currington. He joined multi-platinum artists Air Supply for their world tour as musical director, and wrote their radio single "Dance with Me," reaching No. 7 on Billboard's Top 40. He has performed his original works for his symphony concerts with the nation's premiere orchestras.

Frankie Moreno commands audiences around the world with his highly contagious music and playful stage antics. His songs are cleverly crafted and his musicianship is virtuoso. Frankie is an all-around talent who puts his heart and soul into his music. He is unquestionably a unique artist.



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March **Tony DeSare**, Piano & Vocals



Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named Rising Star Male Vocalist in *Downbeat* magazine, DeSare has lived up to this distinction by winning critical and popular acclaim for his concert performances

throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas and headlining major symphony orchestras, DeSare has brought his fresh take on old school class around the globe.

DeSare has four top ten Billboard jazz albums under his belt and has been featured on the *CBS Early Show*, NPR, *A Prairie Home Companion*, and the *Today Show* and his music has been posted by social media celebrity juggernaut, George Takei. DeSare has also collaborated with YouTube supergroup Postmodern Jukebox. He has been a featured guest artist with over 100 symphony orchestras with some highlights including the Cleveland Orchestra, The New York Pops, The San Francisco Symphony, The Houston Symphony, the Chicago Symphony.

Notwithstanding his critically acclaimed turns as a singer/pianist, DeSare is also an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but has written the theme song for the motion picture, *My Date With Drew*, several broadcast commercials and has scored five films. His sound is romantic, swinging and sensual, but what sets DeSare apart is his ability to write original material that sounds fresh and contemporary, yet pays homage to the Great American Songbook.

Tony has a strong presence on social media and continues to release his "song diaries," recordings from his home studio that started in 2020 and now number in the 100s. Tony has numerous recordings available on all platforms and playlists.

Tony DeSare is a Yamaha Artist.

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March 20

Wagner, Grieg & Tchaikovsky: Side-by-Side Concert

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

Wagner, Grieg & Tchaikovsky: Side-by-Side Concert

Wednesday, March 20, at 6:30 p.m. Hilbert Circle Theatre

SU-HAN YANG, Conductor

Richard Wagner | 1813–1883

Overture to Die Meistersinger von Nurnberg

TBD Concerto Movement

One concerto movement to be performed at the concert featuring the winner of the Michael Ben and Illene Komisarow Maurer Young Musicians Contest.

Edvard Grieg | 1843–1907

Suite No. 1 from Peer Gynt, Op. 46 Morning Mood Ase's Death Anitra's Dance In the Hall of the Mountain King

Piotr Ilyich Tchaikovsky | 1840–1893

Capriccio italien, Op. 45

Scan this QR code to read more about the winner of the Michael Ben and Illene Komisarow Maurer Young Musicians Contest and to view the list of participants in this year's *Side-by-Side* Concert.



Su-Han Yang, Conductor



Su-Han Yang joined the Indianapolis Symphony Orchestra as Assistant Conductor in January 2023. In this capacity, he hosts the ISO's Words on Music pre-

concert discussions, conducts the ISO's annual *Discovery Concerts*, and assists Classical Series conductors during rehearsals.

Yang has also served as Associate Conductor of Taiwan Philharmonic (the National Symphony Orchestra of Taiwan). He won the First Prize in the 10th International Grzegorz Fitelberg Competition for Conductors in 2017 and received numerous invitations to collaborate with the Polish National Radio Symphony Orchestra, the Hungarian Radio Symphony Orchestra, the Sinfonia Varsovia, the Silesian Philharmonic, the Polish Baltic Philharmonic, the Kraków Philharmonic, the Łódź Philharmonic, the Pomeranian Philharmonic, the Brandenburger Symphoniker, the Polish Sinfonia Iuventus Orchestra, the Gliwice Chamber Orchestra, the Capella Bydgostiensis, and many others. Since 2016 he has regularly conducted the Camerata Taiwan in their annual concert tour of Taiwan and took them on a three-concert tour of Germany in 2022.

In 2022 he conducted Humperdinck's Opera *Hänsel und Gretel* at the National Taichung Theater, and returned to the Taiwan International Festival of Arts by giving a concert with the Taiwan Philharmonic. Recently he conducted two programs of contemporary music at the 2022 Weiwuying International Music Festival. His appearances at music festivals also include the Festival of Polish Music in Kraków, the Classica Nova in Gdynia, the Taipei International New Music Festival, and the Asian Composers League's Conference and Festival.

He was one of the two conductors selected for the Mentoring Program of Peter Eötvös Contemporary Music Foundation in 2018. In 2017, Yang was invited to study with Jun Märkl at the Conducting Academy of Pacific Music Festival in Sapporo. He was the chosen conductor to work with Riccardo Muti on the production of Verdi's Falstaff at the Italian Opera Academy in 2015. He graduated from the Hochschule für Musik Hanns Eisler Berlin, the National Taiwan Normal University, and the Tunghai University, where he studied conducting with Prof. Christian Ehwald, Prof. Hans-Dieter Baum, Prof. Apo Hsu, and Prof. Annie Chung. In conducting masterclasses, he worked with Peter Gülke, Shao-Chia Lü, Jorma Panula, Peter Rundel, Yuri Simonov, and many others.

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

Saturday, March 23, at 5:30 p.m. Hilbert Circle Theatre telamon T Premier Sponsor

REBECCA TONG, Conductor | MELISSA WHITE, Violin

Clarice Assad | b. 1978

Bonecos de Olinda

Florence B. Price | 1887–1953

Concerto No. 1 for Violin and Orchestra Tempo moderato Andante Allegro Melissa White, Violin

INTERMISSION—Twenty Minutes

Chen Yi | b. 1953

Ge Xu (Antiphony)

Vivian Fung | b. 1975

Earworms

Eunike Tanzil | b. 1998

Scenes from a Voyage

Gabriela Ortiz | b. 1964

Antrópolis

Rebecca Tong, Conductor



Rebecca Tong is Resident Conductor of the Jakarta Simfonia Orchestra and Artistic Director and Music Director of Ensemble Kontemporer. Rebecca was the First

Prize Winner of the inaugural La Maestra competition in 2020, held in Paris, where she was also awarded the ARTE Prize and the French Concert Halls & Orchestras Prize.

Recent and future highlights include debuts with the Barcelona Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, Orchestre National de France, Kitchener-Waterloo Symphony, Tonkünstler Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Orchestre Chambre de Paris, Orchestre National de Montpellier, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, and BBC Philharmonic Orchestra.

Highlights of the 2021–22 season included debuts with Orchestre National de Lyon, Polish National Radio Symphony Orchestra, Tampere Philharmonic Orchestra, Orquestra Sinfonica do Porto Casa di Musica, Orchestre National d'Ile de France, Ulster Orchestra and Manchester Camerata, in addition to return appearances with Orchestre de Paris and Royal Liverpool Philharmonic Orchestra.

Rebecca has worked as assistant to conductors including Michael Tilson Thomas (London Symphony Orchestra), and François-Xavier Roth (Gürzenich Orchester Köln) and recently participated in masterclasses and mentorships with Tugan Sokhiev (Orchestre national du Capitole de Toulouse), Pablo Heras-Casado (Paris Mozart Orchestra), Case Scaglione (Orchestre national d'Île-de-France), and Marin Alsop (Orchestre de chambre de Paris).

In 2019, Rebecca was recipient of the Taki Award for the Taki Concordia Conducting Fellowship in 2019 (which grants the opportunity to work closely with Marin Alsop). She was a Conducting Fellow at the 2018 Cabrillo Festival of Contemporary Music (mentored by Cristian Măcelaru), and in 2017, Rebecca was awarded the David Effron Conducting Fellowship for the Chautauqua Institution. She completed a two-year tenure as Junior Fellow in Conducting at the Royal Northern College of Music, and previously studied at Cincinnati Conservatory of Music.

Rebecca is actively involved in the artistic programming of both Jakarta Simfonia Orchestra and Ensemble Kontemporer; her aim being to educate and familiarize Indonesian audiences about both classical and contemporary orchestral works, while expanding her own repertoire. In addition to serving these ensembles, Rebecca founded the Jakarta Christian Youth Orchestra in 2011, and between 2009 and 2012 served as Music Faculty of the International Reformed Evangelical Seminary.

An Indonesian of Chinese descent, Rebecca grew up in a musical family, and her musical experiences and involvement stem from a very young age. She is continually fascinated by connecting communities through music.

March 23

Melissa White, Violin



American violinist **Melissa White** has enchanted audiences and critics around the world as both a soloist and a chamber musician.

Recent orchestral performances include return

engagements with the National Philharmonic and the Chicago Sinfonietta, a debut performance with The Philadelphia Orchestra (with Yannick Nézet-Séguin conducting), and appearances with the Richmond, Cincinnati, and Midland Symphony Orchestras, the Northwest Sinfonietta, and the Brevard Music Center and Heartland Festival Orchestras.

Ms. White made her recital debut at Carnegie Hall in June 2023. She was named 2023–2024 Joyce C. Willis Artist in Residence with the Hartford Symphony Orchestra. Ms. White will debut as soloist with the Indianapolis Symphony Orchestra and Buffalo Philharmonic in the 2023–2024 season, in addition to appearances with the Charlotte Symphony, Valdosta Symphony Orchestra, and West Virginia Symphony Orchestra.

A first-prize laureate in the Sphinx Competition, she has performed with many leading U.S. ensembles such as the Cleveland Orchestra, the Boston Pops, the Louisville Orchestra, and the Atlanta, Baltimore, Colorado, Detroit, and Pittsburgh symphony orchestras. Internationally, she has appeared as soloist with Poland's Filharmonia Dolnoslaska; with the Colombian Youth Orchestra in a tour of that country; with the Czech National Philharmonic; and as a recitalist in Baku, Azerbaijian, and Jelenia Gora, Poland. Her film credits include a violin solo in the soundtrack to *Us*; and in addition to her numerous classical performances she has also performed alongside several pop artists including Pharrell, Bruno Mars, Alicia Keys, and Lauryn Hill.

Ms. White relishes the opportunity to perform in chamber music settings alongside close friends and colleagues. She looks forward to a 2023–2024 engagement with Kaleidoscope Chamber Collective, as well as upcoming collaborations with Orpheus Chamber Orchestra and the DUBHE Ensemble, with whom she will appear at the National Orchestral Institute + Festival and the Harris Theater.

Ms. White is a founding member of New Yorkbased Harlem Quartet since 2006. Together with Harlem Quartet, she has appeared in many of the country's most prestigious venues, including Carnegie Hall, the White House, and the Kennedy Center; and toured throughout the U.S., as well as in Europe, Africa, Japan, and the United Kingdom. Harlem Quartet has collaborated closely with leading jazz musicians including Chick Corea and Gary Burton with whom their recording, "Mozart Goes Dancing" won three Grammy Awards, including the Grammy for Best Instrumental Composition in 2013. Harlem Quartet was named quartet-in-residence at Montclair State University in the fall of 2021, and has served as the visiting quartet-in-residence at the Royal College of Music in London since 2016.

Ms. White serves as music artist faculty at New York University's Steinhardt School of Culture, Education, and Human Development and, as of fall of 2022, she is also professor of music at the University at Buffalo. She had her Sarasota Music Festival debut as a faculty member last June.

Born and raised in Lansing, Michigan, she received her BMus from The Curtis Institute of Music and MMus from New England Conservatory. She is incredibly grateful to be playing a c. 1780 Ferdinando Gagliano violin, currently on loan from Strumenti. The following program notes were written by Cynthia Stacy, Assistant Librarian of the ISO.

Bonecos de Olinda Clarice Assad

Born: February 9, 1978, Rio de Janeiro
Year Composed: 2019
Length: c. 8 minutes
World Premiere: 2019
Last ISO Performance: This is the ISO's first performance of this piece.
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, strings

Commissioned by the Boston Youth Philharmonic for their 2019 tour of Brazil, *Bonecos de Olinda* is an eight-minute journey through the Carnival of Olinda located in Pernambuco. This festival is a six-day celebration, which recognizes and venerates victims of the Brazilian sugarcane slave trade.

Olinda and its neighboring city of Recife are some of the oldest Portuguese settlements in Brazil and have since become melting pots of African, Indian, and Portuguese culture. Much of the music during today's festivals are a bombastic mix of these musical genres, resulting in the frevo. Frevo music is energetic and boisterous, primarily made up of local brass bands and drummers. This style of music reflects Brazil's history and melds musical influences from multiple neighboring regions. Frenetic and unwavering percussion rhythms set the course for punchy and articulate brass lines, which meld together and create the perfect music for impressively athletic frevo dancers.

Frevo musicians and dancers fill the streets of Olinda during the festival, and their sounds of marching percussion, brass fanfares, and melodic tango fill the air. While the crowd parades through the streets, *bonecos*—enormous papier mache dolls—soar above the partygoers, masterfully puppeteered by their creators. Clarice Assad, a Brazilian native, has captured the spectacle and joy of these dolls in her work *Bonecos de Olinda*.

Repeated, accented notes open *Bonecos de Olinda* as if the listener has just stepped into a vivacious party atmosphere. A fast and energetic theme is presented in the flutes and piccolo, this opening motif is heard throughout the work. Clarinets and bassoons return the thematic material, handing it to the brass. Thematic repetition is common in *frevo*, as it allows for multiple dancers to perform solo and in small troupes during the Festival.

As the trumpets state the opening motif, strings slowly begin to perform the second, slower theme. *Legato*, sustained notes in the strings give room for woodwind flourishes to prevail, still performing the energy of the first theme. After a brief pause to the festivities, the horns begin a brass-led section of soaring melody paired with the *legato* string writing.

Flutes and clarinets punctuate phrases with short, colorful interjections which are echoed rhythmically and intensified by the percussion. Temple blocks, cymbals, and congas lead the entire orchestra back to its first theme, almost as if the listener has returned to the entrance of the Festival. Strings and winds continue to wind through the opening thematic material, this time with energetic brass crescendoing to a climactic and flashy finish.

Concerto No. 1 for Violin and Orchestra Florence B. Price

Born: April 9, 1887, Little Rock, Ark. Died: June 3, 1953, Chicago, Ill. Year Composed: 1939 Length: c. 27 minutes World Premiere: 2018, Arkansas Last ISO Performance: This is the ISO's first performance of this piece Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings

Florence Price was the first Black American woman to cultivate success as a symphonic composer. She is also the first Black woman to have her compositions performed by a professional U.S. orchestra. Her journey to this success was by no means easy and many of the performances of her works have, unfortunately, been posthumous. Many of Price's works were uncovered in 2009 and are now being published for performance.

Born in Little Rock, Arkansas, Price's compositional success during her lifetime was primarily in Chicago, Illinois. After studying organ and piano at the New England Conservatory in Boston, she focused on composition and studied with composers George Chadwick and Frederick Converse. She graduated just after the turn of the century and would soon become faculty at Clark Atlanta University. After marrying and having two children, Price relocated back to Arkansas to raise her family. Racial tensions in the 1920s, including a lynching, motivated Price to relocate north. Following the Great Migration, Florence and her family moved to Chicago, where she would become a central figure in the Chicago Black Renaissance.

The Chicago Black Renaissance was a creative haven after many Black and African-American people found more opportunity to blossom on the city's South Side. Similar to the Harlem Renaissance, the Chicago Black Renaissance was a time where new creative leaders emerged, and a boom of new art and music permeated the area. Other notable musicians in Chicago at the time include jazz trumpeter Louis Armstrong and gospel singer Mahalia Jackson. After the stock market crash in 1929, Black Americans were especially underserved. This resulted in a new need for community, racial pride, and social engagement and activism. This need was fulfilled musically by the influx and melding of many musical influences.

The 1920s in Chicago was most certainly a musical melting pot, in no small part due to the Great Migration. New musical styles from multiple regions all came together on the South Side and began to form into Chicago Blues and popularized Gospel in northern states, giving symphonic composers like Price many more musical influences to work into an orchestral setting.

Florence Price has a signature sound pervasive in all of her writing. Open harmonic structures and long melodies are a uniquely American sound. While American in sound, it is interesting to note that the inspiration for this sound comes from Bohemia (now the Czech Republic). Price thoroughly studied the music of Antonin Dvořák, especially his "New World" Symphony, which is highly influenced by Native-American and African-American folksongs Dvořák heard during his travels through the northern United States. Price's harmonic structure, use of folk elements, and orchestration is distinctly her own although she was inspired heavily by Dvořák's integration of multiple American music genres. The Violin Concerto utilizes this signature sound both in Price's orchestral and solo writing. The violin solo weaves in and out of the orchestral texture, highlighting a call and response element similar African-American spirituals.

This soundscape is the basis for her Violin Concerto Number 1, but was first heard and celebrated in the Symphony Number 1 in E Minor. The Symphony is perhaps Price's most often performed work, and was premiered by the Chicago Symphony Orchestra in the summer of 1933. This performance was the first time a symphony by a Black woman had been performed by a major orchestra in the United States.

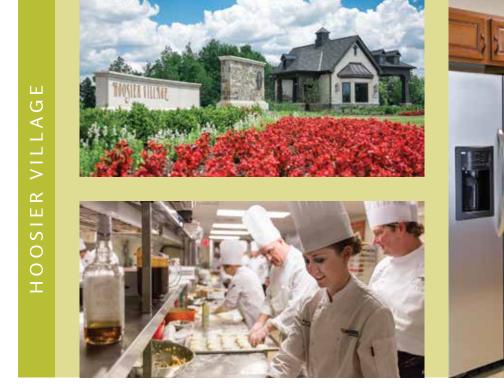
Ge Xu (Antiphony) Chen Yi

Born: April 4, 1953, Guangzhou, China
Year Composed: 1994
Length: c. 8 minutes
World Premiere: January 1995, San Francisco, California
Last ISO Performance: This is the ISO's first performance of this piece
Instrumentation: 2 flutes (2nd doubling piccolo), 2 oboes, 2 B-flat clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

Many of Chen's orchestral works include folk elements, though Ge Xu (Antiphony) utilizes Chinese folksongs not only in melody, but in their traditional form. In Ge Xu, we hear three folksongs from Southern China being passed and modified between sections of the orchestra, as if in conversation. Traditionally, folk songs were used as communication tools in mountain communities throughout the southern regions of China. Chen's work celebrates the communicative nature of folk music by employing a full symphony to sing between its sections. Ge Xu takes traditional melodies and motifs and utilizes them differently between each section of the orchestra. The title itself, Ge Xu, literally translates to "ruin of song" in Mandarin whereas Antiphony most commonly refers to responsive alternation between groups of singers.

Further blending Eastern and Western music, Chen emulates traditional Chinese instruments through extended techniques employed on modern Western instruments. Chen's use of glissandi in the strings is reminiscent of the erhu-a two-stringed instrument also played with a bow. Violins open the work with a shimmery high-register glissando oscillating between two pitches, very similar to the sliding melodies commonly performed on the erhu. This opening theme continues in the strings throughout the work. As winds, brass, and percussion respond to the strings' theme with another folk melody, they modify and blend the themes. Flutes enter and ornament the sustained strings, almost akin to chirping of birds in the mountains where these songs would traditionally be sung. Woodwind entrances break the peace brought by the strings, and soon brass further interrupt the calm with persistent, plodding chordal interjections. What had been a plaintive and somber melody has become percussive and chaotic, very similar to Stravinsky's Rite of Spring.

Woodwinds and brass begin dissonant, arguing motifs which drown out the original theme entirely. Strings persist and make their way back into the orchestral argument, asserting their dominance by repeating the original theme as well as stating the winds' theme with much more fervor and intensity. As the intensity builds to a climax, a solo bassoon emerges from the chaos. Accompanied only by a shimmering sustain in the violins, the bassoon melody brings peace back into the orchestra. Finally punctuated by twinkling harp and flutes, calm is restored to the orchestra.



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Earworms Vivian Fung

Born: 1975, Edmonton, Canada Year Composed: 2018 Length: c. 14 minutes World Premiere: March 2018, Ottawa, Canada Last ISO Performance: This is the ISO's first performance of this piece Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, percussion, and strings

Perhaps one of the most universal human experiences is that of having a tune stuck in your head. We have all experienced an incessant mental loop of the chorus to a popular song, the too-catchy radio jingle that plays on the way to work, or even the music that plays from your child's favorite toy. The same "earworms" that can plague us from day to day are the basis for Vivian Fung's work of the same name.

"Since having my son almost three years ago, I have found my life to be more complicated and chaotic, but also all the richer and more meaningful. I find myself at the end of the day humming tunes that have gotten into my head and that I cannot seem to escape no matter how hard I try—hence the title *Earworms*," says Fung.

Further described as "playful" and "quirky" by the composer, who wrote *Earworms* in 2018, Vivian Fung's use of fragmented melodies heard in her daily life is not only a creative way to relieve her own ear worms, but the inspiration behind the entire work. Fung's use of shorter, repeating themes create an orchestral texture that is busy, complex, and virtuosic. Vivan Fung has written *Earworms* as commentary on our busy lives, split attention, and constant multitasking.

The most prominent of the many themes heard throughout Earworms is stated first by the violas. Perfectly encapsulating the inspiration behind the work, this theme is only three beats long and utilizes just three separate pitches. However, after the violas present this fragment it is immediately echoed in the trumpets. Low brass then continue stating the theme in its original form as the musical material surrounding it intensifies significantly. Fung uses diminution-a compositional technique in which a motive is shortened rhythmically-to further use this musical material, albeit in a totally different way. Celli repeat the three-beat theme, leaving silence in new places and employing accents where the viola and brass remain legato and pedantic. Altering the theme in this subtle way creates new texture within the orchestra and gives this short fragment new creative meaning. The rhythmic intensity provided by the celli accents promotes more intensity in the woodwinds as they run the length of their musical ranges in a flurry of fast notes. Suddenly, the percussion lead the orchestra and the original theme is totally transformed, blurred under a cacophonous haze. As if melting, the orchestra settles downward chromatically, led by a tuba descent into the bottom of its range.

Emerging from such chaos is pure calm. Strings harmoniously transition from intense arpeggios to shimmering sustained notes, also descending as if in remembrance of the section which just passed. As the calm sets in, a solo trumpet and and clarinet play together to restate the theme in an altered form. Fung utilizes octave displacement to breathe new life into the theme. In this section of Earworms, woodwind solos are born of the newly edited theme while strings almost entirely fade out. Guided by twinkling percussion, woodwinds continue to flourish in a dreamlike trance. Soon, an undercurrent of rumbling strings returns and new, faster material runs through the orchestra. Woodwinds and brass play increasingly fragmented memories of the theme as percussion interject the ever-present commotion. Working together across the sections, the orchestra finds itself in a sort of





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March 23

nightmarish waltz with strings creating the rhythmic and thematic foundation for the winds and percussion. This foundation transforms into a sliding, *legato* melody for just a moment—a melodic relief to the ear. Just as in life, this short moment of peace is taken from us by another phase of busy and complicated music. French horns reject this chaos and present the main theme, again altered, which is then repeated by trumpets and trombones. As if finally acquiescing, the strings accept this brass theme as the final form and descend from their chaotic heights, racing to the double bar.

Scenes from a Voyage Eunike Tanzil

Born: 1998, Sumatra, Indonesia Year Composed: 2023 Length: c. 5 minutes World Premiere: 2024 Last ISO Performance: This is the ISO's first performance of this piece Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, perucussion, harp, and strings

Composer Eunike Tanzil is a recent graduate of of the Berklee College of Music and currently continues her compositional studies at the Juilliard School. Known for her film scoring, Tanzil's works include sweeping melodic lines and graceful timing to accompany cinema. Recent film projects include scores for *The Addams Family 2* (2021) and collaborating on an original score to accompany the 1928 silent film *The Passion of Joan of Arc* (2017). Tanzil is of Indonesian descent and participated in the Berklee Indonesian Ensemble. The BIE is a student-led group which performs multiple styles of Indonesian music varying from gamelan to pop music. Recently, Tanzil arranged Batak Medley for the ensemble. Batak Medley includes two Indonesian folk melodies and was arranged in 2020 to celebrate Indonesia's 75th Independence Day.

Today's performance of *Scene from a Voyage* is a world premiere. Eunike Tanzil has been working alongside Maestro Rebecca Tong to expand her original sketches into a longer work for full orchestra.

Antrópolis Gabriela Ortiz

Born: December 20, 1964, Mexico City, Mexico Year Composed: 2017 Length: c. 10 minutes World Premiere: January 2018, Mexico City, Mexico Last ISO Performance: This is the ISO's first performance of this piece Instrumentation: Piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 4 horns, 4 trumpets, three trombones, tuba, timpani, 5 percussionists, strings

Born to folk musician parents, Gabriela Ortiz employs many Mexican cultural and musical influences in her symphonic writing. *Antrópolis* is no different. Opening with a grandiose timpani cadenza, this work highlights the percussion section throughout. Congas, claves, guirro, and maracas immediately create a rhythmic motor which will make toes tap and heads bob to the *cumbia* rhythm. Antrópolis is a work which is rooted in Mexican nightlife. "Antro" is a slang term for nightclubs, specifically alternative underground clubs. Gabriela Ortiz aims to guide the listener through a tour of Mexico's lively music scene from one stage through her use of dance rhythms, heavy percussion, and virtuosic passagework in the woodwinds. As the work unfolds, the percussion section leads the orchestra as the winds, brass, and strings provide syncopated melodic fragments. Tuba provides a dancey bassline alongside pizzicato bassi while winds flourish and ornament the rhythmic intensity. Ortiz utilizes the full orchestra to create one cohesive dance band -strings create a rhythmic foundation on which the percussion clearly shines and winds interject excitedly.

Antrópolis is divided into multiple sections, with the timpani solo interjecting throughout. Utilizing the timpani in this way recalls the sound of loud music being pumped through a heavy club door, and is an incredibly creative way to set the musical scene. The second section, *El Tutti Fruti*, begins again with the timpani and as the club doors open we are greeted with claves as the rhythmic motor for a syncopated theme in the strings. Indicated as "always dancing" in the score, accents in the snare drum are masterfully placed to create a groove both for the orchestra and listener.

Ortiz employs *mambo* rhythms in the section titled *Salon Colonia*. Again utilizing the entire orchestra to create a lively dance band, trumpets soar through energetic melodies, punctuated by sliding trombone glissandi which further build intensity. Woodwinds add to the party with highly articulated interjections, dancing their way through another percussion soli. Ending with a climactic flourish, the timpani solo pervades and permeates punchy chords played by the rest of the orchestra. Gabriela Ortiz has been described as "one of the most vibrant musicians emerging in the international scene" and aims to combine traditional symphonic structures with elements of folksong, rock, dance, and jazz. This synthesis creates a musical language that is entirely Ortiz, and walks a line between incredibly rigorous and entirely improvised playing. Her music is highly entertaining for the listener as well as the player. Ortiz has always been passionate about honoring and sharing her heritage, and this is showcased beautifully in Antrópolis. Gabriela Ortiz has been championed by Gustavo Dudamel as having "a particular capacity to showcase our Latin identity," and has recently worked on a commission for the Los Angeles Philharmonic entitled Altar de Cuerda for violin and orchestra.

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

April

4-6

† Coffee Classical Series • Program Five Thursday, April 4, at 11 a.m. Hilbert Circle Theatre

SU-HAN YANG Conductor | MICHELLE CANN, Piano

Piotr Ilyich Tchaikovsky | 1840–1893

Concerto No. 1 in B-flat Minor for Piano and Orchestra, Op. 23 Allegro non troppo e molto maestoso Andantino semplice Allegro con fuoco **Michelle Cann,** Piano

Sergei Rachmaninoff | 1873–1943

Symphony No. 3 in A Minor, Op. 44 Lento - Allegro moderato Adagio ma non troppo - Allegro vivace Allegro

† The Coffee Concert is an abbreviated performance.

There is no intermission.

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Tchaikovsky's First Piano Concerto

Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

April

4-6



IU Health Plans *Classical Series* • **Program Eleven** Friday, April 5, at 8 p.m. Saturday, April 6, at 5:30 p.m. Hilbert Circle Theatre

SU-HAN YANG Conductor | MICHELLE CANN, Piano

Grazyna Bacewicz | 1909–1969

Uwertura (Overture)

Piotr Ilyich Tchaikovsky | 1840–1893

Concerto No. 1 in B-flat Minor for Piano and Orchestra, Op. 23 Allegro non troppo e molto maestoso Andantino semplice Allegro con fuoco **Michelle Cann,** Piano

INTERMISSION—Twenty Minutes

Sergei Rachmaninoff | 1873–1943

Symphony No. 3 in A Minor, Op. 44 Lento - Allegro moderato Adagio ma non troppo - Allegro vivace Allegro

Associate Sponsor



This performance is endowed by the Paul and Roseann Pitz Fund

There will be one 20-minute intermission. Length of performance is approximately one hour and forty-five minutes. Recording or photographing any part of this performance is strictly prohibited. See Su-Han Yang's biography on page 41.



Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut with The Philadelphia Orchestra in 2021 and has recently performed concertos with The

Cleveland Orchestra, the National Symphony Orchestra, the Orquestra Sinfônica Municipal de São Paulo, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati.

Highlights of Cann's 2023–24 season include appearances with the Charlotte, Hawaii, Indianapolis, Québec, Sarasota, and Winnipeg symphony orchestras, and recitals in New York City, Portland, Berkeley, Beverly Hills, and Denver. She also has teaching and performance residencies at the University of Indiana South Bend and Meany Center for the Performing Arts at the University of Washington.

Recognized as a leading interpreter of the piano music of Florence Price, Cann performed the New York City premiere of Price's Piano Concerto in One Movement with The Dream Unfinished Orchestra in July 2016 and the Philadelphia premiere with The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin in February 2021. Her recording of the concerto with the New York Youth Symphony won a Grammy Award in 2023 for Best Orchestral Performance. Her acclaimed debut solo album Revival, featuring music by Price and Margaret Bonds, was released in May 2023 on the Curtis Studio label. She has also recorded two Price piano quintets with the Catalyst Quartet.

Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. She also received the Cleveland Institute of Music's 2022 Alumni Achievement Award and the 2022 Andrew Wolf Chamber Music Award.

A celebrated chamber musician, Cann has collaborated with leading artists including the Catalyst, Dover, and Juilliard string quartets, violinists Timothy and Nikki Chooi, and cellist Thomas Mesa. She has appeared as cohost and collaborative pianist with NPR's *From The Top.* Cann's numerous media appearances include PBS Great Performances' *Now Hear This* hosted by Scott Yoo and *Living the Classical Life* with host Zsolt Bognár.

Embracing a dual role as performer and pedagogue, Cann is frequently invited to teach masterclasses, give lecture-demonstrations, and lead teaching residencies. Recent residencies include the Gilmore International Keyboard Festival and the National Conference of the Music Teachers National Association. She has recorded lessons for tonebase, the popular piano lesson platform. She has also served on the juries of the Cleveland International Piano Competition, the Kauffman Music Center International Youth Piano Competition, and the piano competition of the Music Academy of the West.

A staunch believer in community-building through music, Cann has served as the director of two children's choruses in the El Sistema-inspired program Play On Philly and was part of the inaugural class of ArtistYear fellows at the Curtis Institute of Music. Through ArtistYear, she worked with community partners City Year, Teach for America, and AmeriCorps to provide arts education and access to underserved communities in Philadelphia.

Cann holds bachelor's and master's degrees in piano performance from the Cleveland Institute of Music and an Artist's Diploma from the Curtis Institute of Music. She joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies. She joined the piano faculty of the Manhattan School of Music in 2023.

April 4–6

Tchaikovsky's First Piano Concerto



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.

Uwertura (Overture) Grażyna Bacewicz

Born: February 5, 1909, Łódź, Poland
Died: January 17, 1969, Warsaw, Poland
Year Composed: 1943
Length: c. 6 minutes
World Premiere: September 1945, Kraków, Poland
Last ISO Performance: January 2019 with conductor Krzysztof Urbański
Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, percussion, and strings

Approximately 150 years after Poland's first female composer Maria Szymanowska received international acclaim, Grażyna Bacewicz emerged on the national and international scene, not only as a world-class composer, but also as an accomplished pianist and violinist. She wrote incidental music, film scores, chamber works, music for the stage, concerti (for violin, viola, cello, and piano), orchestral works (to include four symphonies), ballets, and solo pieces for piano and violin.

"The name Grażyna Bacewicz may not be as familiar as those of her compatriots and near contemporaries Witold Lutosławski and Andrzej Panufnik, but her impact on Polish music in the middle of the twentieth century was no less significant" said Polish music specialist Adrian Thomas, Poland embraced her, Streets in Warsaw and Gdańsk were named after her. She is represented among the seven statues of great Polish composers in front of the Philharmonic Hall in Bydgoszcz, Poland, and after her unexpected death in 1969, she was buried in a special section reserved for "deserving ones" in a public cemetery in Warsaw. In 1955, a stamp was issued with her image. Tadeusz Baird, one of the leading Polish composers between the wars, remembered her in these words:

"The richness and vastness of [her] creativity achieved in such a short life never ceases to amaze me. There is no aspect in music that has not been enriched by her decisive, swift, courageous and experienced pen. Like the maestros of the past, Bacewicz was equally at home when creating a monumental cycle of symphonies, miniatures for instruments, chamber music, or music for the stage. The craft of music-making held no secrets for her. An inexhaustible source of inventiveness, technical virtuosity, and a wide breadth of approach suffice for placing the works of her life among those that are most admired. But that is not all. She has been given something more important, more precious found only among the few, a gift of being different and unique."

Getting her start

She first studied in her home city of Łódź, then moved on to the Warsaw Conservatory, and then to Paris, where she studied composition for a year with Nadia Boulanger at the École Normale de Musique on the advice of Karol Szymanowski. Between 1933 and 1965, she won first and second prizes in major competitions in Paris, Liège, and Warsaw. In 1965 she was awarded the gold medal at the International Competition for Composers in Brussels for her Violin Concerto Number Seven. In 1943, during the German occupa-

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tion of Warsaw, she managed to give frequent underground concerts and private concerts in homes and cafes. During this time, she wrote her short *Overture 1943*. It premiered on September 1, 1945, with the Kraków Philharmonic as part of the first Krakow Festival of Contemporary Music.

About Uwertura

Uwertura is an exciting example of Bacewicz's combination of French neoclassicism (especially visible in her clarity), an intense, dashing, rhythmic drive, and sparkling orchestration. The work is cast in a simple ABA form. In one of her letters to her brother, Witold, dated March 1, 1947, she wrote, "If you are building something, you will not pile stones randomly on each other. It's the same as a musical work. The music can be simple or complicated. It depends on the composer, but it has to be well-constructed." She takes this familiar architectural plan and fills it with a thrilling, complex, rapid-fire overture. Despite being written in wartime, 1943 does not refer to the war, but only to the year of composition.

Uwertura jumps off the starting block with dazzling violin writing underscored by timpani. As the music unfolds, Bacewicz presents cheerful themes, varies the textures (including some baroque-style contrapuntal writing), and uses propelling orchestral colors-especially from the brass-to urge momentum. Amid the bustle, a surprisingly sweet, lyrical Andante is suddenly introduced quietly by solo flute. The music now relaxes into a calm, beguiling middle section. It is a transitory moment, however, cut short by frenetic violins and brass restoring the opening bravura speed, whipping rhythms, and kaleidoscopic dynamics. The swirling final section, sometimes capped by a bright piccolo, rushes to a massive conclusion.

Concerto No. 1 in B-flat Minor for Piano and Orchestra, Op. 23 Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia Died: November 6, 1893, St. Petersburg, Russia Years Composed: 1874–1875 Length: c. 32 minutes World Premiere: October 5, 1875, Boston Last ISO Performance: January 2018 with conductor Krzysztof Urbański and pianist Garrick Ohlsson Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings, and solo piano

Christmas Eve 1874 was a terrible day in Tchaikovsky's life. He was hoping that his close friend Nicholai Rubinstein—director of the Moscow Conservatory and noted pianist would premiere his First Piano Concerto. Hoping for the best, the composer previewed the new work for him on December 24.

After the first movement, there was silence. After the second movement, there was another horrible, seemingly eternal silence. Clearly something was very wrong. After the third movement, Rubinstein exploded, declaring the work "derivative, unplayable, vulgar, chaotic, and utterly worthless."

In a letter three years later to his patroness, Nadezzha von Meck, the composer vividly described the scene: "The chief thing I cannot reproduce is the tone in which all this was uttered. In a word, a disinterested person in the room might have thought I was a maniac, a talented senseless hack who had come to submit his rubbish to an eminent musician." But later that same night, Tchaikovsky remembered, "He did agree that he would do me the honor of playing the concerto if I reworked it according to his demands." Shocked and hurt by Rubinstein's reaction and conditions, the hypersensitive composer corralled his anger and summoned the strength to reply, "I shall not alter a single note. I shall have the concerto printed exactly as it stands."

The only thing at that time that Tchaikovsky did change was to erase the dedication to Rubinstein and substitute the extraordinary German pianist Hans von Bülow. He had heard von Bülow in Moscow in March 1874 and had been deeply impressed. His choice was a good one. Rubinstein had been known as a careful, powerful, and talented pianist, but also an "intellectual" one; von Bülow had these attributes as well, but also was passionate to his core. Opus 23 demanded, required, and fortunately did receive the needed drama and romantic expression. One critic noted that "von Bülow rode to the rescue."

Not only was von Bülow delighted to be the dedicatee, but he also proceeded to introduce the Concerto in a series of Boston concerts. At the premiere on October 25, 1875, the American audience was thrilled and even demanded a repeat of the last movement. The pianist immediately cabled the good news to Tchaikovsky in Moscow and this was said to be the "first cable sent between Boston and Moscow" (Michael Allsen). More importantly, von Bülow promoted the Concerto at 139 of 172 concerts in that season to great acclaim.

Witnessing such successes, Rubinstein changed his tune and included it in his performance repertoire in 1879, but it was too late for him to share in the concerto's initial triumphs. Rubinstein apologized to the composer and performed the work at the Paris Exhibition in 1878 and several years henceforth until his death. He offered to premiere Tchaikovsky's Second Piano Concerto, but died on March 23, 1881. The gigantic first movement of the piano concerto opens with massive horn fanfares before a stunning melody for violins, supported by thundering chords from the piano. This is followed by a virtuosic re-statement from the soloist with pizzicati accompaniment and a cadenza based on the same material. (The theme later became the source of a popular song from the 1940s called "Tonight We Love"). The full orchestra re-embraces the melody enhanced by rumbling timpani, which gradually and softly decline. One could be fooled that this long introduction of 106 measures contains the main theme of the concerto, but such is not the case.

The actual first theme, marked Allegro con spirito, is a snippy, energetic idea based on a tune heard by Tchaikovsky at a country fair in Kamenko, where it was sung by a blind beggar. The pianist takes the lead with the introduction combined with tiny orchestral responses. A second, slowly moving lyrical theme sung by horns and winds (clarinet) follows. The soloist gets a chance at it before the strings reabsorb the melody and play gently with keyboard arpeggios and decorations and some sharing of parts of the theme. From this point on, the structure adheres to sonata-allegro pattern. Tchaikovsky builds a complex development featuring intense interaction between orchestra and soloist. His recapitulation contains no references to the gorgeous opening melody, using only the two vetted main themes, and a brilliant cadenza that precedes the final close.

A poetic second movement is cast in a three-part format (ABA) marked *Andantino semplice – prestissimo – tempo primo*. The first section features a beautiful, limpid melody sung by solo flute over muted, plucked strings. The theme immediately becomes subject to variations: the first in decorated format by the soloist, and then echoed by celli. Tchaikovsky's interior section (B) produces a light, dashing, scherzo-like section with a tune based on the French song, titled, "Il faut s'amuser, danser, et rire," which had been popularized by the so-

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prano Désirée Artôt (with whom Tchaikovsky had a brief fling in 1868–69). The third section recalls the lyrical subject of the opening.

The third movement, Allegro con fuoco, is a vigorous hybrid rondo, beginning with a crisp idea from the orchestra, completed by a response from the piano. Inspiration for this idea came from a Ukrainian folksong, titled, "Vidyi, Vidyi Ivanku" ("Come, Come Ivanku"). Tchaikovsky allows for an unfettered Cossack style dance to emerge, steadily enhanced by pianistic development. A contrasting episode follows from the violins opening with a huge romantic melody accompanied by horns. Not to be denied, however, the original idea pops back, now tantalizing with rhythmic ambiguities. Together, the two ideas roar to an enormous climax before Opus 23 closes with three massive chords from the soloist and orchestra.

The Concerto grew to international fame and acclaim and remains a cherished part of piano concerto repertoire. Tchaikovsky did revise the concerto in 1889 and this is the version on this concert.

Symphony No. 3 in A Minor, Op. 44 Sergei Rachmaninoff

Born: April 1, 1873, Oneg, Russia
Died: March 28, 1943, Beverly Hills, Calif.
Year Composed: 1935
Length: c. 39 minutes
World Premiere: November 1936, Philadelphia, Pa.
Last ISO Performance: February 2019 with conductor Daniele Rustioni
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, keyboard, and strings In the thirty years between Rachmaninoff's Second and Third Symphonies, Western music had radically changed. By 1935-36 when he completed Opus 44, Rachmaninoff was well aware that he was anachronistic and out of touch in a world that now included the likes of Debussy, Ravel, Hindemith, Bartók, Prokofiev, Varèse, and Stravinsky. Concepts like serialism, impressionism, expressionism, and the exuberant explorations of the avant-garde not only opened new vistas, but also weakened foundations of Western music. Rachmaninoff was never interested in being a trend-setter or a revolutionary: his roots remained deep in those traditions. He responded to the situation, saying, "I feel like a ghost wandering in a world grown alien. [But] I cannot cast out the old way of writing and I cannot acquire the new."

When the composer turned to writing his Third Symphony, he was just coming off a huge concert tour at age 63. "I have spent my life chasing three hares: composing, conducting, and performing. I am not certain I ever caught one of them," he asserted. But he was determined to write one more symphony. On June 30, 1936, he told his sister-in-law: "Yesterday morning, I finished my work . . . with each of my thoughts, I thank God that I was able to do it."

His Third Symphony spoke in a rhapsodic, richly romantic, emotional language; it was not modern or chic or up-to-date. Perhaps that is why, at first, it was not enthusiastically received by the audience or the press. The day after the Third Symphony premiered, Edwin Schloss wrote for the *Philadelphia Record* that he found the work "a disappointment," with "echoes . . . of the composer's lyric spaciousness of style, but largely sterile". Even music critic Olin Downes, normally a champion of the composer's works, was at best subdued. In a nutshell, he considered Opus 44 excessive on all counts: "The outward characteristics of Rachmaninoff's style are evident in the work heard on this occasion. It cannot be said, however, that in these pages, Mr. Rachmaninoff says things which are new, even though his idiom is more his own than ever before, and free of the indebtedness it once had to Tchaikovsky. Nor is it easy to avoid the impression, at a first hearing of the work, of a certain diffuseness. There is a tendency toward overelaboration of detail, and to unnecessary extensions, so that the last movement, in particular, appears too long. Would not a pair of shears benefit the proportions of this work?"

For guidance and inspiration, Rachmaninoff listened singularly to his inner voice. "I try to make my music speak simply and directly that which is in my heart at the time I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful, or bitter, or sad or religious. For composing music is as much a part of my living as breathing and eating. I compose music because I must give expression to my feelings, just as I talk, because I must give utterance to my thoughts."

Exploring the Symphony

The first movement begins with a ten-measure prefatory section, introducing a haunting three-note motive in a pianissimo statement by the clarinets, muted horn, and a single cello (a motto that will return in later movements). This passage sets the stage for a second introduction. The full orchestra rises to attention with bass drum and cymbal crashes, and soon we have the depiction of the soulful, flexible main theme sung by pairs of oboes and bassoon above violins. The second theme is lyrical and nostalgic. A voluptuous development spurred by violas works out the ideas, now imbued with restless energy, before a horn announces the recapitulation. As a small reminder, the opening motto returns in the trumpet

and bass trombone before strings (pizzicato) bring the movement to a quiet close.

Rachmaninoff's second movement opens with a single horn chanting the motto theme, supported by soft, strumming chords from the harp. A solo violin moves to the spotlight, introducing a luscious, triple-meter idea that courses to an impassioned climax. This might have been a good point to turn around and let the movement deflate. But Rachmaninoff has a surprise for us: he suddenly shifts gears and pops into a scherzo marked allegro vivace. Previous ideas are immediately quashed, and the orchestra takes off with bristling ideas, galloping ahead, harnessed only by the predominant, triple meter. Eventually, the orchestral scherzo yields to winds and a chain of violin trills for a recall of the opening thoughts. The reprise is small, and the movement closes with strings quietly plucking the motto idea.

A concluding third movement in A major is filled with vivacious dance rhythms and frenetic energy. Violins and violas introduce a military-like idea that is followed by a contrasting second idea, again produced by strings and doubled by the harp. Orchestral color abounds, and the blaze is unstoppable. In the middle of the fireworks, Rachmaninoff suddenly provides a second surprise, dropping in a high-octane fugue, using the first idea as its subject. Unexpectedly, a small episode of funeral-sounding music defuses the frenzy. Bridging to the final section, Rachmaninoff quotes the Dies Irae (from the Mass for the Dead) before unleashing the orchestra at full throttle (notice the percussion) and making final virtuosic demands for all players. He caps the symphony with a glittering, optimistic coda.

The world premiere took place in the United States under Leopold Stokowski with the Philadelphia Orchestra on November 6, 1936. Rachmaninoff spoke of the bad reception Opus 44 received. "It was played in New York, Philadelphia, Chicago, etc. At the first two performances, I was present. It was played wonderfully. Its reception by both the public and critics was sour. One review sticks painfully in my mind: that I didn't have a Third Symphony in me anymore. Personally, I am firmly convinced that this is a good work. But—sometimes composers are mistaken too! Be that as it may, I am holding to my opinion so far." His opinion has been vindicated; the Third is finally embraced with respect and admiration.



Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

Film Series Presented by Bank of America

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Friday, April 19, at 8 p.m. Saturday, April 20, at 8 p.m. Hilbert Circle Theatre

JACK EVERLY, Conductor

John Williams Star Wars: The Force Awakens Feature Film with Orchestra

A Lucasfilm Ltd. Production A Bad Robot Production

Starring

Harrison Ford Mark Hamill Carrie Fisher Adam Driver Daisy Ridley John Boyega Oscar Isaac Lupita Nyong'o Andy Serkis

Domhnall Gleeson Anthony Daniels Peter Mayhew and Max Von Sydow

Music by: John Williams

Visual Effects and Animation by: Industrial Light & Magic

Costume Designer: Michael Kaplan

Editors: Mary Jo Markey, ACE Maryann Brandon, ACE

Production Designers: Rick Carter and Darren Gilford **Director of Photography:** Dan Mindel, ASC, BSC

Executive Producers: Tommy Harper Jason McGatlin

Produced by: Kathleen Kennedy, p.g.a. J.J. Abrams, p.g.a. Bryan Burk, p.g.a.

Written by: Lawrence Kasdan & J.J. Abrams and Michael Arndt

Directed by: J.J. Abrams



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> There will be one 20-minute intermission. Performance length is approximately two hours. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits. Recording or photographing any part of this performance is strictly prohibited. See page 35 for Jack Everly's biography.

John Williams, Composer



In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and the concert stage. He remains one of

our nation's most distinguished and contributive musical voices.

He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Schindler's List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Saving Private Ryan, Lincoln, Close Encounters of the Third Kind, Superman,* and the *Indiana Jones* films. He served as music director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. He has composed numerous works for the concert stage including two symphonies and more than a dozen concertos commissioned by some of America's most prominent orchestras.

He has received five Academy Awards and fifty-three Oscar nominations, seven British Academy Awards, twenty-five Grammys, four Golden Globes, and five Emmys. His other honors include the Kennedy Center Honors, the National Medal of Arts, an honorary KBE from Queen Elizabeth II, the Life Achievement Award from the American Film Institute, Spain's Princess of Asturias Award for the Arts, and the Gold Medal from the UK's prestigious Royal Philharmonic Society.

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Jun Märkl, Music Director Jack Everly, Principal Pops Conductor Su-Han Yang, Assistant Conductor

IU Health Plans *Classical Series* • **Program Twelve** Friday, April 26, at 8 p.m. Saturday, April 27, at 5:30 p.m. Hilbert Circle Theatre



JUN MÄRKL, Conductor | JAMIE BARTON, Mezzo-soprano

Ethel Smyth | 1858–1944

"On the Cliffs of Cornwall" (Prelude to Act 2) from The Wreckers

Felix Mendelssohn | 1809–1847

The Hebrides Overture, Op. 26 (Fingal's Cave)

INTERMISSION—Twenty Minutes

Edward Elgar | 1857–1934

Sea Pictures

"Sea Slumber Song" (Roden Noel)
"In Haven" (Capri) (C. Alice Elgar)
"Sabbath Morning at Sea" (Elizabeth Barrett Browning)
"Where Corals Lie" (Richard Garnett)
"The Swimmer" (Adam Lindsay Gordon)
Jamie Barton, Mezzo-soprano

Claude Debussy | 1862–1918

La Mer

De l'aube à midi sur la mer (From Dawn to Noon on the Sea) *Jeux de vagues* (Play of the Waves) *Dialogue du vent et de la mer* (Dialogue of Wind and the Sea)

Associate Sponsor



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.

Jun Märkl, Conductor

April 26–27



Jun Märkl will assume his duties as Music Director of the Indianapolis Symphony Orchestra in September 2024 having previously acted as the ISO's Artistic Advisor from 2021–2024. This new appoint-

ment celebrates the culmination of Mr. Märkl's nearly 25-year-long collaboration with the ISO. Märkl currently serves as Music Director of the National Symphony Orchestra of Taiwan, as Principal Guest Conductor of the Oregon Symphony, and was recently named Chief Conductor of the Residentie Orkest in The Hague beginning with the 2025–26 season.

Maestro Märkl is a highly respected interpreter of both symphonic and operatic Germanic repertoire, and for his idiomatic explorations of the French impressionists. His long-standing relationships with the great opera houses and orchestras of Europe have been highlighted by his leadership as General Music Director of the National Theater Mannheim (1994-2000), and as Music Director of the Orchestre National de Lyon (2005–11), the MDR Symphony Orchestra Leipzig (2007-2012) and the Basque National Orchestra (2014-17). He has appeared with many of the world's leading orchestras, including the Bavarian Radio Symphony, the Munich Philharmonic, the Tonhalle Orchestra Zurich, the Orchestre de Paris in Europe, the Cleveland Orchestra, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, and the Montreal Symphony in North America, the NHK Symphony Orchestra Tokyo, and the Sydney Symphony and Melbourne Symphony Orchestra in Australia among many others.

Maestro Märkl was a regular guest at the state operas of Vienna, Munich, Berlin, and the Semperoper Dresden, and was permanent conductor of the Bavarian State Opera until 2006. He made his Royal Opera House London Covent Garden debut with Götterdämmerung in 1996 and with Il Trovatore at the Metropolitan Opera of New York in 1998. He conducted complete Ring cycles at the Deutsche Oper Berlin and at the New National Theatre in Tokyo 2001-2004, and toured Japan with the Semperoper Dresden and the Wiener Staatsoper. Maestro Märkl has an extensive discography among more than 50 CDs, he has recorded the complete Schumann symphonies with the NHK Symphony, Mendelssohn and Wagner with the MDR Leipzig Symphony; as well as Ravel, Messiaen, and a nine-CD recording of Debussy with the Orchestre National de Lyon which led to the honor of the "Chevalier de l'Ordre des Arts et des Lettres" being bestowed upon him by the French Ministry of Culture in 2012. Märkl has more recently recorded 3 CDs with works of Japanese composer Toshio Hosokawa and 4 CDs of rare works by Saint-Säens in a project that will continue in the coming years.

Born in Munich, Märkl's father was a distinguished concertmaster and his mother a solo pianist. Jun Märkl studied at the Musikhochschule in Hannover, with Sergiu Celibidache in Munich and 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. Fully dedicated to working with young musicians he has acted as Principal Conductor at the Pacific Music Festival in Sapporo, he teaches as a Guest Professor at the Kunitachi College of Music in Tokyo, and is a regular guest conductor at the Aspen Music Festival, Colorado.

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Critically acclaimed by virtually every major outlet covering classical music, American mezzo-soprano Jamie Barton is increasingly recognized for how she uses

her powerful instrument offstage—lifting up women, queer people, and other marginalized communities. Her lively social media presence on Instagram and Twitter (@jbartonmezzo) serves as a hub for conversations about body positivity, social justice issues, and LGBTQ+ rights. She is proud to volunteer with Turn The Spotlight, an organization working to identify, nurture, and empower leaders among women and people of color—and in turn, to illuminate the path to a more equitable future in the arts.

In recognition of her iconic performance at the Last Night of the Proms, Ms. Barton was named 2020 Personality of the Year at the BBC Music Magazine Awards. She is also the winner of the International Opera Awards Readers' Award, Beverly Sills Artist Award, Richard Tucker Award, and BBC Cardiff Singer of the World Competition.

This season, Ms. Barton fulfills a long-held dream, creating a role in the world premiere of a new opera, *Intelligence*, by Jake Heggie and Gene Scheer. *Intelligence* opened the 2023–24 season at Houston Grand Opera. She also brings her acclaimed interpretation of Amneris to Lyric Opera of Chicago's *Aida* and performs the *Gurre-Lieder* in a gala concert for the Bavarian Radio Symphony Orchestra's 75th anniversary. Elsewhere she appears as the mezzo soloist in Mahler Symphony No. 2 with Orlando Philharmonic and that same composer's Symphony No. 8 for an already sold-out run with Orchestre de Paris.

Ms. Barton's 2007 win at the Metropolitan Opera National Council Auditions launched a major international career that includes leading roles at many of the world's most-loved opera houses. In addition to her appearances as Mère Marie in Dialogues des Carmélites and Orfeo in Orfeo ed Euridice at the Met, she has recently performed as Leonor (La favorite) at Teatro Real Madrid and Houston Grand Opera; Adalgisa (Norma) with the Metropolitan Opera, Houston Grand Opera, Los Angeles Opera, and San Francisco Opera; Fricka and Waltraute (Wagner's Ring cycle) at Metropolitan Opera, San Francisco Opera, Houston Grand Opera, and Washington National Opera; Azucena (Il trovatore) at Royal Opera House Covent Garden, Lyric Opera of Chicago, Bayerische Staatsoper, and Cincinnati Opera; Princess Eboli (Don Carlo) at Washington National Opera, Deutsche Oper Berlin, and the Met; Amneris (Aida) at Teatro Real Madrid; Giovanna Seymour (Anna Bolena) at Lyric Opera of Chicago and the Met; Brangäne (Tristan und Isolde) at Festival d'Aix-en-Provence, Bayerische Staatsoper, and Santa Fe Opera, Cornelia (Giulio Cesare) at Oper Frankfurt; Julia Child (Bon Appétit!) at Houston Grand Opera and Opera Philadelphia, Jezibaba (Rusalka) at San Francisco Opera and the Met; the title role in a queer Carmen at Chicago Opera Theater; and Sister Helen Prejean (Dead Man Walking) at her hometown opera company, Atlanta Opera.

Ms. Barton has appeared in concert with the New York Philharmonic, Philadelphia Orchestra, and Rotterdam Philharmonic, as well as the symphony orchestras of Atlanta, Baltimore, Dallas, Iceland, London, Prague, Czech Republic, Oulu, Pittsburgh, Toronto, and Valencia, Spain. She has performed with Yo-Yo Ma and Emanuel Ax at Tanglewood, and in recital across the U.S. and U.K., including appearances at London's Barbican Centre, Carnegie Hall, Celebrity Series of Boston, John F. Kennedy Center for the Arts, and Wigmore Hall.

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Written by ISO Violinist Victoria Kintner Griswold & Illustrated by Sharon Vargo



April 26–27

The Sea: Elgar, Mendelssohn & Debussy



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.

"On the Cliffs of Cornwall" (Prelude to Act 2) from *The Wreckers* Ethel Smyth

Born: April 22, 1858, Sidcup, U.K.
Died: May 8, 1944, Woking, U.K.
Years Composed: 1902–1904
Length: c. 9 minutes
World Premiere: 1908
Last ISO Performance: This is the ISO's first performance of this work.
Instrumentation: 2 flutes, piccolo,
2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon,
4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

Dame Ethel Smyth (rhymes with "Blythe") challenged every expectation of Victorian women. Unyielding to the restrictive norms of her time, she not only witnessed but actively contributed to the transformation of her society, nudging it closer to her ideals of equality and freedom for women. Throughout her remarkable eighty-six-year journey, Smyth tirelessly championed the rights of women, using her music and activism as powerful tools for social change. Her relentless efforts and pioneering spirit played a crucial role in reshaping perceptions and opportunities for women, both in the arts and beyond.

Born in 1858 in London, Smyth's tenacious spirit emerged early as she defied her father, a senior Royal Artillery officer, to pursue a musical career. Her journey led her to the Leipzig Conservatory at nineteen, marking the beginning of an extraordinary life in composition.

In 1902, Smyth achieved a historic milestone: her opera *Der Wald* became the first by a female composer to be staged at the Metropolitan Opera, a feat not repeated until 2016! Around this time, Smyth embarked on her second opera, *The Wreckers*, featuring a libretto by her close friend Henry Brewster. Its German premiere in 1906, and subsequent UK debut in 1909 under Thomas Beecham, showcased Smyth's bold narrative style and musical prowess.

The Wreckers is a profound social commentary, reflecting the rigidness and cognitive dissonances required to maintain social order in a morally dubious environment. Set in a Cornish fishing village, the opera unveils a community thriving on a dark secret: they deliberately misguide ships to their destruction against the rugged cliffs, only to plunder the wreckage. This villainy is the backbone of the village's prosperity.

As the story unfolds, we find the village in an unusual dilemma—a sudden absence of shipwrecks. The local preacher, interpreting this as divine retribution, blames the villagers' Sabbath desecrations for their misfortune. Yet, the true reason lies hidden in the actions of Mark, a young villager tormented by guilt. Secretly in love with the preacher's daughter, Mark's conscience drives him to light beacons along the coast, warning off unsuspecting ships from the perilous cliffs.

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A highlight of this opera is the Act II prelude, "On the Cliffs of Cornwall," which is featured in our concert. This piece is a masterful musical portrayal of the desolate Cornish seascape and the inner turmoil of the character Mark. The prelude evokes the starkness of the sea, juxtaposed with Mark's complex emotional state as he gathers driftwood to burn in the beacons. It mirrors Smyth's own life—her rebellion against the societal constraints and her deep inner conflicts. The music's contrasts the emptiness of the cliffs against Mark's surging energy—illustrate Smyth's ability to convey profound narratives through her instrumental writing.

After *The Wreckers*, Smyth devoted herself to the suffragist movement and composed "The March of the Women" in 1910 for the Women's Social and Political Union. In 1912, Smyth's fervent activism resulted in her imprisonment, during which she famously conducted her fellow suffragettes with a toothbrush from her cell window, leading them in song as they marched and sang her anthem in the prison yard. This period inspired her final major work, a vocal symphony called *The Prison*.

Smyth was recognized as a Dame in 1922, but by then, her hearing had begun to deteriorate, marking the end of her composing and conducting career. She continued to champion women's rights through her writings until her death in 1944, by which time women in the UK had achieved equal voting rights with men.

Dame Ethel Smyth's life was a testament to her indomitable spirit and commitment to change. Her music remains a powerful expression of her legacy, captivating audiences with its emotional depth and complexity. As we present the Act II prelude, we celebrate Smyth's enduring influence in music and her pivotal role in the fight for gender equality.

—Program note written by Milner Fuller, Manager of Classical Programming at the ISO The Hebrides Overture, Op. 26 (Fingal's Cave) Felix Mendelssohn

Born: February 3, 1809, Hamburg, Germany Died: November 4, 1847, Leipzig, Germany Years Composed: 1830–1832 Length: c. 10 minutes World Premiere: May 14, 1832, London Last ISO Performance: January 2018 with conductor Nicholas McGegan Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Fingal's Cave was a Scottish tourist attraction on Staffa Island in the Hebrides archipelago. The cave was spectacular: located at sea level, it was over 200 feet deep and 35 feet high with colorful basalt pillars. At the entrance, the columns provided an opening of 150 feet.

On his twentieth birthday, Mendelssohn celebrated with a trip to England (the first of nine visits) invited by his friend Carl Klingemann, who introduced the young composer to London society. After the London concert season, Mendelssohn traveled to Scotland, where he visited Sir Walter Scott and the stunning cave. He was taken in a small boat and was spellbound with the beauty and drama of the scene. Klingemann, also in the skiff, wrote that "its amazing pillars made it look like the inside of an immense organ, black and resounding, absolutely without purpose, and quite alone, the wide grey sea within and without."

Mendelssohn first titled the work *Die einsame Insel* (Lonely Island) but when he completed the score on June 20,1832, he changed the

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name to *Die Hebriden* (the Hebrides) using the name Fingal's Cave on the orchestra parts. Although he began the work in Scotland, it was completed in Rome in 1830. It premiered, after revision, on May 14, 1832, in London. Before its publication in 1835 it was revised yet again and titled "Fingal's Cave."

The Overture has two main themes: the first, very short, is played by violas, celli, and bassoons, meant to capture the beauty and massiveness of the cave and the loneliness within it; the second reflects rolling waves that flowed into the cave. The music begins with a restless one-measure motif that repeats 46 times over continually changing harmonies, orchestration, and dynamics. The larger secondary idea follows in bassoons and celli.

A development emerges via violas and celli trading the opening idea, evolving into a huge climax before flutes summon the recapitulation. Gradually the turbulence relaxes, another fast moving climax ensues, and the Overture concludes with a recall of the opening sung quietly by clarinets in duet coupled with rising commentary from the flute.

Sea Pictures Edward Elgar

Born: June 2, 1857, Broadheath, U.K. Died: February 23, 1934, Worcester, U.K. Years Composed: 1897–1899 Length: c. 23 minutes World Premiere: October 1899, Norwich, U.K. Last ISO Performance: March 2017 with conductor Jun Märkl and mezzo-soprano Jennifer Johnston Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, keyboard, and strings Elgar's *Sea Pictures* was written in 1844 for piano and soprano, and in 1898 he was commissioned by the Norwich Festival to "write a piece for a vocal soloist." Following the success of his *Enigma Variations*, he crafted *Sea Pictures* for their request, based on five poems by different authors, each offering a different response to the ocean: its beauty, its temptations, its symbolism, and its dangers.

It is the only song cycle that Elgar wrote for voice and orchestra. For the vocal role, he had in mind Dame Clara Ellen Butt, noted for her wide tessitura and booming low notes. Sir Thomas Beecham once noted that, "On a clear day, you could have heard her across the English Channel!" She sang at the premiere in 1899 at the Norwich Festival, conducted by Elgar, in a dress that represented a mermaid!

The first is titled "Sea Slumber Song," by Roden Noel, which presents a beautiful setting in a rocking style lullaby (waves softly breaking on the shore) combining with distant waves to come, indicated by soft timpani strokes. The text reads:

"Sea birds are asleep The world forgets to weep Sea murmurs her soft slumber song On the shadowy sand Of this elfin land . . ."

The poem references the Kynance Cove in Cornwall, which has been described as "one of the most beautiful stretches of coastline in the South West," surrounded by dark red and green rock. It is now controlled by the National Trust.

The second "In Haven (Capri)" was written by Elgar's wife, Alice. Capri is referenced by a siciliano rhythm. "The voice sings of the transcendence of love over blind elemental forces." April 26–27

The text reads:

"Closely let me hold thy hand Storms are sweeping sea and land Love alone will stand . . ."

The third poem is by Elizabeth Barett Browning, titled "Sabbath Morning at Sea." Elgar changes to a stronger mood herein in which he unleashes his religious fervor and belief in God. A *largamente* opening leaves sea imagery to shift into a serious mood of devotion. As the verses unfold, the orchestral part surges to strong climaxes and strong emotional expressions as the power of religious conviction is expanded and embraced.

Part of the text reads: "He shall assist me to look higher He shall assist me to look higher Where keep the saints, with harp and song And endless Sabbath morning . . ."

The fourth is titled "Where Corals Lie" by Richard Garnett. The composer shifts to a graceful setting with winds and delicate accompaniment. Notice the harp and string chords, which evoke the shimmering underwater world. The beauty of this scene, "the land where corals lie," is in the possible drowning and danger of the deep water on the ocean floor.

In part, the text reads: "The deeps have music soft and low When winds awake the airy It lures me, lures me on to go And see the land where corals lie"

The fifth poem, "The Swimmer," by Adam Lindsay Gordon, reflects a turbulent sea in which a swimmer recalls happy times with a lost lover, and he imagines being drowned in the thrusting waves. Musical references are made by quotes from the preceding settings and the profusion of climaxes mark the emotional desperation of the swimmer and power of the sea. At the close, the orchestra recalls the first theme in a gloriously dramatic conclusion.

Part of the text reads:

"With short, sharp violent lights made vivid To southward far as the sight can roam Only the swirl of the surges livid The seas that climb and the surfs that comb I would ride as never a man has ridden In your sleepy, swirling surges hidden To gulfs forbidden Where no light wearies and no love wanes."

La Mer Claude Debussy

Born: August 22, 1862, Saint-Germainen-Laye, France Died: March 25, 1918, Paris, France Years Composed: 1903–1905 Length: c. 23 minutes World Premiere: October 1905, Paris, France Last ISO Performance: March 2017 with conductor Jun Märkl Instrumentation: 3 flutes, 3 oboes, 2 clarinets, 4 bassoons, 4 horns, 5 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings

"I loved the sea and have listened to it passionately." —Debussy

As a child, Debussy was frequently taken to the seashore at Cannes. His father had been a sailor as well as a shopkeeper, and both parents hoped their son would follow in his father's footsteps. In 1903, he wrote, "You may not know this but I was destined for a sailor's life."

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However, as his life unfolded the composer's only "ocean voyages" were three passages written when he went to England via the English Channel.

The portrayal of the sea in *La Mer* was written more from emotional, imaginative responses rather than experience. In fact, it has been said that *La Mer* was his major seafaring experience. "Instead of seeking to portray storms, waves, and crying birds in an obvious manner, Debussy sought to distill the essence of his seaside memories while composing the piece in landlocked Burgundy and Paris" (Michael Cirigliano II).

On the first printed edition of *La Mer*, Debussy placed the famous drawing *The Great Wave off Kanagawa* by Hokusai, emblematic of the *japonisme* movement that was prominent in France at this time. His print of this painting had hung on the wall of his home for many years, purchased when he was a student in Rome between 1885 and 1887. He also had a lifelong attraction to J.M.W. Turner's seascapes. But he felt that music would communicate more of the liveliness and drama of the ocean, saying, "Music has this over painting: it can bring together all manner of variations of color and light."

In a letter to his publisher Jacques Durand, the composer explained, "The sea is always endless and beautiful. It is really the thing in nature which best puts you in your place. The sea has been very good to me. She has shown me all her moods. You do not know perhaps that I was intended for the career of a sailor and only the chances of life led me away from it. I have an endless store of memories. Music is a free art, boundless as the elements, the wind, the sky and the sea." In 1903, he began work on La Mer, subtitled, "three symphonic sketches for orchestra," and he completed it in March 1905. After its premiere, French reaction was mixed, sharp, and largely negative. The work seemed "different" from his usual delicacy, nuance, and suggestion. Puccini commented on the textural change saying La Mer was "Debussy's revolt against Debussyisme." Others felt more lost in the new experience. "We clung like a drowning man to a few fragments of the tonal wreck, a bit of theme here, a comprehensible figure there, but finally this muted-horn sea overwhelmed us," wrote Louis Elson in the Boston Daily Advertiser. Parisian critic Louis Schneider, wrote, "The audience seemed rather disappointed: they expected the ocean, something big, something colossal, but they were served instead with some agitated water in a saucer."

With its thick orchestration (calling for sixteen celli and sometimes dividing the strings into twelve different parts), unusual pentatonic harmonies and extended chords, unique orchestral coloration, and fluctuating rhythms and tonalities, *La Mer* was indeed a new voice. Although Debussy had written smaller works about the sea and water (such as *La Cathédrale engloutie*), this was his major orchestral presentation of the sea.

There are three sections, for which Debussy provided evocative titles. The first, "From Dawn to Noon on the Sea," opens with celli playing a soft, rising motif, slowly announcing the dawn. Muted trumpet and French horn enter with a small theme that returns in the last movement. Although at rest, the sea seems immensely powerful in the extended lines. Soon, pairs of flutes and clarinets whip up watery splashes, and melodic fragments appear and disappear as the sea becomes more animated. The music and the sea are moving at a quick pace. At noon, brilliant light streaks across the water in a climactic brass chorale as the sun reaches its zenith. Erik Satie quipped, "I liked the part at quarter to eleven best."

"Play of the Waves" displays rapid, brilliant figures emanating from all parts of the orchestra in a brilliant, capricious scherzo. Winds, however are strongly featured, and his writing for them has become a model of spectacular wind-writing (one of the hallmarks of the French school). The waves become vivid in the profusion of a constantly moving flow of brief ideas, thus focusing on voice-leading textures rather than solid architectural constructs. At the close, the sea resumes its mysterious silence.

"Dialogue of the Wind and the Sea" presents a fearsome turbulence, ominously forecast in a fragmented texture by low strings in the opening. As in the first section, the sea is quiet at the beginning, but works itself into seething body: restless, powerful, and massive. Suddenly, Debussy injects a beautiful melody as if "a mermaid were singing" to calm the alarm. Moving into greater orchestral dimensions, the brass theme (now in a chorale style) from the opening reappears, taking on serious proportions, leading to a massive climax. The conclusion expands the drama with full orchestral forces blaring while timpani and bass drum accent the unstoppable power of the shimmering water.

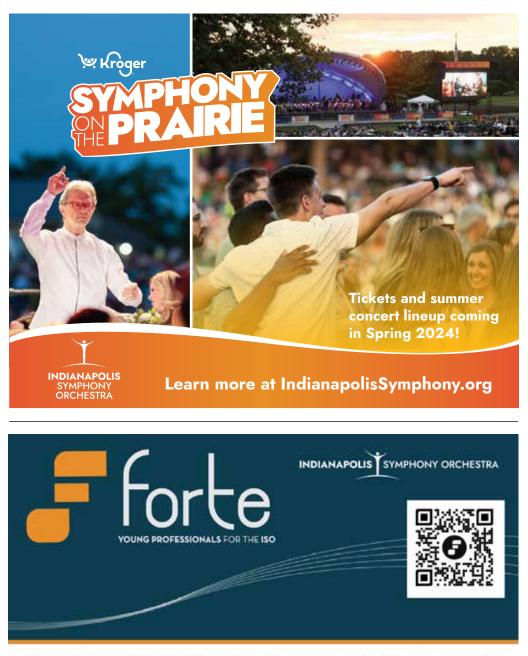
At the premiere, there was an added twist to the musical experience: a sexual scandal was in the air. Debussy unwisely appeared on that occasion with the wife of a Parisian banker, who had not only been the mistress of Fauré, but was also pregnant with Debussy's daughter (who would be born two weeks later). Neither had bothered with divorces, and social critics were eager and itching to punish, greeting the pair with hisses and snarls. In her despair over this situation, Debussy's wife, Lily, shot herself.

As for the critical opinion, Pierre Lalo, a reviewer for Le Temps, trashed La Mer, commenting, "I neither hear, nor see, nor feel the sea." However, only two weeks later La Mer was presented in London to an enthusiastic, accepting response. (After a 1908 performance of La Mer, Lalo changed his to be more analytical and embracing.) The initial problem was that audiences initially felt a vagueness, a confusing lack of familiar musical landmarks. Some said it was "bewildering chaos," a "dissonant jumble," a "sonic blur," and one Boston critic titled it Mal de mer (seasickness). Eventually, La Mer triumphed over initial scandals and harsh criticism. Debussy was consistently strong in the face of the attacks, writing to one critic, "You love and defend traditions that no longer exist for me. The dust of the past is not always to be respected."



These concerts are performed in memory of Russell Peed Jr. Russell and his wife, Terry, met at the ISO in 1987 and were ardent supporters until his untimely death in 2021. As a

U.S. Coast Guard veteran and the captain of his own sailboat on Lake Michigan, Russell loved the open water. As such, this concert about the sea is dedicated to Russell's memory.



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• 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 for more info!





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ICC has been enriching the lives of children in central Indiana for nearly 40 years. From 18-months to 18 years old, children can find their voice in the ICC's choirs and programs in locations across central Indiana. We invite your young singer to join a choir, and we invite all in the community to join us for a concert! Purchase tickets and learn more at icchoir.org.

- The Crossroads of America: March 10, 2024, at Hilbert Circle Theatre
- Christel DeHaan In Harmony: Rhythm of the Lands, April 27, 2024, at STAR Bank Performing Arts Center
- 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 for every child to realize their 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 Indianapolis Meridian Kessler neighborhood. Learn more at 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 20th century musical impressionism.



Sunday, April 14, 3 p.m., at St. Paul's Episcopal Church,

Indianapolis. Visit indychoir.org for tickets and more information.

Dance Kaleidoscope

New Voices will feature choreography by New York-based guest choreographer Janice Rosario, a new piece by Dance Kaleidoscope's own Manuel Valdes, and work by former DK dancer and choreographer Mariel Greenlee. Performances will be held at the Indiana Repertory Theatre **March 21-24.** Tickets and information are available at dancekal.org.

This concert is dedicated to the legacy of community leader and philanthropist Christel DeHaan.

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 190 students. Join us for our season finale concert **May 12, 2024**, at 5 p.m. at Hilbert Circle Theatre. Tickets are available through the ISO Box Office. Audition information for the 2024–2025 season will be available May 1, 2024. Details for submitting applications and audition video recordings are available at www.indianapolisyouthorchestra.org.



Indianapolis Ballet

Be sure not to miss the remainder of Indianapolis Ballet's 2023–24 season! Performances include:

• Family Series: *Snow White*, March 29-30, 2024, at The Tobias Theater at Newfields. This production will also feature the joyful ballet *Carnival of the Animals*. Recommended for ages four and up, this performance is perfect for the entire family to enjoy!

• *Romeo and Juliet*, with the Indianapolis Symphony Orchestra, **May 3-4, 2024**, at Clowes Memorial Hall with Principal Pops conductor Jack Everly. Indianapolis Ballet and the Indianapolis Symphony Orchestra are coming together for the largest local arts collaboration in over a decade.



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Box Office

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

Subscriber Information

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

Coat Checks and Restrooms

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

Ushers

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

Emergency

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

Beyond the Concert

Attend The J. K. Family Foundation *Words on Music* one hour before every 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 for details.
- Visit downtownindy.org for additional parking options.

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

We welcome your comments at iso@IndianapolisSymphony.org!

2023-24 Season Sponsors

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

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

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Contact Director of Annual Giving and Donor Communications Rose Branson at **rbranson@indianapolissymphony.org** or **317-742-9579** for more information.

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