



Jean-Yves Thibaudet, Piano



**INDIANAPOLIS  
SYMPHONY  
ORCHESTRA**

2023/2024  
**VOL 5**  
MAY – JUNE 2024

Metropolitan Youth Orchestra  
Spring Concert: Decades

*South Pacific*: In Concert

Liszt & Saint-Saëns

Grieg & Sibelius

Ultimate John Williams

In Flight: Strauss,  
Stravinsky & Respighi

Beethoven's Fifth & Thibaudet  
Plays Gershwin



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# SYMPHONY ON THE PRAIRIE

# 2024 SUMMER LINEUP

THE MUSIC OF  
**QUEEN**  
with WINDBORNE  
JUNE 28

THE MUSIC OF  
**LED ZEPPELIN**  
with WINDBORNE  
JUNE 29

Star-Spangled  
Symphony  
featuring  
RHAPSODY in BLUE  
JULY 3-5

**DISCO FEVER!**  
JULY 12-13  
with  
CONDUCTOR ENRICO LOPEZ-YANEZ

BEST OF **JOHN WILLIAMS**  
with JACK EVERLY  
JULY 19-20

**SHE'S GOT SOUL**  
with CAPATHIA JENKINS  
JULY 26-27

**EVIL WOMAN**  
the AMERICAN ELO  
AUGUST 2

AUGUST 3  
**AIA**  
the OFFICIAL and ORIGINAL  
**JIMMY BUFFETT TRIBUTE SHOW**

ARRIVAL from SWEDEN  
**THE MUSIC OF ABBA**  
AUGUST 9

**YACHTLEY CREW**  
with ROCK E BASSOON  
AUGUST 10

**HOLLYWOOD NIGHTS**  
a BOB SEGER EXPERIENCE  
AUGUST 16

**LET'S SING TAYLOR**  
AUGUST 17  
A LIVE BAND EXPERIENCE

AUGUST 23  
**FREE FALLIN**  
the TOM PETTY  
CONCERT EXPERIENCE

AUGUST 24  
**FACE 2 FACE**  
a tribute to  
ELTON JOHN & BILLY JOEL

**PROUD TINA:**  
the ULTIMATE  
TRIBUTE to  
TINA TURNER  
AUGUST 30

AUGUST 31  
**FAB FOUR**  
the ULTIMATE TRIBUTE

ISO Performance

Purchase tickets in advance at [IndianapolisSymphony.org](https://IndianapolisSymphony.org) or at your **central Indiana Kroger store** for the best price. You won't want to miss the sounds of summer! Change of plans? We offer a flexible ticket exchange policy! See website for details.

**CONNER PRAIRIE**  
STEP INTO THE STORY

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

# Board of Directors

Founded by Ferdinand Schaefer in 1930

Maintained and Operated by the Indiana Symphony Society, Inc.



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To inspire, entertain, educate, and challenge through innovative programs  
and symphonic music performed at the highest artistic level.*



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

# Musicians of the ISO

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

## First Violin

Kevin Lin, *Concertmaster, The Ford-West Chair*  
Peter Vickery, *Acting Associate Concertmaster, The Meditch Chair*  
Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*  
Vincent Meklis, *Acting Assistant Concertmaster*  
Philip Palermo, *Associate Concertmaster Emeritus*  
Michelle Black  
Sophia Cho  
Clement Luu  
Joseph Ohkubo\*\*  
Marisa Votapek  
Chak Chi Wong\*\*  
Hán Xiè

## Second Violin

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

## Viola

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

## Cello

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

## Contrabass

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

## Flute

Alistair Howlett, *Acting Principal, The Sidney & Kathy Taurel Chair*  
Dianne Seo\*\*  
Rebecca Price Arrensen, *Assistant Principal*

## Piccolo

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

## Oboe

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

## English Horn

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

## Clarinet

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

## Bass Clarinet

Campbell MacDonald\*\*

## Bassoon

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

## Contrabassoon

Mark Ortwein

## Horn

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

## Trumpet

James Vaughan\*\*, *Acting Principal Trumpet, The W. Brooks & Wanda Y. Fortune Chair*  
Daniel Lewis

Allen Miller,\*\* *Acting Assistant Principal*  
Conrad Jones+

## Trombone

Ryan Miller,\*\* *Acting Principal*  
Joseph Aumann,\*\*  
*Acting Assistant Principal*

## Bass Trombone

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

## Tuba

Anthony Kniffen, *Principal*

## Timpani

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

## Percussion

Jon Crabel\*\*  
Pedro Fernández  
Craig A. Hetrick  
Braham Dembar+

## Harp

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

## Keyboard

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

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Laura Cones, *Assistant Principal Librarian*  
Cynthia Stacy, *Assistant Librarian*  
Susan Grymonpré, *Assistant Librarian*

## Personnel

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

## Stage

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

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

\*\*Temporary Contract.

+Leave of Absence

# Music in My Life: Daniel Lewis, Trumpet

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**Daniel Lewis** holds the position of second trumpet with the ISO. Prior to joining the ISO, he held positions with the Springfield Symphony Orchestra (Ohio), Dayton Philharmonic Orchestra, Williamsburg Symphony, and the Richmond Symphony Orchestra (Virginia). Daniel has also performed with several other orchestras including the Columbus Symphony Orchestra (Ohio), West Virginia Symphony, Charleston Symphony, and the Cincinnati Symphony Orchestra. His additional performing experience includes extensive touring with The King's Brass on several national and international tours.

Originally from Dayton, Ohio, Daniel obtained a master's degree from the Cleveland Institute of Music after completing his undergraduate degree in music at Cedarville University. His teachers include Michael Sachs and Charles Pagnard.

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

I grew up in a somewhat musically oriented family. All of my siblings learned an instrument while growing up, though I was the only one who went on to pursue music as a career. Both of my parents played instruments when they were in school.

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

I began playing the trumpet in the fifth grade. My first instrument, however, was the piano. I started piano lessons when I was about 5 or 6 years old.

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

I love getting to go to work every day with such an incredible group of talented and dedicated musicians, all pursuing their art at the highest levels possible. It's very inspiring.

## **What piece or concert are you looking forward to playing next season?**

I'm looking forward to playing Strauss' *Ein Heldenleben* next season. It's such an exciting piece with really great brass parts, and it's not performed all that frequently.

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

I really love running, playing disc golf, and spending time with my new puppy.

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

Find a good teacher that you work with well, practice a lot, and stay in touch with what inspires you about your instrument and orchestral music.

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

The musicians of the ISO are really great people, in addition to being acclaimed musicians. One thing I've enjoyed about my time here in the Indianapolis Symphony is how genuine, kind, and supportive all of my colleagues are to each other.



# Musicians Around Town

---

In January, Jack Brennan (timpani) substituted on timpani with the Cincinnati Symphony and had the chance to reunite with former students and teachers.

James Cooper (cello) was invited and went on an international tour with the Chicago Symphony Orchestra and music director Riccardo Muti in January. The three-week tour took them to 11 cities and 7 countries including the halls of La Scala in Milan, the Musikverein in Vienna, and the Paris Philharmonie. He also was invited to the opening night performance of Carnegie Hall's season in NYC in October, for two performances with the Chicago Symphony and Riccardo Muti.

ISO musicians Daniel Lewis (trumpet), Allen Miller (trumpet), Rob Danforth (horn), Ryan Miller (trombone), and Anthony Kniffen (tuba) performed at White River State Park on April 8 as part of the LUNACY! Solar Eclipse Festival.

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 50<sup>th</sup> 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.

ISO low brass members Ryan Miller (trombone), Joe Aumann (trombone), and Tony Kniffen (tuba) will be joined by Jared Rodin and Adam Bell to demonstrate orchestral repertoire at the Midwest Regional Tuba Euphonium Conference on May 19, at Bowling Green State University.

Amy Kniffen (viola) will be performing in an outdoor quartet concert on May 19 at 5 p.m. in the Arden neighborhood in Indianapolis.

From June 23 to 30, Austin Huntington (cello) will be playing in the Mainly Mozart All-Star Festival Orchestra in San Diego, Calif. From July 13 to August 4, he will be principal cello at the Colorado Music Festival orchestra, as well as playing a number of chamber concerts in Boulder, Colo. Finally, from August 18 to September 8, he will be going on Pittsburgh Symphony Orchestra's European tour to Germany, Austria, and Italy.

In July, Hua Jin (violin), Lisa Scott (violin), Jennifer Farquhar (violin), Trina Gross (clarinet), Rob Danforth (horn), and retired ISO musicians Perry Scott (cello) and Terry Langdon (viola) will be participating in the Endless Mountain Music Festival in Wellsboro and Mansfield, Penn., and Corning, N.Y. The festival features 17 concerts in 17 days.

Roger Roe (oboe) and his husband are playing a recital on the Santa Ynez Valley Concert Series in Santa Barbara in May. In August, Roe will return to the Staunton Music Festival in Virginia, to play chamber music with great players from around the world.

Jill Boaz (horn) had her arrangement of "Nessun dorma" for 8 horns published. She also creates oil paintings of dogs and cats and has donated her services to support the Indianapolis International Violin Competition fundraiser.

# 24/25

S E A S O N

OCTOBER 11–12

**RHAPSODY IN BLUE  
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NOVEMBER 16–17

**ELF IN CONCERT**

JANUARY 10–11

**AN EVENING  
WITH NORM LEWIS**

JANUARY 16–18

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FEBRUARY 28–MARCH 1

**SCHEHERAZADE**

APRIL 12–13

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IN CONCERT**

MAY 1–3

**MOZART & MAHLER**

MAY 29–31

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# Metropolitan Youth Orchestra

## Spring Concert: Decades

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

Presented by:

**BANK OF AMERICA** 

**Metropolitan Youth Orchestra Spring Concert**  
Sunday, May 5, at 3 p.m.  
Hilbert Circle Theatre

---

KRYSTLE FORD, *Director*

### **Orchestra D**

#### **Debut**

“Shake it Off” (2010) by Martin, Shellback, Swift | Arr. Krystle Ford

#### **Dolce Primo**

“I Want It That Way” (1999) by Max Martin, Andreas Carlsson | Arr. Krystle Ford

#### **Dolce Secundo**

“Low Rider” (1975) by Allen, Brown, Dickerson, Goldstein, Jordan, Oskar, Miller & Scott  
Arr. Larry Moore

### **MYO Parent Ensemble**

“I Would Die 4 U” (1984) by Prince | Arr. Bojana Jovanovic

### **Orchestra C**

Best of Queen (“We Will Rock You” ’77, “Another One Bites the Dust” ’80, “We Are the Champions” ’77) by Brian May, John Deacon, Freddie Mercury | Arr. Larry Moore

“Proud Mary” (1971) by John C. Fogerty | Arr. Krystle Ford

### **Orchestra B**

“Jump” (1984) Van Halen, Anthony, Roth | Arr. Bob Cerulli

“Sweet Dreams Are Made of This” (1983) Lennox, Stewart | Arr. by John Reed

### **Orchestra A**

“Leave the Door Open” (2021) by Bruno Mars, Brandon Anderson, Emile II, Brown  
Arr. Norbert Kurunci

“On My Mama” (2023) by Monet, Gitelman, Emile II, Williams, Moscovich, Pierre  
Arr. Krystle Ford

### **All Orchestras Closing Song**

“Stand By Me” (1962) feat. Kyle Reed, by Ben E. King | Arr. Bob Lowden

# Krystle Ford, Metropolitan Youth Orchestra Director

May 5



**Krystle Ford** is a contemporary violinist and Indianapolis native. She is the director and alumnus of the Metropolitan Youth Orchestra and holds a music degree from Butler University. Krystle has always had a love for teaching and mentoring children. She lived in NYC for nearly 10 years and taught in the public schools in Brooklyn while serving as the Artistic Director of the Noel Pointer Foundation. In 2015 she moved back to Indianapolis to carry out the vision of MYO for her former orchestra director and mentor, Betty Perry. She currently resides on the northwest side with her husband Quinton and 6-year-old daughter, Zoe, who also plays the violin and piano!

## Metropolitan Youth Orchestra

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



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



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

† *Coffee Pops Series* • Program Six

Friday, May 10, at 11 a.m.  
Hilbert Circle Theatre

---

JACK EVERLY, *Conductor*

Rodgers & Hammerstein's  
**SOUTH PACIFIC: IN CONCERT**

Music by RICHARD RODGERS  
Lyrics by OSCAR HAMMERSTEIN II  
Book by OSCAR HAMMERSTEIN II and JOSHUA LOGAN  
Adapted from the Pulitzer Prizewinning novel  
“Tales of the South Pacific” by James A. Michener  
Concert Adaptation by David Ives

### A message from Principal Pops Conductor Jack Everly

*South Pacific* is a Pulitzer Prize (1950) winning masterpiece of the American Musical Theatre. Rodgers and Hammerstein adapted James A. Michener's novel *Tales Of The South Pacific* (the novel also won a Pulitzer in 1948!), which recounted Michener's experiences as a U.S. Navy officer in World War II. The show was a massive hit, sweeping the Tony Awards and running even longer than their previous mega-hit *Oklahoma!* Plaudits notwithstanding, the National Tour of the show met with opposition in numerous cities, which protested its themes of interracial romance and racism. Certain cities demanded the song “You've Got To Be Carefully Taught” be removed for performances to happen. Rodgers and Hammerstein refused, stating the song was the theme of the entire show. They also refused to allow the production to be performed in any theatre that still utilized segregated seating.

Seventy-five years after the show's premiere, the world is certainly a different place and yet the show's core message has never been more pertinent. Certain characters as written in the 1940s are now deemed stereotypical and are no longer acceptable. We hope the vision of Rodgers and Hammerstein is heard today as they meant it to be heard: a plea for tolerance and the embrace of all things in humanity based in love. Once you have found it, never let it go.

—Jack

† **This *Coffee Pops* is a full-length performance**  
There is one 20-minute intermission.

---



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

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

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

Everly recently extended his contract with the Indianapolis Symphony Orchestra through 2026. 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.

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SOUTH PACIFIC: IN CONCERT is presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization. [www.concordtheatricals.com](http://www.concordtheatricals.com)

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

**Printing Partners Pops Series • Program Seven**  
Friday, May 10, at 8 p.m.  
Saturday, May 11, at 8 p.m.  
Hilbert Circle Theatre



---

JACK EVERLY, *Conductor*

## Creative & Production Team

**Jack Everly**, *Conductor and Music Director*

**Ty A. Johnson**, *Executive Producer*

**Jen Ladner**, *Direction, Musical Staging, and Choreography*

**Greg Sanders**, *Vocal Director*

**Brandy Rodgers**, *Line Producer*

**Matthew Creek**, *Company Manager*

**Clare Henkel**, *Costume Designer*

**Philip C. Sneed**, *Scene Director*

**David Hochoy**, *Choreographer for “Happy Talk”*

**Ken Saltzman**, *Production Stage Manager*

**Kelsee Hankins**, *Assistant Stage Manager*

**Doug King**, *Assistant Choreographer*

**Matt Richardson**, *Rehearsal Pianist*

**Claire Slaven**, *Production Assistant*

**Jessica Rodgers**, *Production Assistant*

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There will be one 20-minute intermission.

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

Length of performance is approximately two hours long.



## Cast

Ginna Claire Mason.....	<i>Ensign Nellie Forbush</i>	Jared McElroy.....	<i>Stewpot</i>
Nathan Gunn.....	<i>Emile de Becque</i>	Violet Snyder.....	<i>Ngana</i>
NaTasha Yvette Williams.....	<i>Bloody Mary</i>	Victor Snyder.....	<i>Jerome</i>
Nick Adams.....	<i>Lt. Joseph Cable</i>	Claire Wilcher.....	<i>Head Nurse</i>
Jim Hogan.....	<i>Luther Billis</i>	Danny Kingston.....	<i>Professor</i>
Melani Carrié.....	<i>Liat</i>	Jerico Hughes.....	<i>Sailor</i>
Philip C. Sneed.....	<i>Capt. George Brackett</i>	Emily Van Fleet.....	<i>Nellie (U/S)</i>
Trevor Andrew Martin.....	<i>Cmdr. Harbison</i>	Tara Lacy.....	<i>Liat (U/S)</i>
	<i>U/S Emile &amp; Lt. Joseph Cable</i>		

## Principal Cast



**Ginna Claire Mason**, *Ensign Nellie Forbush*. Ginna Claire Mason starred in *A Holiday Spectacular*, featuring The Radio City Rockettes and Ann-Margaret and *A Heidelberg Holiday*, both for Hallmark. She recently finished a multi-year run as Glinda in *Wicked* on Broadway. Tour/Vegas: *Wicked*, *Newsies*, *Flashdance*, *Duck Commander Musical*. Regional favorites: *Thoroughly Modern Millie*, *Hairspray*, *Grease*. Nashville native. BFA in Music Theatre, Elon University. @ginnaclaire



**Nathan Gunn**, *Emile de Becque*. Nathan Gunn is widely acclaimed for his diverse performing career bridging the genres of opera, musical theatre, and recital. Gunn grew up in South Bend, Ind., doing what most Midwestern boys do: playing sports, working hard at school, and spending time with his family. His interest in music became a passion during his junior year of high school when he was introduced to Mozart's opera, *Die Zauberflöte*. Consumed by a desire to learn more, Nathan attended the University of Illinois (the third generation in his family to attend the school) to study music. As a performer, Nathan is respected as an artist, musician, and singing actor. He has performed many of opera and

musical theater's greatest roles on the world's most prestigious stages. Nathan has also been seen and heard on television, radio, video, and live simulcast performances, including the first ever Met in HD broadcast (*The Magic Flute*), in which he sang Papageno, one of his signature roles. In addition to Papageno, Nathan has reinterpreted classic roles such as Billy Budd, Figaro, and Don Giovanni, garnering many awards, including the Grammy Award for Best Opera Recording (Billy Budd) and the Metropolitan Opera's first ever Beverly Sills Award. Additionally, Nathan has been widely acclaimed for his ability to crossover into musical theater, including performances with the New York Philharmonic in *Carousel* and *Camelot*, as well as a televised celebration of Stephen Sondheim's 80<sup>th</sup> birthday. Nathan has frequently collaborated with many stars of musical theater, including Mandy Patinkin, Kelli O'Hara, Audra McDonald, and Kristin Chenoweth.



**NaTasha Yvette Williams**, *Bloody Mary*. Broadway: *Chicago* (Matron Mama Morton); *Some Like It Hot* (Sweet Sue), Grammy Award win and Tony Award and Outer Critics Circle nominations; *Tina: The Tina Turner Musical* (Zelma); *Chicken and Biscuits* (Brianna); *Waitress* (Becky); *A Night with Janis Joplin* (Aretha, Joplainaire); *The Gershwin's Porgy and Bess* (Mariah); and *The Color Purple* (Sofia). Other New York stage appearances include *Show Boat* (*Queenie*), *Dessa Rose* at Lincoln Center, *Bella: An American Tall Tale*, and *Storyville*. London West End: *Waitress* (Becky), and *Gone With the Wind* (Mammy). National tours: *Xanadu*, *The Drowsy Chaperone*, *All Shook Up*, *Seussical The Musical*, *Cinderella*, *Parade*, *The*

*Goodbye Girl*, and *Mahalia*. Selected TV/Film Credits: *Run The World*, *Harlem*, *FBI*, *New Amsterdam*, *The Good Fight*, *Alice*, *Better Nate Than Never*, and *Partner Track*. Insta @Natashayvettewilliams. Proud Black Theatre United and Actor's Equity Member.



**Nick Adams**, *Lt. Joseph Cable*. Nick Adams is a Broadway, film, and television actor. He recently starred as Cooper in the Emmy® nominated feature film *Fire Island* and received a Gotham Award. The film also won a GLAAD Award, and garnered Hollywood Critics Association and People's Choice Award nominations. Notably, Adams originated the role of Adam/Felicia in the Tony-winning Broadway musical *Priscilla*, *Queen of the Desert*, which earned him an honor from the American Theater Hall of Fame, two Broadway Audience Choice Awards, and an Astaire Award nomination for Best Dancer on Broadway. He received national critical acclaim for his portrayal of Whizzer in the North American tour of Lincoln

Center Theater's Broadway revival of *Falsettos*, directed by James Lapine. Adams was the final actor to star as Fiyero in the first national touring production of *Wicked*. He recently originated the role of Alexis Gilmore in the Queerty and Broadway World Award-winning world premiere of *Drag: The Musical* in Hollywood, California, and can be heard on the studio cast album. Other Broadway credits include *A Chorus Line*, *Guys and Dolls*, *Chicago*, *La Cage Aux Folles*, and *The Pirate Queen*. TV/Film highlights include the upcoming *The Holiday Exchange* (High Tea Productions 2024), Dallas Drake on *The Other Two* (Max), *Sex and the City 2*, *An Englishman in New York*, *Still Waiting In The Wings*, *As the World Turns*, *Guiding Light*, *Go-Go Boy Interrupted*, and *It Could Be Worse* (Hulu). Concerts: NY Pops (Carnegie Hall), Boston Pops, Indianapolis Symphony Orchestra, Baltimore Symphony, Naples Philharmonic, Erie Philharmonic, and The National Arts Center Orchestra of Canada. Nick holds a BFA from the prestigious Boston Conservatory of Music.

@thenickadams



**Jim Hogan**, *Luther Billis*. Jim Hogan is thrilled to return to the Indianapolis Symphony Orchestra! Jim recently made his Broadway debut in Jeanine Tesori and David Lindsay-Abair's Tony Award Winning Best Musical, *Kimberly Akimbo*, based on the Pulitzer Prize winning play of the same name. National touring credits include *Waitress*, *The Phantom of the Opera*, and *Spring Awakening*. When Jim's not performing on Broadway or with symphony orchestras across the U.S. and Canada, he's a member of Internet-sensation vocal group, T.3 (@t.3official)! They made their mark on social media platforms like Tiktok and Instagram leading them to NBC's *America's Got Talent*, performing at Carnegie Hall and appearing

in the ISO's *Yuletide Celebration!* Their debut EP, *Option Up*, is available everywhere you stream music. Training: Penn State University. Special thanks as always to Jack, Ty, Brandy, Matthew, CGF Talent, family, friends, and Em. Follow Jim on all social media outlets: @jimhogan220.



**Melani Carrié**, *Liat*. Melani C. Michiko Carrié is a hapa (Japanese/French) actress and classically trained pianist who has performed in over 15 theatrical productions, concerts, and short films across the U.S., Europe, and Asia. She won the Hawai'i State Theatre Council Po'okela Award for "Best Leading Female in a Musical" as Girl in *Once*, and, most recently, was seen in a sold out run off-Broadway of *The Leading Lady Club*, and at the Noguchi and Smithsonian Museum of Asian Art in the world premieres of *Borrowed Landscape*. She is honored to be a part of this production (especially during AAPI Heritage Month!), and thanks the ISO team, the *South Pacific* cast and crew, and her agent Dave for the

incredible opportunity. Mahalo and aloha to her loved ones for their strength and support.

@captainmelani



**Philip C. Sneed**, *Capt. George Brackett*. Philip C. Sneed is the president and CEO of the Arvada Center for the Arts and Humanities, in Arvada, Colo., one of the nation's largest multidisciplinary arts centers. Previously, he served as Producing Artistic Director of the Colorado Shakespeare Festival (CSF), and prior to that as Producing Artistic Director of the Foothill Theatre Company (FTC) in California. Sneed's work as director includes *Hamlet*, *Around the World in 80 Days*, and *A Child's Christmas in Wales* for CSF, *To Kill a Mockingbird* and *A Raisin in the Sun* for Sacramento Theatre Company, and over 20 productions for FTC. Philip's acting credits include productions at the Old Globe Theatre in San Diego, Atlan-

ta's Alliance Theatre, the Oregon Shakespeare Festival, and the Indiana Repertory Theatre (where he played the title role in *Macbeth*, among other roles over three seasons). He previously appeared with the ISO in a concert version of *Guys and Dolls*.



**Trevor Andrew Martin**, *Cmdr. Harbison, U/S Emile & Cable*. Trevor's training, charisma, and adaptability garner a unique cross-genre appeal and make him a fan favorite on stage in plays, musicals, operas, and concerts, as well as on the small screen. Last season's engagements included the role of Captain Georg von Trapp in the global tour of Rodgers & Hammerstein's *The Sound of Music* and Joe in Andrew Lloyd Webber's *Sunset Boulevard* with Music Theatre of Connecticut. This season, he joins Wolfbane Productions as Simon Stride/Spider/Jekyll U/S in *Jekyll & Hyde* and The Wick Theatre as Billy Bigelow in *Carousel*. Recently, Mr. Martin took part in ZACH Theatre's production of *The Sound of Music*

as Captain von Trapp, performed the role of Anthony in *End of the Rainbow* with Revival Theatre Company, performed the role of Bob Wallace in *White Christmas* at the Jennie T. Anderson Theater, donned roles in *See What I Wanna See* with Arc Stages, and performed Riff in Opera San Jose's *West Side Story*. Favorite engagements include the title role in *Sweeney Todd*, Beast in *Beauty and the Beast*, Sky Masterson in *Guys & Dolls*, Ralph Rackstraw in *HMS Pinafore*, and Captain Von Trapp in *The Sound of Music*, at theaters such as: Sharon Playhouse, Wolfbane Productions, Colorado Springs Fine Arts Center, and Seagle Music Colony. Martin's high-level of musicianship makes him a first choice for composers of new works. He originated roles in a variety of premieres including Muse in *When Adonis Calls* with Asheville Lyric Opera and Mark Twain in *TESLA* with SoBe Arts. With Fort Worth Opera, Martin covered the title role in *JFK* and Victor in *Buried Alive*, and he created the baritone roles in *Voir Dire*.



**Jared McElroy**, *Stewpot*. Jared Z. McElroy is a choral director and performer from Indianapolis, Indiana. He has served as Associate Choral Director at North Central High School since 2019. He holds a bachelor's degree from IU's Jacobs School of Music in Choral Music Education. In 2019, Jared completed his master of music in Choral Conducting from Butler University. When not teaching, Jared serves as a freelance choral director and performer around Indianapolis. He has performed as a featured soloist and chorus member in multiple Indianapolis Symphony Orchestra productions. Jared has served as the Assistant Artistic Director of the Indianapolis Men's Chorus since 2014.



**Violet Snyder**, *Ngana*. Violet Snyder is 10 years old (almost 11!) and a fifth grader at an Indianapolis Public School. Born in Samoa, she immigrated to the United States at the age of one with her brother. She and her family have resided in Indianapolis ever since. Violet is a natural performer who has been writing and singing songs for her parents since her toddler years. She's currently taking guitar lessons and learning the cello at school. Outside of music and dance, she loves to draw, play sports, travel as much as possible, try new Ramen spots, and go caving and on bike rides with her Dad.



**Victor Snyder**, *Jerome*. Victor Snyder is 10 years old and a fourth grader at an Indianapolis Public School. He was born in Samoa and immigrated to Indianapolis in 2015 with his sister. Victor is wrapping up his second year with the Indianapolis Children's Choir which he joined at the urging of his School's music teacher. He also enjoys playing piano, swimming, traveling (his favorite trip so far was a three week journey with Mom across western Europe!), math and science, and cruising the Monon on his bike or One Wheel.



**Claire Wilcher**, *Head Nurse*. Claire is so happy to be back with the ISO, having performed with them in *Anything Goes in Concert*, *Broadway Hits*, and as Mrs. Claus in *Yuletide Celebration*. Recent stage credits include *Muppet Mania* with the Indianapolis Men's Chorus, *The Folks at Home* and *Clue* with Indiana Repertory Theatre, *A Very Phoenix Xmas Returns* at the Phoenix Theatre Cultural Center, and *A Midsummer Night's Dream* with Indianapolis Shakespeare Company. Claire is also a director, writer, and educator, and holds an MFA from Michigan State University. More at [clairewilcher.com](http://clairewilcher.com).



**Danny Kingston, Professor.** Danny graduated from the American Musical and Dramatics Academy (NYC) and is a local professional performer. Previous ISO concerts include *Hello Dolly!*, *Hairspray*, *Anything Goes*, *Kander & Ebb On Broadway*, *Ashley Brown's Broadway*, and 10 years of *Yuletide Celebration*. Danny is also a member of the Indianapolis Men's Chorus and performs regularly at Beef & Boards Dinner Theatre. Huge thanks to Jen, Greg, Ty, and Maestro Everly for this opportunity! Enjoy the show!



**Jerico Hughes, Sailor.** Jerico Hughes is an associate director of choirs at Ben Davis High School. After graduating from Ben Davis High School, Jerico attended Ball State University where he obtained a B.S. in Vocal and Instrumental Music Education. Jerico also is a freelance choreographer for various show choirs and theatrical companies in the Midwest. He spends his summers as a music director and choreographer for Summer Stock Stage/ Eclipse Theatre. Residing in downtown Indianapolis, Jerico and husband, Johnnie Hughes, enjoy performing with the Indianapolis Men's Chorus and the ISO. Jerico would like to say thank you to the parents and students who continue to advocate for music experiences in public schools and beyond. "Music is an outburst of the soul."



**Emily Van Fleet, Nurse, U/S Nellie Forbush,** Emily is excited to be returning to the ISO, having previously performed in *Yuletide Celebration* as a featured vocalist (8 years). Recently, Emily starred as Carole King in *Beautiful: The Carole King Musical* at the Arvada Center, as well as the world premiere of David Nehl's one-woman musical, *The Wind* (presented by Stories on Stage). Other regional credits include *Emma*, *A Christmas Carol*, *The Wild Party* (Denver Center for the Performing Arts); *Sunday in the Park with George*, *Death Takes a Holiday*, and *A Man of No Importance* (Arvada Center). Additional credits: Arvada Center Black Box Repertory Company (5 seasons), Creede Repertory Theatre (7 seasons), Colorado Shakespeare Festival (4 seasons), Lake Tahoe Shakespeare Festival (3 seasons), & Little Theatre of the Rockies (2 seasons). [www.emilyvanfleet.com](http://www.emilyvanfleet.com) @emilyvanfleet



**Tara Lacy, U/S Liat.** Tara Lacy is delighted to be making her ISO debut. She is from Carmel, Ind., and is a graduate of Indiana University where she performed at the Jacobs School of Music in their Production of Leonard Bernstein's *Mass* as a Street Singer. She also was part of the NOTUS chorus ensemble at Jacobs where she had the opportunity to perform various classical pieces. Tara currently resides in Chicago with her partner Taylor where she works as a consultant full time. She would like to thank her parents for their unwavering support.

## South Pacific Ensemble

Matthew Altman | Matthew Ambrosen | Brian Cassano | Kara Flores  
Andrew Gault | Drew Hedges | Jerico Hughes | Kristan Jackson | Drew Kempin  
Danny Kingston | Adrianna Krakoweicki | Patrick Kuntz | Tara Lacy  
Jared McElroy | Jared Norman | Amy Owens | Joseph Perkins, Jr.  
Emily Ristine | Emily Van Fleet | Chase Wagner | Patrick Wagner | Claire Wilcher

## Indianapolis Men's Chorus

Now in our 34<sup>th</sup> season, the Indianapolis Men's Chorus is a volunteer chorus that gracefully interprets a wide variety of repertoire with agility and spirit. In addition to staging their own productions, the IMC has recently shared the stage with Josh Groban, Andrea Bocelli, and numerous productions with the ISO.

More at [IndianapolisMensChorus.org](http://IndianapolisMensChorus.org).

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SERIES

SEPTEMBER 18, 7:30 P.M.  
**BOHEMIAN  
RHAPSODY IN BLUE**

FEBRUARY 19, 7:30 P.M.  
**BARTÓK x BJÖRK**

APRIL 9, 7:30 P.M.  
**TCHAIKOVSKY  
x DRAKE**

FEATURING  
STEVE  
HACKMAN



NOV  
**16**  
7:00 PM

NOV  
**17**  
2:00 PM



FEB  
**22**  
7:00 PM

FEB  
**23**  
2:00 PM



APR  
**12**  
7:00 PM

APR  
**13**  
2:00 PM

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



### PERFORMANCES

**The Big Note**  
May 18, 11 a.m.  
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White River Branch

**The Giant's Violin**  
June 8, 11 a.m.  
Indianapolis Public Library -  
Haughville Branch

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# Liszt & Saint-Saëns

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

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

Friday, May 17, at 8 p.m.

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

Hilbert Circle Theatre



Health Plans

**KAZEM ABDULLAH**, *Conductor* | **BENJAMIN GROSVENOR**, *Piano*  
**CHASE LOOMER**, *Organ*

**Augusta Holmès** | 1847–1903

*Roland Furieux (Symphony after Ariosto)*

*Le Paladin Roland chevauche par le monde à la recherche de l'infidèle Angélique*

*(The Paladin Roland rides through the world in search of the unfaithful Angelica)*

*Les amours d'Angélique et de Médor. Dans la forêt (The loves of Angelica and Medor.*

*In the forest.)*

*La fureur de Roland (The fury of Roland)*

**Franz Liszt** | 1811–1886

Concerto No. 1 in E-flat Major for Piano and Orchestra

*Allegro maestoso*

*Quasi adagio - Allegretto vivace*

*Allegro marziale animato*

**Benjamin Grosvenor**, *Piano*

INTERMISSION—Twenty Minutes

**Camille Saint-Saëns** | 1835–1921

Symphony No. 3 in C Minor, Op. 78 (“Organ Symphony”)

*Adagio - Allegro moderato - Poco adagio*

*Allegro moderato - Presto - Maestoso*

**Chase Loomer**, *Organ*

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Guest Artist Sponsor, Benjamin Grosvenor

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There will be one 20-minute intermission.

Length of performance is approximately one hour and fifty minutes.

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





Indianapolis-born conductor **Kazem Abdullah** works internationally and excels at reaching newer and diverse audiences, conducting concerts and operas in a wide variety of styles and formats.

Abdullah opened this season leading a new production of Anthony Davis' *X: The Life and Times of Malcolm X* at the Metropolitan Opera. Abdullah continues his season with debuts with the Naples Philharmonic, Kansas City Symphony, and North Carolina Symphony and return engagements with the Indianapolis Symphony and the Seattle Opera.

Abdullah has delivered resonant performances of masterworks new and old and continues to champion American composers and artists while pursuing innovative, community-based concert design. Committed to expanding the American repertoire, Kazem has led the premieres of several significant American operatic works including Rhiannon Giddens' *Omar*, Gregory Spears' *Castor and Patience*, and additional works by John Luther Adams, Caroline Shaw, Anthony Davis, George Lewis, Dai Fujikura, and Daniel Bernard Roumain.

On the podium, Abdullah is recognized by orchestras and audiences alike for his impressive conducting technique, thoughtful interpretations, innovative concert experiences and engaging presence. Among his recent orchestral credits are the Oregon, Indianapolis, Detroit, Pittsburgh, Atlanta, Seattle and Cincinnati symphony orchestras. In addition to his symphony engagements, he recently conducted an opera Gala for the Concertgebouw in Amsterdam, the American premiere of Charles Wuorinen's opera *Brokeback Mountain*, *Tosca* for Seattle Opera, and *Hänsel und Gretel* for Cape Town Opera.

Abdullah lives in Nürnberg, Germany, and was the Generalmusikdirektor in Aachen, Germany, from 2012 to 2017. During his tenure in Aachen, in addition to reaching newer and diverse audiences through innovative programming, moving out of the concert hall, and experimenting with juxtapositions of styles in nontraditional concert formats, he also conducted over 25 operas.

Prior to 2012, Abdullah led the Orquestra de São Paulo on its third United States coast-to-coast tour and the New World Symphony at the Ives In-Context Festival by special invitation from Michael Tilson Thomas. He also conducted the Tanglewood Music Center Orchestra in performances of Purcell's *Dido and Aeneas* in collaboration with the Mark Morris Dance Group. He was also an assistant conductor at the Metropolitan Opera, where he assisted and prepared over twenty operas. Abdullah has also guest conducted at companies such as the Atlanta Opera, Portland Opera, Detroit Opera, Opéra national de Lorraine and the Théâtre du Châtelet de Paris. Abdullah made his Metropolitan Opera debut in 2009, conducting Gluck's *Orfeo ed Euridice*.

Trained as a clarinetist, Abdullah has performed extensively as an orchestral musician, chamber musician, and soloist. He spent two seasons as a member of the New World Symphony and performed as a soloist with many orchestras as well as the chamber ensembles Trio Wanderer and the Aurnyn Quartet.

A dedicated educator, Abdullah has worked with student orchestras at the Interlochen Arts Center, the Oklahoma Arts Institute, die Hochschule für Musik Cologne Standort Aachen, the Juilliard School, the Cleveland Institute of Music, the Manhattan School of Music Germany, and the University of Stellenbosch in South Africa. He was awarded the Outstanding Young Alumnus Award by his alma mater, Cincinnati Conservatory of Music, where he worked with the students there and spoke at their commencement in 2015.



British pianist **Benjamin Grosvenor** is internationally recognized for his sonorous lyricism and understated brilliance at the keyboard. His virtuosic interpretations are underpinned by

a unique balance of technical mastery and intense musicality. Grosvenor is regarded as one of the most important pianists to emerge in several decades, with *Gramophone* recently acknowledging him as one of the top 50 pianists ever on record.

Concerto highlights in the 23–24 season include debuts with DSO Berlin and Iceland Symphony Orchestra. He also performs with Gürzenich Orchestra Cologne, Scottish Chamber Orchestra, CBSO, Hallé Orchestra, Washington National, Indianapolis, and Pittsburgh Symphony Orchestras. Summer Festivals in 2023 include European touring with the EUYO, Helsinki Piano Festival, Festival Berlioz, and Summer at Snape.

A celebrated recitalist, this season Grosvenor makes his debut in the Luzerns KlavierFestival “Le Piano Symphonique.” A keen chamber musician, he tours Japan with violinist Sayaka Shoji and Modigliani Quartet. He also tours with his Piano Quartet.

Highlights of recent seasons include debuts with the Chicago Symphony, Cleveland Orchestra, RSO Wien at the BBC Proms, Scottish Chamber Orchestra, varied projects as Artist in Residence at the Sage Gateshead in the 22–23 season, the Wigmore Hall in the 21–22 season and at Radio France in 20–21. A renowned interpreter of Chopin, in 22/23 season he performed both concerti with the Philharmonia Orchestra at the Royal Festival Hall. In recital he has performed at the Konzerthaus Berlin,

Luxembourg Philharmonie, Frankfurter Hof Mainz as part of the SWR2 International Piano Series, “Chopin and his Europe” Festival in Warsaw, Le Roque, Barbican Centre, Southbank Centre, Spivey Hall, Washington’s Kennedy Center, New York’s Carnegie Hall and 92nd Street Y.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost 60 years, to sign to the label. His most recent release in March 2023 of *Schumann and Brahms* featured *Kreisleriana* and was selected as *Gramophone* Editor’s Choice and Diapason d’or. Released in 2020, his second concerto album featuring Chopin’s piano concerti, recorded with the Royal Scottish National Orchestra received both the *Gramophone* Concerto Award and a Diapason d’Or de L’Année. The renewal of his partnership with Decca in 2021 coincided with the release of his album *Liszt*, which was awarded “Chocs de l’année” and Prix de Caecilia.

He was invited to perform at the First Night of the 2011 BBC Proms with the BBC Symphony Orchestra and has since become a regular there over the last decade Grosvenor has received *Gramophone*’s “Young Artist of the Year,” a Classical Brit Critics’ Award, UK Critics’ Circle Award for Exceptional Young Talent, and a Diapason d’Or Jeune Talent Award. He has been featured in two BBC television documentaries, well as in CNN’s “Human to Hero” series. In 2016, he became the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.

Following studies at the Royal Academy of Music, he graduated in 2012 with the “Queen’s Commendation for Excellence” and in 2016 was awarded a RAM Fellowship. Grosvenor is an Ambassador of Music Masters, a charity dedicated to making music education accessible to all children regardless of their background, championing diversity and inclusion.



**Chase Loomer** is the Associate Director of Music at Christ Church Cathedral, Indianapolis, and an active concert organist who has performed across North America.

He holds degrees from the Eastman School of Music (B.M), Yale University (M.M), and is currently pursuing a Doctor of Music at Indiana University. Chase has received first prize in several competitions, including the 2018 Taylor Organ Competition and 2015 AGO/Quimby Southeast Regional Competition for Young Organists. In 2019, he was a semifinalist in the Longwood Gardens International Organ Competition, and he was recently named a semifinalist in the 2024 National Competition in Organ Improvisation.

Upon graduation from Yale, he received the Julia R. Sherman Memorial Prize from the School of Music, an award given annually to recognize excellence in organ performance. Chase has performed at national and regional conventions of the American Guild of Organists, at the annual festival of the American Liszt Society, and has been featured on the radio broadcast, Pipedreams on several occasions. Recent solo performances have included concerts at Trinity Church, Boston; Holy Trinity Cathedral, Kingston, Jamaica; and Church of the Covenant, Cleveland. His collaborations include performances with the Yale Philharmonic Orchestra, Indianapolis Baroque Orchestra, and Bloomington Bach Cantata Project.

In addition to organ, Chase is an active pianist and harpsichordist and is on the collaborative piano staff at Butler University.



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## *Roland Furieux (Symphony after Ariosto)* Augusta Holmès

Born: December 16, 1847, Paris

Died: January 28, 1903, Paris

Year Composed: 1876

World Premiere: 2019, United Kingdom

Length: c. 30 minutes

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

Instrumentation: 3 flutes, 3 oboes, 2 clarinets, 4 bassoons, 4 horns, 6 trumpets, 3 trombones, tuba, timpani, percussion, and strings

It clearly took a woman with an indomitable spirit and a thick skin to forge a path as a composer in the 19th century. Camille Saint-Saëns, who also happened to propose marriage multiple times to Augusta Holmès, had this brusque assessment of her as young composer: “Like children, women have no idea of obstacles, and their willpower breaks all barriers. Mademoiselle Holmès is a woman, an extremist.” With overt misogyny, Saint-Saëns succinctly lays forth his astonishment at the successes of Holmès, that despite her immense gifts and talents, through sheer will created a world where the term composer has a feminine form.

Unsurprisingly, Holmès was a precocious and supremely intelligent child who excelled at all things musical from a young age. She was a gifted pianist and apparently sang like an angel, but her mind was focused on cultivating a career not interpreting the music of others, but writing music of her own. As a composer, the conservatory was essentially unavailable to women, but an undeterred Holmès managed to get many of her earliest compositions in front of Franz Liszt, who would become a supporter and dear friend. Later she became a student of César Franck, where she perfected

her craft and, under the pseudonym Hermann Zenta, published her earliest compositions. Like Saint-Saëns, Franck was rumored to have been quite taken with Holmès and, as only a composer can, declared his love with his passionate Piano Quintet (a work that Mme. Franck reportedly found not to her liking).

Not content with the small niche of songs and small salon chamber works typically allowed to women composers, Holmès became more bold with each new work, taking on grand symphonic forms, oratorios and, of course, opera. Holmès was a great admirer of Wagner and, in that vein, composed four operas, culminating in the grand *La Montagne Noire*, which was staged by the Paris Opera in 1895. However, the opera was poorly received with one rather blunt critic blathering, “We do not wish to open the doors of our theaters and opera to women writers and composers.”

While her operas languished, some of her symphonic poems were received more favorably, including *La nuit et l'amour* (1882), *Irlande* (1882), and *Andromède* (1883), which continued to attract performances even after her death, always nipping at the heels of the canonic symphonic repertoire. *Roland Furieux* is another of her symphonic poems, this one based on Ludovico Ariosto's eponymous epic poem (*Orlando furioso*). Ariosto's poem is a chivalric romance about a knight in the service of Charlemagne who succumbs to madness when his beloved Angélique falls in love with another knight, Médor. Holmès' *Roland Furieux* captures the imaginative and evocative essence of Ariosto's storytelling, putting music to the elements of love, heroism, magic and fantasy.

*Roland Furieux* is written in three movements, which unfold like chapters torn from the pages of an ancient tome. In the first movement, Roland, the valiant knight, rides gallantly across the landscape as the music dances with excitement depicting Roland's relentless pursuit of his heart's desire, Angélique. As the scene

moves to the verdant depths of the forests, where Angélique and her new lover embrace, the second movement rhapsodizes on a lyrical and tender melody, weaving a delicate tapestry of love and longing. Yet within our hero, a storm brews as jealously and unrequited love gnaw at his soul and fuel the rage of revenge. The finale thunders with Roland's fury as if the spirit of the vengeful Roland himself had taken residence within the music, guiding its every twist and turn with a relentless intensity.

The work, written in 1876, belongs to that period just as she began her studies with Franck, when her training was not quite equal to her ambitions, but at a time when her career was advancing and she had become something of a celebrity in Parisian cultural circles. Musically, Holmès surely owes a debt to Wagner. As is often the case for young composers mastering their craft, many of their early efforts bear stylistic similarities. It wasn't a secret that Holmès was a fervent Wagnerist, and from the onset of Roland Furieux there is no denying the influence of Wagnerian harmonic and orchestral colors. Outside of Germany, her association with the composer, especially following France's surrender in the Franco-Prussian War, probably didn't do much to win her performances with French orchestras.

Despite the prevailing biases of her time, Augusta Holmès transcended societal expectations and was intent on becoming a trailblazing composer. Perhaps channeling the spirit of the passionate Roland, her life stands as a testament to resilience and determination in the face of adversity. Holmès not only defied the limitations imposed upon women in the male-dominated world of composition but also left an indelible mark on the history of classical music, and although it has taken longer than she may have wanted, audiences are finally getting the opportunity to revel in the artistry of this musical pioneer.

—Program note written by James Norman,  
Principal Librarian of the ISO.

### Concerto No. 1 in E-flat Major for Piano and Orchestra

Franz Liszt

Born: October 22, 1811, Doborján, Hungary

Died: July 31, 1886, Bayreuth, Germany

Year Composed: 1849

World Premiere: 1855, Germany

Length: c. 20 minutes

Last ISO Performance: February 2011

with conductor Ludovic Morlot and soloist Jean-Yves Thibaudet

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

Franz Liszt was “the despair of all other pianists.” No one could top him when he was in full flight. Clara Schumann remembered that upon hearing him, “I sobbed aloud. It overcame me so. Beside Liszt other virtuosos appear so small, even Sigismond Thalberg.” Her husband, Robert Schumann, commented after hearing an 1840 recital, “Now the demon began to stir in him. First he played with the public as if to try it, then gave it something more profound until he enmeshed every member of the audience with his art and did with them as he willed. With the sole exception of Frédéric Chopin, as I have already said, I know of no one who could equal it.”

His two piano concertos served the composer well: vehicles for display as well as pieces that demanded sensitivity and a certain discretion. The composer was a showman as well as a musician, and, more than his second concerto, this one was a dazzler, a potboiler, a barnburner, a summation of 19<sup>th</sup>-century virtuosity.

Liszt was a competitor as well; the main theme of his E-flat Major Concerto was set to the

following challenging words, “Das versteht ihr alle nicht!” (“None of you understands this!” or “None of the rest of you knows how to do this!”) The two chords following the theme accompanied the phrase “Nur ich!” (“Only I!”), or simply “Ha Ha!” In any case, the opening dotted theme is the unquenchable star, populating not only the first movement but also the scherzo and the recall of the assorted themes in the finale.

Between 1830 and 1856, Liszt worked sporadically on his first piano concerto, completing it in 1853, with subsequent revisions (hence the date 1856). It premiered in the hall of the Grand Duke of Weimar on February 17, 1855, with Liszt as soloist and Hector Berlioz conducting. Berlioz happened to be in Weimar for a “Berlioz Week.”

The 25-year span from conception to birth was typical; such was the fate of both concertos, Totentanz and Malediction. (After the composer had settled in Weimar in 1848, Liszt revised many of his former pieces.) The first piano concerto was dedicated to Henri Litolff in 1857, after Liszt heard the French composer perform it in October 1855. Not only did Liszt admire his pianism but also the “symphonic” style of Litolff’s own concertos. The concerto is in cyclical form, all four movements unified thematically and played without pause. Liszt was a product of his time, and the presence of the motto theme (undergoing various transformations) is critical to the logic and glue of the work. In short, it prevents inane rambling in an organic growth of musical material.

His first movement is marked *Allegro maestoso, tempo giusto*. Supported by winds, the strings state a bold theme in octaves, and the pianist enters quickly (after five measures) with bravura octave passages and assorted cadenzas. A more demure, melodious second theme is presented but eventually loses prominence, except for a reference in the second movement. Basically, Liszt drops any develop-

ment, moving quickly, headlong, from idea to idea and virtuosic statements.

The second movement slides quickly into place after a quiet close. Muted cellos and basses sing a lyrical idea quasi-*adagio* and *espressivo* before the pianist seizes it. The pianist is given two recitative-like passages, but the gentle, tender mood is never compromised. A vivid scherzo follows, sporting the triangle, tinkling over a long trill from the soloist while a third theme emerges. The music remains light and playful, *à la* Mendelssohn. It was the critic Eduard Hanslick who noted the triangle and in forming his overall attack on the concerto; he dubbed it “the triangle concerto” after a concert in Vienna in 1857. Liszt commented that he was merely seeking “the effect of contrast.” The movement moves directly to the finale, but with opening rests, there is a small break in momentum.

Liszt explained his last movement in these words: “The fourth movement of the concerto . . . is only an urgent recapitulation of the earlier material with quickened, livelier rhythm, and it contains no new motifs, as will be clear to you from a glance through the score. This kind of binding together and rounding off a piece at its close is somewhat my own, but it is quite organic and justified from the standpoint of musical form. The trombones and basses take up the second part of the motif of the *Adagio*. The piano figure which follows is nothing other than the reappearance of the motif which was played in the *Adagio* by flute and clarinet, just as the whole concluding passage is a variant and development in major of the scherzo’s motif; the very first theme of all comes in over a dominant B-flat pedal with a trill accompaniment and concludes the whole.” The “urgent recapitulation” can be explained in this manner: The slow movement melody becomes transformed into a march; a flute theme from the end of the *Adagio* takes a final bow in triplet rhythm high in the piano; the scherzo theme pops in for a moment; and

the bold motto idea from the very beginning comes back in a smaller format. A fiery *presto* ignites a roaring bonfire at the close.

—*The ISO is grateful to Dr. Marianne Williams Tobias for her years of service to the ISO and her creation of many program notes. We are privileged to continue publishing them.*

**Symphony No. 3 in C Minor, Op. 78**  
 (“Organ Symphony”)  
 Camille Saint-Saëns

Born: October 9, 1835, Paris

Died: December 16, 1921, Algiers, France

Year Composed: 1886

Length: c. 35 minutes

World Premiere: May 1886

Last ISO Performance: January 2013 with  
 conductor Jun Märkl

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

It is a special gift when a composer takes the time to write program notes for his/her work. Camille Saint-Saëns had been commissioned by the Royal Philharmonic of London to write a work for their 73<sup>rd</sup> season, and this symphony, which fulfilled that request, was destined to become one of his most popular works. It was dedicated to the memory of Franz Liszt. Saint-Saëns wrote the following on the occasion of its world premiere on May 19, 1886.

“This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first serves as an introduction to the *Adagio*, and the *Scherzo* is connected after the same manner with the finale. The composer has thus sought to shun in

a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

“After an introduction *Adagio* of a few plaintive measures, the string quartet exposes the initial theme, which is somber and agitated. The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity. After a short development in which the two themes are presented simultaneously, the motive appears in a characteristic form for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the introduction. Varied episodes bring calm gradually and thus prepare the *Adagio* in D flat. The extremely peaceful and contemplative theme is given to the violins, violas and cellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again and brings with it a vaguer feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio* . . . This first movement ends in a coda of mystical character, in which are heard alternately the chords of D-flat Major and E Minor.

“The second movement begins with an energetic phrase, which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before and into which enters the fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the piano, are accompanied by the syncopated rhythm of the orchestra, and each time, they are in a different tonality (F, E, E flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto*, which, at first, is apparently a repetition of the first *Presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double basses) strongly contrasted with the fantastic

music. There is a struggle for mastery, and this struggle ends in the defeat of the restless diabolical element. The new phrase rises to orchestral heights and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Mae-stoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings with the piano (four hands) and repre-

sented by the organ with the full strength of the orchestra. A brilliant coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work.”

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May 30–  
June 1

# Grieg & Sibelius

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

† *Coffee Classical Series* • **Program Six**

Thursday, May 30, at 11 a.m.

Hilbert Circle Theatre

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MICHAEL SANDERLING, *Conductor* | KENNY BROBERG, *Piano*

## Edvard Grieg | 1843–1907

Concerto in A Minor for Piano and Orchestra, Op. 16

*Allegro molto moderato*

*Adagio*

*Allegro moderato molto e marcato*

**Kenny Broberg**, *Piano*

## Jean Sibelius | 1865–1957

Symphony No. 2 in D Major, Op. 43

*Allegretto*

*Andante, ma rubato*

*Vivacissimo*

*Finale: Allegro moderato*

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

There is no intermission.

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Length of performance is approximately one hour  
Recording or photographing any part of this performance is strictly prohibited.



**Michael Sanderling** has been chief conductor of the Lucerne Symphony Orchestra since the 2021–22 season and his appointment follows many years of successful collaborations.

The aim of his role is to further develop the orchestra in the direction of the late Romantic composers such as Bruckner, Mahler, and Strauss.

His third season on the podium with the orchestra offers highlights such as tours in Europe and South America as well as further CD productions. A Brahms cycle with the four symphonies and his Piano Quartet, orchestrated by Arnold Schoenberg and released by Warner Classics, attests his successful appointment.

Sanderling shares the stage with soloists such as Christian Tetzlaff, Steven Isserlis, Chen Reiss, Renaud Capuçon, Edgar Moreau, Vadim Gluzman, Yoav Levanon, and Elisabeth Leonskaya.

Guest engagements also take Sanderling to leading orchestras worldwide. In recent seasons he has appeared with the Berliner Philharmoniker, the Royal Concertgebouw Orchestra, the Orchestre de Paris, the NHK Symphony Orchestra, the Tonhalle-Orchestra Zurich, and the Toronto Symphony Orchestra. He enjoys a particularly close and regular collaboration with the Gewandhausorchester Leipzig, the Konzerthausorchester Berlin, and the Radio Symphony Orchestra of SWR.

In the 2023–2024 season, in addition to his commitments in Lucerne, Sanderling will make his debut with the Hong Kong Philharmonic Orchestra and the Indianapolis

Symphony Orchestra. He will also return to the Dresdner Philharmonie, the Konzerthausorchester Berlin, the Helsinki Philharmonic Orchestra, and the BBC Scottish Symphony Orchestra, among others.

Sanderling held his first principal position with the Kammerakademie Potsdam, holding the title of Artistic Director from 2006 to 2011. Between 2011 and 2019 he was Chief Conductor of the Dresdner Philharmonie. During his tenure he distinguished the orchestra as one of Germany's leading ensembles, leading the musicians in a wide variety of concert formats in Dresden and on numerous international tours. Together with the orchestra he recorded the complete symphonies by Beethoven and Shostakovich for Sony Classical, to document this special collaboration.

His extensive discography includes recordings of important works by Dvořák, Schumann, Prokofiev, Tchaikovsky, and the complete symphonies of Beethoven and Shostakovich. It also includes a recording of works for cello and orchestra by Bloch, Korngold, Bruch, and Ravel, alongside Edgar Moreau and the Lucerne Symphony Orchestra, the latter being recently released by Warner Classics.

In the opera pit, Sanderling's appearances include a new production of Sergei Prokofiev's *War and Peace* at Oper Köln, for which he was voted Conductor of the Year by the magazine *Opernwelt*.

Sanderling is a passionate supporter of the new generation of young musicians. He teaches at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main as well as the Bundesjugendorchester, Junge Deutsche Philharmonie and Schleswig-Holstein Festival Orchestra. Between 2003 and 2013 he was Chief Conductor of the youth orchestra Deutsche Streicherphilharmonie.

May 30–  
June 1

# Grieg & Sibelius

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



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Friday, May 31, at 8 p.m.  
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Hilbert Circle Theatre

MICHAEL SANDERLING, *Conductor* | KENNY BROBERG, *Piano*

### Helena Munktell | 1852–1919

*Bränningar (Breaking Waves)*, Op. 19

### Edvard Grieg | 1843–1907

Concerto in A Minor for Piano and Orchestra, Op. 16

*Allegro molto moderato*

*Adagio*

*Allegro moderato molto e marcato*

**Kenny Broberg**, *Piano*

INTERMISSION—Twenty Minutes

### Jean Sibelius | 1865–1957

Symphony No. 2 in D Major, Op. 43

*Allegretto*

*Andante, ma rubato*

*Vivacissimo*

*Finale: Allegro moderato*

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Length of performance is approximately one hour and forty-five minutes.  
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During his auspicious career before winning the 2021 American Pianist Awards and Christel DeHaan Classical Fellowship, **Kenny Broberg** captured the silver medal at the 2017 Van Cliburn

International Piano Competition and a bronze medal at the 2019 International Tchaikovsky Competition as well as prizes at the Hastings, Sydney, Seattle, and New Orleans International Piano Competitions, becoming one of the most decorated and internationally renowned pianists of his generation. Broberg is lauded for his inventive, intelligent, and intense performances.

“Broberg mastered everything he performed over the weekend, pulling a palette of moods from every register,” the *Indianapolis Star* writes of Broberg’s performance during the Finals for American Pianists Awards. “In the ‘Dante Sonata’ from Liszt’s *Years of Pilgrimage*, the pianist easily captured the drama in the journey, marrying all of the energy of those emotions in the epic ending.”

Crediting his first exposure to classical music to his Italian grandfather’s love of the Three Tenors, Broberg began piano lessons on his family’s upright piano at age 6. During his childhood in Minneapolis, he began studying piano with Dr. Joseph Zins at Crocus Hill Studios in Saint Paul. Throughout high school, he balanced his musical lessons with playing baseball and hockey. He remains an avid fan for both the Minnesota Twins and Wild and checks their scores while on breaks during his practice.

Broberg earned a bachelor of music degree in 2016 at the University of Houston’s Moores School of Music, studying under Nancy Weems. He continued his studies at Park University

in Parkville, Missouri, under the direction of Stanislav Ioudenitch, the gold medalist at the 2001 Van Cliburn International Piano Competition. Starting in the 2022–2023 academic year, Broberg will join the Reina Sofia School of Music in Madrid as Deputy Professor of the Fundación Banco Santander Piano Chair led by Ioudenitch.

Performing on stages and in concert halls across Europe, Asia, Australia, and North America, Broberg has worked with some of the world’s most respected conductors, including Ludovic Morlot, Kent Nagano, Leonard Slatkin, Vasily Petrenko, Nicholas Milton, John Storgårds, Carlos Miguel Prieto, Gerard Schwarz, and Stilian Kirov. He has collaborated with the Royal Philharmonic and the Minnesota, Indianapolis, Kansas City, Sydney, Seattle, and Fort Worth Symphonies, among others. He has been featured on WQXR, *Performance Today*, Minnesota Public Radio and ABC (Australia) radio, and presented his original composition *Barcarolle* on NPR in March 2021.

He released Sonatas by Medtner, Rachmaninov, and Scriabin on the Steinway & Sons label in 2023.

The Christel DeHaan Classical Fellowship also provides Broberg with a prize valued at \$200,000 designed to assist him as he builds his musical career. It includes \$50,000 in cash, two years of professional development and assistance, and performance opportunities worldwide. Broberg will also work with students and host performances during his time on campus as the Artist-in-Residence at the University of Indianapolis. Before embarking on his international concerts, Broberg performed in his adopted home of Kansas City, Missouri, for the concert “KC Celebrates Kenny Broberg” in September 2021.

*Photo credit: Daniel McCullough*

## *Bränningar (Breaking Waves), Op. 19* Helena Munktell

Born: November 24, 1852, Grycksbo, Sweden

Died: September 10, 1919, Stockholm,  
Sweden

Year Composed: 1885

Length: c. 12 minutes

World Premiere: 1898, Monte Carlo

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

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

Helena Munktell, born into affluence in central Sweden, was destined for a life steeped in music and artistic pursuits. Raised in a home where her father, Henrik Munktell, a skilled amateur pianist and music enthusiast, welcomed renowned musicians, her childhood home was a hub for Stockholm's cultural luminaries. Although her father died prematurely when Helena was only nine, Helena's musical education only accelerated through the will of her mother, and her home remained a haven for musicians during summers.

In her early twenties, a series of sojourns in Paris to avoid the Swedish winters marked a pivotal period for Munktell, where she expanded her musical studies, delving into piano with former Liszt student Théodore Ritter, and later composition with famous pedagogues Émile Durand and Benjamin Godard. The fruits of her Parisian influence ripened with the composition of the groundbreaking opera *I Firenze*, the first Swedish music drama by a woman premiered by the Royal Opera of Stockholm in 1889 and later staged in France. Munktell had a long period in the tutelage, and

eventually a lasting and close friendship with composer Vincent d'Indy in which Munktell's understanding of orchestral composition flourished, paving the way for her greatest symphonic masterpieces. D'Indy further encouraged Munktell to embrace her musical roots and Swedish upbringing, writing to her, "If you continue to draw sustenance from your Swedish soil, you will surely create works that are not banal." In light of her most popular orchestral works like *Dalsvit* and *Valborgsmässoeld*, written for a festival for the coming of Spring in Sweden, Munktell clearly took this advice to heart.

Like all female composers of her day, Munktell struggled to find a place in the public-facing musical community. Her compositions were predominantly comprised of songs, which in their merging of her French-inspired musical education and the poignant melodies of her Swedish folk roots, garnered her notable public attention both in Sweden and in France. Despite the acclaim her songs received, her orchestral works languished, with only one receiving performance in Sweden in her lifetime. Yet, within the intimate circles of fellow musicians, Munktell had earned the respect of her peers. Tirelessly championed by d'Indy, her melodies echoed throughout Europe, notably embraced by the esteemed violinist George Enescu, who fervently advocated for her Opus 21 Violin Sonata. Bristling at societal equivocations, French pianist Theodore Lack felt Munktell transcended the constraints of gendered expectations, asserting quite succinctly that she was "not a lady who composed, but a composer." However, the shadows of prejudice lingered, and tragically, Munktell's narrative concluded before she could fully conquer the biases of her time. In poor health, she returned to Sweden around 1910, bidding farewell to her place in the musical community, yet leaving behind a rich legacy of unparalleled contributions to Swedish music until her passing in 1919.

Munktel characterized *Bränningar* (*Breaking Waves*) as a ‘symphonic picture’, one in which she beautifully and evocatively unfurls the canvas of her sonic landscape. The composer is thought to have been inspired by an ocean voyage taken in the early 1890s, with the premiere performance carrying the somewhat less vivid *Sur les brisands* (*On the breakers*). Perhaps less programmatic than your typical Strauss tone poem, Munktel’s music paints a more singular image in an orchestrational marriage of Wagnerian grandeur and rich color of French Impressionism.

Despite its roots in mainland European orchestration, *Breaking Waves* takes much of its thematic materials from Swedish folk music. These simple and modestly carved themes anchor the musical narrative allowing Munktel the freedom to venture into more daring harmonic waters. The sea imagery is more or less throughout the entire work as waves build and crash, a sonic manifestation of nature’s unrestrained power. Her maritime canvas brims with storms and the violence of the sea, but much as dawn emerges from night and spring arrives after a long Swedish winter, the sun emerges, heralded by the gentle light from brighter clouds casting a warm glow over the once-rugged seascape. The coastal waters, once gripped by the severity of nature, now exuberantly celebrate the grand arrival of Spring—a harmonious symphony echoing the changing seasons.

—Program note written by James Norman,  
Principal Librarian of the ISO.

### Concerto in A Minor for Piano and Orchestra, Op. 16 Edvard Grieg

Born: June 15, 1843, Bergen, Norway  
Died: September 4, 1907, Bergen  
Year Composed: 1868  
Length: c. 30 minutes  
World Premiere: April 1869, Copenhagen  
Last ISO Performance: Nov. 2018 with  
conductor Krzysztof Urbański with  
soloist Jan Lisiecki  
Instrumentation: 2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 4 horns, 2 trumpets,  
3 trombones, timpani, strings, and solo  
piano

Grieg’s Concerto in A Minor for Piano and Orchestra is one of the most recognized and beloved piano concerti. Its popularity rests on its accessibility, drama, and exquisite Norwegian coloring. Author and editor John Bergsagel commented, “Grieg fulfilled the ambition of all national movements: to produce an artist great enough to make what is loved and admired at home seem important and influential internationally. His music brought Norway into the homes and concert halls of the rest of the world.” Although the composer’s *Lyric Pieces*, *Humoresques*, and other miniatures “brought him into the home,” it was this piano concerto that brought him to the international stage. However, Grieg had more modest goals for himself, saying, “Artists like Bach and Beethoven erected churches and temples on the heights. I wanted, as Ibsen expresses it in one of his last dramas, to build dwellings for men in which they might feel at home and happy.”

In 1866, Grieg returned to Norway after graduating from the Leipzig Conservatory where he trained with Wenzel, Moscheles, Haupt-

mann, Richter, and Reinecke and had three years of subsequent study with Nils Gade in Copenhagen. Trained in the traditional, large European musical forms, he began his youthful compositions in those formats, producing a symphony, piano/violin sonatas, a large piano sonata, a concert overture, and his signature piano concerto. Committed to the rising nationalism of Norway, then seeking to free itself from the control of Sweden that had held sway since 1814, Grieg joined that cause. He dedicated himself to developing and expressing the Norwegian voice in his music and to make Norwegians aware of their musical heritage.

This inspiring mission was fired by his friendship with Rikard Nordraak, a Norwegian Nationalist who introduced him to the rich source of Norwegian folk music. Grieg said, “From Nordraak I learned for the first time what the Norwegian folksong was, and learned to know my own nature . . . I dipped into the rich treasures of native folksong and sought to create a national art out of this hitherto unexploited expression of the folk soul of Norway. . . and I have found that the mysterious profundity of our folk music is due to its undreamt of harmonic possibilities. In my treatment of them I have tried to express my sense of the hidden harmonies of our folk melodies.” Besides writing his own music, he was instrumental in founding the Euterpe Society, a concert society dedicated to the cause of music with Nordic purpose and in Nordic spirit.

To this end, he crammed many of his compositions with Norwegian folksongs, folkdances, heroes, and legends. He also discovered (after his difficult experience in writing the concerto) that his primary niche was in the smaller forms of music. For forty years after the concerto (his largest work), he established his parameters in exquisite miniatures and character pieces, mostly for the piano.

In 1868, newly married and with a baby daughter, the composer and his wife Nina (his cousin) vacationed for the summer in

Søllerød, Denmark. He wrote his Concerto in A Minor for Piano and Orchestra during this time, and by the fall, the work was largely completed. With some additions added throughout the winter, the concerto was ready for its premiere in April 1869. Before that premiere, however, he visited with Franz Liszt, who read the score and added commentary. Liszt was particularly taken by the harmonic boldness with spicy dissonances and concluded, “Keep steadily on: I tell you, you have the capability and do not let them frighten you!” Although the Copenhagen premiere garnered grand acclaim in April 1869 with Grieg conducting, the composer continued to revise the concerto until his death in 1907.

His concerto mirrored many Norwegian elements, but no direct quote of folk material is included. Harmonies reflect those used in Norwegian folk tunes (especially the lowered seventh degree of the scale). Catchy rhythms were borrowed from Norwegian folkdances. For example, the last movement uses the distinctive rhythms of the halling and the springdances. The concerto’s creation was not easy, and Grieg struggled with the scope of the work, its orchestration, and small development areas.

A brilliant timpani roll opens the first movement and unleashes an immediate piano entrance with a crashing descent down the keyboard. From this rapturous beginning, Grieg builds a traditional European-style piano concerto, filled with idiomatic, virtuosic writing for the keyboard and sumptuous themes. After the fiery beginning, winds chirp a modest first theme that is shared by the soloist. Celli, combining with trombones and winds, offer a traditional second theme, which is echoed by the soloist with a bit of reworking (Liszt advised that this should be displayed by trumpet alone, but that idea was dismissed). After this, the soloist restates the second idea with embellishment and expansion. A small development ensues, and the recapitulation leads directly to a brilliant cadenza and coda.



The tender second movement, Adagio, explains Hans von Bülow's characterization of Grieg as "the Chopin of the North." Grieg's themes are sweet, gently sentimental, and beautifully crafted. An overall pastoral mood is heightened by horn calls, and the thematic presentation is consistently lyrical. Muted violins singing the primary subject open the movement; the pianist adds contrasting commentary before the opening is repeated and the theme blossoms to a noble climax. A high trill marks a direct transition to the following section.

—*The ISO is grateful to Dr. Marianne Williams Tobias for her years of service to the ISO and her creation of many program notes. We are privileged to continue publishing them.*

### Symphony No. 2 in D Major, Op. 43 Jean Sibelius

Born: December 8, 1865,

Hämeenlinna, Finland

Died: September 20, 1957,

Järvenpää, Finland

Years Composed: 1901–02

Length: c. 43 minutes

World Premiere: March 1902,

Helsinki, Finland

Last ISO Performance: October 2019 with  
conductor Robert Spano

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

Like many northern composers such as Mendelssohn, Berlioz, Wagner, and Tchaikovsky, Sibelius, the "voice of Finland," was drawn to Italy. During his lifetime, he visited five times, spending the longest time in Rapallo after receiving a mysteriously commanding letter. In 1901, he received a letter signed by "X" (who, in fact, was Mr. Axel Carpelan, a

generous benefactor). The letter said, "You have been sitting at home for quite a while, Mr. Sibelius. It is high time for you to travel. You will spend the late autumn and the winter in Italy, a country where one learns cantabile, balance and harmony, plasticity and symmetry of lines, a country where everything is beautiful—even the ugly. You remember what Italy meant for Tchaikovsky's development and for Richard Strauss." "X" provided money from a consortium of donors. Sibelius and his family set out for Rapallo. His wife, Aino, hoped this trip might also provide an opportunity for the composer to dry out from his heavy alcoholism, recover from his depression over the death of his daughter, and curb his smoking.

The family rented a mountain villa and Sibelius began working on music that would evolve into his Second Symphony. Sibelius wrote to his benefactor, "Now I am living completely in the world of the imagination—nothing disturbs me. Finally I found a resort by the Mediterranean, a garden full of roses in bloom, camellias, plane trees, cypresses, palms and almond trees in bloom; oranges, lemons, mandarins . . ."

The immediate work at hand was a tone poem about Don Juan; then he considered the material would be better suited in four tone poems based on characters from Dante's *Divine Comedy* in an "Orchestral Fantasy." Then he decided that the music was actually a symphony. But the Don Juan element was unquenchable: the composer imagined the second movement of Opus 43 as Don Juan's encounter with death.

#### A look inside the music

Despite popular Finnish opinions that the Second Symphony was about the political conflict in Finland and the country's struggle for independence at this time, Sibelius insisted that there were no nationalistic programmatic elements in Opus 43. He wanted this music to be accepted as it was, without such associations. The outcome was the creation

of one of the most beloved symphonies in the orchestral repertoire. Success was immediate at the premiere with the composer conducting. Whether he liked it or not, Sibelius was now confirmed as a bold national hero, and the sobriquet “Symphony of Independence” was (informally) appended. Opus 43 has been considered the composer’s most popular symphony, and certainly has been the most recorded.

The *Allegretto* first movement begins with throbbing soft chords before a three-note figure emerges, answered by winds and horns in a descending three-note response, small germs of a melodic thought. This conversational pattern and motivic structure continues through the first movement and will appear in all the movements, fully formed in the last. “It is as though the Almighty had thrown the pieces of a mosaic down from the floor of heaven and told me to put them together,” Sibelius explained.

Eventually violins sing an extended lyrical theme, arching over the orchestra. Geniality and informality pervade the entire movement: high passion and high drama will appear later. Sibelius alternates between weaving small melodic elements together, only occasionally producing *cantabile* lines. There is a substantial development section, introduced by oboe solo underscored by a trilling clarinet during the final section before the music resumes its multitudinous shapes, swims together, breaks up, coalesces, and finally relaxes into a quiet ending.

Robert Kajanus (founder of the Helsinki Philharmonic Orchestra), describes the second movement, *Tempo andante, ma rubato*, saying, “The *Andante* strikes one as the most broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent.” The music opens with a soft roll from the timpani, followed by string pizzicati starting in the contrabasses. Shortly there-

after, bassoons present a sad theme marked “*lugubre*,” accompanied by pizzicato strings. Gradually the remainder of the orchestra enters the scene. Textures thicken with agitation, speeds increase, dynamics grow, and strings and timpani surge into a tumultuous frenzy leading to a roaring climax marked *molto largamente*. Notice the pauses herein that add to the passion and heaviness. Another pause follows, and then the tension is released.

A contrasting segment ensues, which is marked *andante sostenuto, pianissimo*. A luxuriant tender theme, which Sibelius titled “Christus,” is introduced by the strings. But the massive, ponderous main theme is not to be quelled. After the Christus theme, intensity grows as the first theme maintains its insistence. *Largamente* sections stretch its presence and impact (note the huge orchestral chords). Sibelius allows for a pause before violins softly and thoughtfully recall earlier musical memories, but are interrupted by occasional brass intrusions. Finally, the pizzicato texture resumes its place while a united orchestra surges toward a massive climax featuring timpani and trumpets. With a single pizzicato pluck, the movement closes.

A short third movement, *Scherzo*, bustles with activity from the strings. Sibelius had been noted for his “buzzing strings,” and this is a perfect example. As in the previous movement, Sibelius allows the brass to have intrusive moments, but the overall texture is determined by the racing strings. From the beginning, the orchestra seems to be on fire before an abrupt, unexpected stop. A sudden breath, and then a small trio featuring solo oboe offers a quiet reprieve midway. The initial rip-roaring chatter resumes in the last section. A little quip from the oboe’s solo surfaces momentarily before the energy and strength reignite the pace, leading into the last movement.

His heroic fourth movement is clearly the climax of Opus 43. Sibelius reaches back to his first movement to recall the opening three-note mosaic, and this time, completes the idea with force and drama in a style frequently compared to Tchaikovsky. The first theme (marked *con forza*) opens loudly with strings and brass in a broad chordal statement. Everything is directed toward power and triumph.

Amid the bravura, Sibelius suddenly summons the oboe to introduce a small second idea, written in memory of Ellen Järnefelt (Sibelius' sister-in-law) who committed suicide. This remembrance is short, and the exposition is

finally sealed with brass fanfare. The development begins quietly, focusing on elements of the opening idea. Again, the composer is deconstructing and rebuilding into larger and larger dimensions. In the final measures, trumpets and the entire brass choir produce a transformed version of the main idea at the majestic conclusion.

—*The ISO is grateful to Dr. Marianne Williams Tobias for her years of service to the ISO and her creation of many program notes. We are privileged to continue publishing them.*

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**Jack Everly**, Principal Pops Conductor  
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† *Coffee Pops Series* • Program Seven

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*Hooray for Hollywood*

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“Hedwig’s Theme” and “Harry’s Wondrous World” from *Harry Potter and the Sorcerer’s Stone*

Themes from *Seven Years in Tibet*

“Devil’s Dance” from *The Witches of Eastwick*

Three Marches by John Williams

*Liberty Fanfare*

“Hymn to the Fallen” from *Saving Private Ryan*

Overture to *The Cowboys*

Tribute to the Film Composer

“Princess Leia’s Theme” from *Star Wars*

“Main Title” from *Star Wars*

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

There is no intermission.

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Length of performance is approximately one hour. Musical selections subject to change.  
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See Jack Everly’s biography on page 15.

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JACK EVERLY, *Conductor*

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Theme from *Far and Away*

“Hedwig’s Theme” and “Harry’s Wondrous World” from *Harry Potter and the Sorcerer’s Stone*

Themes from *Seven Years in Tibet*

“Devil’s Dance” from *The Witches of Eastwick*

Three Marches by John Williams

INTERMISSION—Twenty Minutes

*Liberty Fanfare*

“Hymn to the Fallen” from *Saving Private Ryan*

Overture to *The Cowboys*

Tribute to the Film Composer

“Princess Leia’s Theme” from *Star Wars*

“Main Title” from *Star Wars*

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JUN MÄRKL, *Conductor* | KEVIN LIN, *Violin*

**Johann Strauss Jr.** | 1825–1899

*Overture to Die Fledermaus*

**Josef Strauss** | 1827–1870

*Dorfschwalben aus Osterreich (Village Swallows from Austria)*, Op. 164

**Ralph Vaughan Williams** | 1872–1958

*The Lark Ascending*

**Kevin Lin**, *Violin*

INTERMISSION—Twenty Minutes

**Igor Stravinsky** | 1882–1971

*Le chant du rossignol (Song of the Nightingale)*

*Introduction (Presto)*

*Chinese March*

*Song of the Nightingale*

*Game of the Mechanical Nightingale*

**Ottorino Respighi** | 1879–1936

*Pini di Roma (Pines of Rome)*

*The Pines of the Villa Borghese*

*Pines Near a Catacomb*

*The Pines of the Janiculum*

*The Pines of the Appian Way*

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There will be one 20-minute intermission.

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

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**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 appointment 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.



Originally from the greater New York area, violinist **Kevin Lin** has received international recognition for his musicianship and “soulful” playing (The Arts Desk). Lin currently serves as

Concertmaster of the Indianapolis Symphony Orchestra.

Lin is a highly sought after Concertmaster, previously holding the position of Co-Leader in the London Philharmonic Orchestra.

His Guest Concertmaster appearances have included the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Milwaukee Symphony Orchestra, Houston Symphony, the Royal Philharmonic Orchestra in London, Singapore Symphony Orchestra, and the Taiwan Philharmonic.

In addition to his Concertmaster duties, Lin has appeared as soloist with major orchestras throughout the United States, Asia, and

the United Kingdom, having worked with renowned conductors such as Vladimir Jurowski, Peter Oundjian, Matthias Pintscher, JoAnn Falletta, and Michael Francis.

An equally active chamber Musician, Lin has collaborated with Martin Beaver, Clive Greensmith, Cho Liang Lin, Mathieu Herzog, Edgar Meyer, Orion Weiss, Meng-Chieh Liu, Andrew Bain, and Roberto Diaz.

Lin spent his early years studying with Patinka Kopeck at the Manhattan School of Music. He went on to study with Robert Lipsett at the Colburn School and Aaron Rosand at the Curtis Institute of Music.

Lin is currently Artist-in-Residence at Butler University, Jordan College of the Arts and spends his summers at the Mainly Mozart Festival in San Diego and the Colorado Music Festival.

Kevin performs on the 1683 Ex-Gingold Stradivari on loan to him from the International Violin Competition of Indianapolis.



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# In Flight: Strauss, Stravinsky & Respighi

## Overture to *Die Fledermaus* Johann Strauss Jr.

Born: October 25, 1825, Vienna, Austria

Died: June 3, 1899, Vienna, Austria

Year Composed: 1874

Length: c. 9 minutes

World Premiere: April 1874, Vienna, Austria

Last ISO Performance: September 2019 with  
conductor Krzysztof Urbaniński

Instrumentation: 2 flutes, 2 oboes, 2 clar-  
inets, 2 bassoons, 4 horns, 2 trumpets,  
3 trombones, timpani, percussion, and  
strings

“Brahms might be the spirit of Vienna, but Strauss is the perfume.” —Jules Massenet

There is nothing better to evoke the Vienna of sumptuous balls, champagne, joie-de-vivre, dancing, and happy spirit than Johann Strauss’ Overture to *Die Fledermaus*. Like his father, Johann Strauss the Elder, he specialized in light, festive, romantic music. His oeuvre lists approximately five hundred pieces of dance music published during his lifetime. His waltzes especially kept Europeans dancing across the continent, and catapulted him into international stardom. And, it is a waltz that lies at the heart of this Overture.

In his forties, Strauss—prodded by Offenbach—decided to try his hand at an operetta, in this case, a *Singspiel*. The *Fledermaus* libretto was based on the German play *Das Gefängnis* by Julius Benedix. In 1872 Frenchmen Henri Meilhac and Ludovic Halévy twisted it into a vaudeville play titled *Le Réveillon*. Next, it was translated into German by Karl Haffner, then was transformed into a libretto by Austrian writer Richard Genée. The story’s madcap hilarity was custom-made for Strauss’ light-heart-

ed spirit and expertise. He was so enthused with the plot that he sequestered himself for forty-three days (some say refusing food and water, but accepting wine). He quickly produced *Die Fledermaus*, which eventually became part of the repertoire of major opera houses throughout Europe. It was not an easy beginning, however.

*Die Fledermaus* (The Bat), contained three acts, which premiered in Vienna on April 5, 1874. Its initial run of fifteen performances was a hit with audiences, but the performances had to stop because another troupe was booked in the same theatre. Later in 1874, it reappeared in Vienna after a successful trip to Berlin and became a major success.

The Overture has often been extracted for symphonic concerts and has had independent success. An opening section begins with a brisk, affirmative statement before moving to a tune relating to part of Rosalinda’s “Lament.” Various tunes emerge (in the style of our Broadway overtures) before coming to the prominent waltz from Act II. Strauss teases the listener with intimations of this waltz by writing suggestive snippets and slowing the tempi in various sections, before releasing the reins for a blazing, presto conclusion.

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*Dorfschwalben aus Österreich (Village Swallows from Austria)*, Op. 164  
Josef Strauss

Born: August 20, 1827, Vienna, Austria

Died: July 22, 1870, Vienna, Austria

Years Composed: 1864–1865

Length: c. 6 minutes

World Premiere: September 1865, Vienna

Last ISO Performance: September 1988

with conductor Darryl One

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, trombone, timpani, percussion, and harp

On a concert with works by multiple Strauss' it seems apropos to briefly delve into the storied history of this illustrious family of composers. Originating from the heart of Austria, the Strauss musical dynasty left an indelible mark on the world, most notably for their role in popularizing the Viennese Waltz—a dance that emerged from the tumultuous backdrop of the French Revolution and ascended to become the epitome of refinement in the early 19th century. At the forefront of this musical lineage stood Johann Strauss I, a revered bandmaster whose name became synonymous with the Viennese Waltz. It was under his baton that the elegant dance form flourished, captivating the hearts of aristocrats and commoners alike. Johann bore three sons, each destined to leave their own unique imprint on the family legacy.

The eldest, Johann II, known affectionately as the “Waltz King,” attained unparalleled fame with compositions such as *On the Beautiful Blue Danube* and countless other waltzes that enraptured audiences worldwide. Eduard, the youngest son, also followed in his father's footsteps, honing his musical talents and eventually joining his brother's orchestra, adding his

own harmonious voice to the family ensemble. Yet, amidst the symphonic harmony of the Strauss household, Josef, the middle son, chose a divergent path. Fueled by a desire to carve his own destiny, Josef pursued studies in engineering and architecture. However, fate, with its capricious whims, had other plans in store.

When illness befell his brother Johann, Josef found himself thrust into an unexpected role, as conductor of the family orchestra. Reluctantly, at first, he assumed the baton and, in family tradition, composed a waltz in honor of the occasion, *Die Ersten und Letzten (The First and the Last)* waltz. Little did he know that this act of familial duty would propel him into musical prominence.

As Johann II's fame soared to new heights, his obligations often took him away from Vienna, and in his absence, Josef's role as conductor evolved from a temporary measure to a permanent fixture. Thus, amidst the swirling melodies of the Viennese Waltz, the Strauss family saga continued to unfold, weaving together a tapestry of talent, passion, and familial devotion.

Ten years later, Josef had established himself beyond the confines of Vienna and found himself in a position to travel with his own compositions to the rest of Europe. Inspired by the prospect of gaining the international repute enjoyed by his brother, Josef dedicated himself a series of new works, headlined by the waltz *Dorfschwalben aus Österreich*, a work that bore witness to Josef's maturing talent and burgeoning ambition. Unlike the typical Strauss waltz, that out of necessity were composed at such a pace as to leave the original inspiration a mere historical footnote at best, this particular opus bore a more clear origin—one that traced its roots to a chance encounter with literature.

# In Flight: Strauss, Stravinsky & Respighi

Years prior to Josef's composition, a longtime acquaintance, August Silberstein, penned a novella titled "Dorfschwalben aus Österreich." Strauss, who discovered the book by chance, was heartened by the novella's affection for the sprit and humor of the Austrian people, celebrating the connection between the people and countryside of their homeland. Moved by Silberstein's prose, Josef found himself drawn to the intrinsic beauty of his homeland and the simple joys it offered.

*Dorfschwalben aus Österreich (Village Swallows from Austria)* is one Josef Strauss' most cherished waltzes and a testament to the unique poetic sprit that dwelled within the middle brother who once desired a life beyond music. The work opens setting a pastoral scene, guided by the lighthearted prancing of the clarinet. Following the introduction are a series of five contrasting waltzes, each bearing its own distinct character. The initial waltz dances with youthful exuberance, the melody appropriately ornamented by the playful chirping of the titular village swallows. The second waltz trades in the provincial whimsy for a more dignified and stately mood, followed by the subsequent third and fourth waltzes which are the most animated of the group, their rhythms pulsating with energy and colorful orchestrations. The final waltz summons back the rustic charm of the opening, completing the journey through the scenic landscapes of Austria. And in a crescendo of musical ecstasy, the piece culminates in an extended coda, a jubilant reunion of all the disparate themes, no doubt intended to leave smiles etched upon the faces of audiences.

Indeed, *Dorfschwalben aus Österreich* stands as one of Josef Strauss' most towering achievements, a testament to his boundless creativity and the inexhaustible wellspring of melodic inspiration. With its kaleidoscope of musi-

cal ideas bursting forth from every measure, it was no wonder that this masterpiece had always held a special place in the hearts of its listeners.

—Program note written by James Norman,  
Principal Librarian of the ISO.

## *The Lark Ascending* Ralph Vaughan Williams

Born: October 12, 1872, Down Ampney,  
England  
Died: August 26, 1958, London, England  
Year Composed: 1914  
Length: c. 15 minutes  
World Premiere: December 1920, England  
Last ISO Performance: December 2012  
with conductor Raymond Leppard and  
soloist Zach De Pue  
Instrumentation: 2 flutes, oboe, 2 clari-  
nets, 2 bassoons, 2 horns, percussion,  
and strings

In 1914, Ralph Vaughan Williams wrote his pastoral music portrait of a lark ascending into the heavens, flying so high that the bird becomes almost invisible. The work was based on a poem by George Meredith, part of which was printed on the published work. This reads:

He rises and begins to round  
He drops the silver chain of sound  
Of many links without a break  
In chirrup, whistle, slur and shake.  
For singing till his heaven fills  
'Tis love of earth that he instills  
And ever winging up and up  
Our valley is his golden cup  
And he the wine which overflows  
To lift us with him as he goes.

World War 1 interrupted Vaughan Williams' final version, which was completed in a



violin-piano arrangement in December 1920, premiered by violinist Marie Hall. On June 14, 1921, the orchestral version premiered in London at a Queen's Hall concert, conducted by Adrian Boult, to great acclaim and delight. *The London Times* critic noted, “[The piece] showed supreme disregard for the ways of today or yesterday. It dreamed itself along.”

The music begins with sustained chords from strings and winds before the violin (the lark) enters with ascending bird-like statements and long arpeggios, rising steadily into the first theme. This folkloric-style solo yields to a repeated cadenza before the second theme (a folk dance quote) emerges. Bird imagery is enhanced as winds twitter and chirp over a soloist's trill. Quickly thereafter, the lark takes wing, swirling over the orchestra in brilliant cadenza style writing. Herein, Vaughan Williams eschews strict metric control, writing the cadenzas without bar lines. This orchestral/solo interchange provides ample opportunity for unfettered virtuosic display. In the final section, the original theme comes back for a final bow and full reprise from orchestral strings. A quiet closing marks the vision of the bird soaring out of sight “lost on aerial rings.”

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*Le chant du rossignol*  
(*Song of the Nightingale*)

Igor Stravinsky

Born: June 17, 1882, Oranienbaum, Russia

Died: April 6, 1971, New York, New York

Year Composed: 1917

Length: c. 20 minutes

World Premiere: May 1914, Paris

Last ISO Performance: January 2007 with  
conductor Mario Venzago

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

The collaboration of Igor Stravinsky with choreographer/impresario Sergei Diaghilev and his Ballet Russes produced a treasure house of 20<sup>th</sup>-century masterpieces. Among these are *Les Sylphides* (1909), *The Firebird* (1910), *Petrushka* and *The Rite of Spring* (1913), *Le Rossignol* (1914), *Pulcinella* (1920), *Mavra* and *Rénard* (1922), *Les Noces* (1923), *Oedipus Rex* (1927), and *Apollo* (1928). *Le Rossignol* began as an opera that was doomed to failure. A review by critic Henry Moerno in *Le Menestrel* stated, “One cannot say that the *Nightingale* is quite as outrageous as *The Rite of Spring*. Apart from some croaking of frogs out of season and mooing of a young cow, the music holds together, more or less. But all is changed beginning with the second act, and we enter the new manner of Mr. Stravinsky. It is then that we hear intolerable cacophony, an accumulation of strange harmonies that succeed each other without rhythm or sense: this music sounds like a wager that one could make the simple-minded public and the snobs of our concert halls swallow anything at all.” The composer fired back in *Comedia Illustrata*, “That is less of a review of the

# In Flight: Strauss, Stravinsky & Respighi

music than a critique of those who claimed to have reviewed it.”

In 1917, Stravinsky created a three-part orchestral poem from the last two acts, titled *Le Chant du Rossignol*, which Diaghilev turned into a ballet in 1920, choreography by Leonide Massine. Later, in *Chronicle of My Life* (1936), Stravinsky reflected, “Perhaps the *Nightingale* only proves that I was right to compose ballets since I was not yet ready for an opera.”

A fairy tale by Hans Christian Andersen provided the story for the ill-fated opera. In 1908, Stravinsky began work on the music, but suddenly Diaghilev offered the opportunity for *The Firebird*, and Stravinsky laid the *Nightingale* score aside. Five years later, by then a very different composer, Stravinsky completed the operatic score. The opera premiered in Paris on May 26, 1914, with Pierre Monteux conducting. Continuity between the music from five years previous and that of 1914 was totally lacking.

Andersen’s fairy tale opens with a Chinese fisherman singing of his joy while hearing the song of a nightingale. A group of courtiers arrives and requests that the bird sing for the Emperor of China, and the bird agrees to go to the court. The second and third acts take place in the emperor’s palace. Although the Emperor was delighted with the nightingale, he favored a mechanical bird delivered by Japanese envoys. Filled with rage, the Nightingale stole from the room and returned to the forest. Noting his flight, the Emperor became furious and banished him from the kingdom. The third act finds the Emperor near death, and the compassionate nightingale returned to sing for him: Death was conquered. (Mechanical toys cannot replace Nature.)

The music opens with a Chinese march announcing the entrance of the emperor. Solo flute and solo violin sings the bird’s beautiful song. An interruption signals the arrival of the Japanese with their artificial bird (solo oboe). Introductory music to Act III is interpolated before the nightingale’s magic song ultimately saves the day. However, a funeral march ensues, which is followed by a quote of the opening fisherman’s song at the close.

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## *Pini di Roma (Pines of Rome)* Ottorino Respighi

Born: July 9, 1879, Bologna, Italy

Died: April 18, 1936, Rome, Italy

Years Composed: 1923–1924

Length: c. 23 minutes

World Premiere: Dec. 1924, Rome

Last ISO Performance: March 2011 with  
conductor Robert Spano

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

As he had paid tribute to the Fountains of Rome in the first part of his trilogy of symphonic poems, Ottorino Respighi paid tribute also to the Roman landscape in the second part, *Pines of Rome*, written in 1923 and 1924. The composer said that his intention wasn’t so much to be directly descriptive in these works, but rather to show a “transfigured truth converted into sound.” The New Jersey Symphony Orchestra program notes of January

22, 2010, state, “Elsa Respighi, the composer’s widow, wrote that *Pines of Rome* was one of the compositions in which her husband was most emotionally involved. His success in immersing us in the beauty of his beloved city is compelling testimony to that involvement.” The composer provides the following description of the first section, *The Pines of the Villa Borghese*: “Children are at play in the pine grove of the Villa Borghese, dancing ‘Ring around the Rosy; they mimic marching soldiers and battles; they chirp with excitement like swallows at evening; and they swarm away.” His glittering scherzo is colored by trumpet fanfares and cast in a spirited mood. The site is now the largest public park in Rome and is located north of the Spanish steps. It began as a vineyard in the 16<sup>th</sup> century. In 1605, Cardinal Scipio Borghese, a nephew of Pope Paul V, turned the vineyard into a park.

For *Pines near a Catacomb*, Respighi turns to a dark texture in an impressive dirge. His *Lento* second movement begins with a quiet chant that builds gradually towards a tremendous orchestral statement. Here we see “the shadows of the pines that crown the entrance to a catacomb. From the depths rises a dolorous chant that spreads solemnly, like a hymn, and then mysteriously dies away.” Low organ pedals with 16- and 32-foot pipes create a subterranean atmosphere. Catacombs are underground burial sites, often multi-leveled, carved out of soft volcanic rock. There are 40 catacomb sites in Rome, which were originally built outside the city but now are located in modern suburbs. Excavations for these burial sites began in the second century and were used by both Christians and Jews.

In his description of *The Pines of the Janiculum*, the composer wrote, “There is a tremor in the air. The Pines of the Janiculum hill are profiled in the full moon. A nightingale sings.” This section is a quiet nocturne with murmuring strings and delicate tones from harp and

celesta. At the conclusion, a recording of a nightingale is included in the score. Janiculum was the name of an ancient town set on a hill overlooking the city of Rome and was a center for the worship of the god Janus.

The final section is titled *The Pines of the Appian Way*. Respighi gives us the following notes for a Misty Dawn on the Appian Way. “Solitary pines stand guard over the tragic countryside. The faint, unceasing rhythm of numberless steps. A vision of ancient glories appears to the poet; trumpets blare and a consular army erupts in the brilliance of the newly risen sun—towards the Sacred Way, mounting to a triumph on the Capitoline Hill.” The movement opens quietly with a slow march, which advances to an enormous brass climax. For authenticity, Respighi’s score calls for six buccinae—Roman war trumpets. (He did say that modern trumpets could be used instead.) The Appian Way was a remarkable flat stone road built by the ancient Romans in 312 B.C. under the direction of Appius Claudius Caecus. Near to the city, it was lined with tombs; relics of these tombs exist today.

*Pines of Rome* premiered in the United States in 1926 under the baton of Arturo Toscanini, Respighi’s good friend, conducting the New York Philharmonic. The world premiere was held on December 14, 1924, at the Teatro Augusteo in Rome.

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21–22

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JUN MÄRKL, *Conductor* | JEAN-YVES THIBAUDET, *Piano*

Hannah Kendall | b. 1984

*The Spark Catchers*

George Gershwin | 1898–1937

Concerto in F for Piano and Orchestra

*Allegro*

*Adagio - Andante con moto*

*Allegro agitato*

**Jean-Yves Thibaudet**, *Piano*

INTERMISSION—Twenty Minutes

Ludwig van Beethoven | 1770–1827

Symphony No. 5 in C Minor, Op. 67

*Allegro con brio*

*Andante con moto*

*Scherzo: Allegro*

*Allegro*

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From the start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed himself to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

Thibaudet has a lifelong passion for education and fostering young musical talent. He is the first-ever Artist-in-Residence at the Colburn School in Los Angeles, where he makes his home. In 2017, the school announced the Jean-Yves Thibaudet Scholarships, funded by members of Colburn's donor community, to provide aid for Music Academy students, whom Thibaudet selects for the merit-based awards, regardless of their instrument choice.

Thibaudet's recording catalogue has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and Gramophone awards. His most recent solo album, 2021's *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. He is the soloist on Wes Anderson's 2021 film *The French Dispatch*; his playing can also be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the Oscar-winning and critically acclaimed film *Atonement*. His concert wardrobe is designed by Dame Vivienne Westwood.

In 2010, the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012. In 2020, he was named Special Representative for the promotion of French Creative and Cultural Industries in Romania. He is co-Artistic Advisor, with Gautier Capuçon, of the Festival Musique & Vin au Clos Vougeot.

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# Beethoven's Fifth & Thibaudet Plays Gershwin

## *The Spark Catchers* Hannah Kendall

Born: 1984, London

Year Composed: 2017

Length: c. 10 minutes

World Premiere: August 2017, London

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

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets (2<sup>nd</sup> doubling bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, percussion, harp, and strings

Hannah Kendall, born in London in 1984 and now residing in New York City, is a distinguished composer whose works have garnered international acclaim. Hannah Kendall attributes much of her confidence and determination to her mother, an elementary school teacher, who instilled in her a belief in her own abilities regardless of the path she chose. Her musical journey began with early training in piano and voice, leading her to pursue vocal performance and music composition as an undergraduate at the University of Exeter. She further honed her skills at the Royal College of Music, where she obtained her master's degree in composition under the mentorship of Joe Duddell and Ken Hesketh. In addition to her musical pursuits, Kendall holds a master's degree in arts management from the Royal Welsh College of Music and has actively engaged in this field.

Kendall's music reflects her deep-seated interests in literature, visual art, and cultural narratives. Transcending both era and genre her orchestral music run the gamut of inspiration embodying a fusion of imagery and literary ideas, from her *Disillusioned Dreamer*,

inspired by Ralph Ellison's novel *Invisible Man*, to *Tuxedo Vasco 'de' Gama*, which draws upon a Jean-Michel Basquiat painting, and Verdala, a famous ship part of the UK Merchant Navy during both World War I and II. Moreover, Kendall's exploration of narratives from the African diaspora, rooted in her own heritage as the daughter of Guyanese immigrants, adds layers of complexity and richness to her compositions, exemplified in her recent work *O flower of fire*, premiered by the London Symphony Orchestra. Through her music, Kendall intricately explores the dynamic interplay of cultures, creating a synthesis of sound that reflects the diverse and vibrant world around her.

On her work *The Spark Catchers*, the composer writes:

"Lemn Sissay's incredibly evocative poem, *The Spark Catchers*, is the inspiration behind this work. I was drawn to its wonderful dynamism, vibrancy, and drive. Specific words and phrases from the text have established the structure of the work, and informed the contrasting musical characteristics created within the piece's main components.

"The opening 'Sparks and Strikes' section immediately creates vigour and liveliness, with the piccolo and violins setting-up a swelling rhythmic drive, interjected by strong strikes from the rest of the ensemble. This momentum continues into 'The Molten Madness,' maintaining the initial kinetic energy, whilst also producing a darker and brooding atmosphere introduced in the bass lines. A broad and soaring melodic line in the French horns and first violins overlays the material, moving into a majestic episode led by the full string section, accentuated by valiant calls in the woodwind, brass and percussion; culminating in a sudden pause. A lighter variation of the opening rhythmic material in the clarinets, harp, and strings follows, creating a feeling of suspense. The texture builds up through a



jazzy figure led by the brass, leading to powerful and surging interplay between the flutes, oboes and violins.

“The lighter, clearer, and crystalline ‘Beneath the Stars/In the Silver Sheen’ section follows. Quiet and still, it is distinguished by its gleaming delicacy through long interweaving lines, high pitch range and thin textures. An illuminating strike, underpinned by the glockenspiel and harp, signifies the climax of this section. Subsequently, the opening zest comes back again through dance-like material which culminates in ‘The Matchgirls March’ with its forceful and punchy chords.

“*The Spark Catchers* ends with a coda-like section, which carries over the power of the March, whilst also incorporating variations on musical motives from ‘Sparks and Strikes’ and ‘The Molten Madness,’ finally concluding on a sparkling flourish.”

—Program note written by James Norman,  
Principal Librarian of the ISO.

### Concerto in F for Piano and Orchestra George Gershwin

Born: September 26, 1898, New York, NY

Died: July 11, 1937, Los Angeles, CA

Year Composed: 1925

Length: c. 31 minutes

World Premiere: Dec. 3, 1925, NY, NY

Last ISO Performance: September 2017  
with conductor Krzysztof Urbanski and  
soloist Jean-Yves Thibaudet

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

“I am a man without traditions.”

Despite his mother’s strong desire that he become a businessman or a lawyer, George Gershwin left high school in 1914, and took a three-year job at Jerome H. Remick and Company as a song plugger: a demonstrator of popular music recently published in sheet music form. Between 1917–1919, he became a rehearsal pianist on Broadway, and wrote his first Broadway musical *La La Lucille*. Life, so far, for the young composer was steady but unexceptional. He once reflected that “Whatever I know about music I have wrenched out for myself. I had no parents to stand over me and encourage me in the tunes that I made up.”

Then: fate intervened . . . He met Al Jolson.

In 1919, after Al Jolson presented Gershwin’s song “Swanee” into the second half of his musical review *Sinbad*, the composer rocketed to fame and popularity. One of those “tunes he made up,” “Swanee” hit the big time. The first year, he earned \$10,000 in royalties, and the song sold one million sheet music copies and approximately two million records. The composer explained his initial attraction to the idea. “[At first] I was fascinated by the sound of the word ‘Swanee,’ I am happy to be told that the romance of that land [the Southland] is felt in it and that at the same time the spirit and energy of our United States is present. We are not all business or all romance . . . and real American music should represent these two characteristics which I tried to unite in ‘Swanee’ and make represent the soul of this country.”

During his lifetime he would continue to capture the soul, personality, and sound of America in his wonderful Broadway songs and musicals. He entered our hearts and our

# Beethoven's Fifth & Thibaudet Plays Gershwin

psyche, our concert halls, and theatres. George Gershwin became America's quintessential Broadway composer . . . but that was not his complete destiny.

George Gershwin had another side to his compositional intent and talent: he was fascinated by and drawn to Carnegie Hall and classical music. He took composition lessons with Henry Cowell; he even went to Paris to study with Nadia Boulanger (she refused him) and asked successful composers for lessons (Varese, Schoenberg, Bloch and Toch), but these did not work out. Ravel reputedly said "why should you be a second rate Ravel when you can be a first-rate Gershwin?" Gershwin wanted classical polish, he wanted to be more than a song spinner, he wanted to understand and produce classical music. In 1924, he did just that.

Paul Whiteman asked him to write a piece for a special concert, titled an Experiment in Modern Music, February 12, 1924, which would display modern American music in its major facets. Gershwin accepted, although worried about his orchestration skills, and wrote, "Suddenly an idea occurred to me. There had been so much chatter about the limitations of jazz, and I resolved, if possible, to kill that misconception with one blow."

His *Rhapsody in Blue* was not only a blueprint for the future but the work of a genius. Critics were thrilled. Also important was the fact that the audience included Jascha Heifetz, Fritz Kreisler, Leopold Stokowski, Serge Rachmaninoff, Walter Damrosch, and Igor Stravinsky. In one concert he dazzled all of them. On February 13, Damrosch offered a commission to the composer to write a piano concerto for the New York Symphony Orchestra, and to be the soloist. This would be his piano Concerto in F, which first had the title "New York Concerto."

He completed the concerto in November of 1925, noting that "Many persons thought that the *Rhapsody* was only a happy accident... I went out to show them that there was plenty more where that came from. "Like his *Rhapsody in Blue*, the composer wedded jazz and classical elements (such as the traditional three movement form, contrapuntal textures.) This would be his only large-scale instrumental work, and he never lived to hear to a recording of his concerto which appeared in 1940 under the baton of Arthur Fiedler and the Boston Pops. The first score was written for two pianos and later orchestrated.

As a guideline, he wrote, "The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the timpani, supported by the other percussion instruments and with a Charleston motif introduced by bassoon, horns, clarinets, and violas." The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano. The second has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout.

The concerto opens with big, brash timpani strokes and winds which introduce Charleston rhythms (the signature dance of the jazz age) and a short tune (using the pentatonic scale.) The main first theme is presented by piano with echoing snippets emerging from the orchestra. Together the two forces combine into a full statement, followed by a short cadenza. Notice throughout the first movement how the Charleston rhythm is frequently varied. A more relaxed contrasting section (based on

elements of the main theme) comes from the English horn and strings before a development section, and recapitulation: a typical classical sonata allegro structure. The close is dazzling and virtuosic.

The *Adagio-Andante con moto* second movement is blues-like, featuring a trumpet solo played with a felted mute, accompanied by three clarinets. This blues mood is carried over to the soloist with banjo-like accompaniment strummed by the strings. Keeping the *Andante* pace, the composer offers a gentle third idea: sultry and tender. The close refers back to the opening theme, and offers a beautiful flute solo sung over a string quartet.

His third movement, *Allegro agitato*, is cast in a rondo format. Herein melodies give way to intense rhythmic content from sixteenth note activity until the xylophone summarizes with recollections of preceding ideas from the first two movements. Coming full circle, the concerto is sealed by bold strokes from the timpani.

The Concerto in F premiered on December 3, 1925, at Carnegie Hall. Although some critics, and composers (such as Prokofiev) called the Concerto in F “only a jazz concerto and trivial,” Gershwin insisted that it was serious music. “My concerto is unrelated to any program and that is exactly how I wrote it.” His intent was clear: this concerto heralded the future in the special identity of American music. Gershwin would go on to pen his tone poem *An American in Paris* and his opera *Porgy and Bess*. There undoubtedly would have been more works of this stature, but he died of a brain tumor in 1937.

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### Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven

Baptized: December 17, 1770,  
Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1804–1808

Length: c. 31 minutes

World Premiere: December 1808,  
Vienna, Austria

Last ISO Performance: January 2020 with  
conductor Krzysztof Urbanski

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

Robert Schumann described the power of Beethoven's Fifth Symphony, saying, “This symphony invariably wields its power over men of every age like those great phenomena of nature . . . This symphony, too, will be heard in future centuries, nay, as long as music and the world exist.” Its premiere, when it was simply embedded within a giant program, did not immediately forecast such a future. Opus 67, which had incubated for four years, was performed within a parade of compositions that included the Pastoral Symphony, the Choral Fantasy, the Fourth Piano Concerto, and assorted movements from the Mass in C. It was not a featured event.

Besides lasting throughout the extraordinary length of the program, audience endurance was tested as well when the heating system on that December night at the Theater an der Wien broke down. J. F. Reichardt, sharing a box with Prince Lobkowitz, recalled, “There we sat from 6:30 until 10:30 in the most bitter cold, and found by experience that one might

# Beethoven's Fifth & Thibaudet Plays Gershwin

have too much even of a good thing.” Not everyone reacted with enthusiasm to the Fifth. Goethe wrote, “It does not move one; it is merely astounding, grandiose.” Others jolted to rapt attention by its wild drive, high-voltage tension, unrelenting vehemence, and emotion. For them, the symphony was riveting and new. The critic E.T.A. Hoffman later noted its unique power. “[This] reviewer has before him one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute . . . The [movements] seem to be linked together in a fantastic way. For many people, the whole work rushes by like an ingenious rhapsody . . . the instrumental music of Beethoven opens the realm of the colossal and the immeasurable for us.”

Opus 67 was created in times of crisis and trauma during Beethoven's life, and it was his personal discipline and devotion that made the Fifth possible. Beethoven's love of and commitment to making music transcended life's stresses and pain. In 1,600 letters and 8,000 sketches within seventy notebooks, we can find constant evidence of his discipline, dedication, and exhaustive critiques. “I am entirely devoted to my Muses,” Beethoven wrote to his publisher George Thomson, “and I always have been: in this alone do I find the joy of my life.”

In March 1808, Beethoven wrote to the commissioner, Count Franz von Oppersdorff, “Your symphony is at last ready, but in case you do not want it, let me know . . . I am not well, and I am being treated for an injured finger. Things are going badly with me. The cost is 300 and the balance is due.” He was referencing his Fifth Symphony.

When Beethoven said “I am not well,” he was citing far more than an injured finger. His impending deafness was frightening and political terrors were occurring as Napoleon was marching over his homeland. Beethoven's family situation was in crisis since his brother, Kasper, had “a shotgun marriage” to Johanna Reiss (whom the composer despised and dubbed “Queen of the Night.” Johanna was pregnant at the time). It was Beethoven's lifelong discipline and his devotion to music and his Muses that insured the compositional process of his Fifth Symphony.

## The music in depth

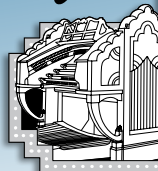
The first movement opens with the tiny, four-note motto cell well known to us all: ta ta ta TA. One of Beethoven's few comments on this work reads “It (the theme) begins in my head (and also) the working out in breadth, height and depth. It mounts, it grows, I see before my mind the picture in its whole extent as if in a single grasp.” The single grasp, in this case, is the captivating motive. Holding us poised and breathless on the extended fourth note, Beethoven does not consider the first impact sufficient, and leads us to a repeat, this time on a lower tone. Again he holds precipitously on the fourth note, before unleashing a movement unlike any other.

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September 29–30, 2023

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

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November 3–4, 2023

### AES Indiana Yuletide Celebration Opening Night Performance

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

### AES Indiana Yuletide Celebration Closing Performance

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

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

*Endowed Anonymously*  
February 9–10, 2024

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

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February 23–24, 2024

### The Performance of a Guest Artist

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March 1–2, 2024

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

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# Tribute Gifts

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Tribute gifts are an excellent way to honor someone who values the Indianapolis Symphony Orchestra, and they help ensure the continued excellence of the Symphony. We gratefully acknowledge the following tribute gifts received from January 20, 2024, to March 15, 2024.

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# The Lynn Society & Forever Sound Society

## Remembering the ISO in Your Will

Are you interested in making a gift that will make a lasting difference on the work of the Indianapolis Symphony Orchestra? You can do it today with a legacy gift in your will.

This special gift:

— Is easy to arrange with a financial advisor or consultant. A simple paragraph added to your will is all it takes.

— Can be changed or revoked as needed, preserves your savings and cash flow, and costs you nothing during your lifetime.



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

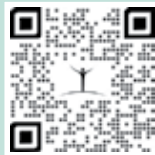


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The Forever Sound Society is a special group of sustaining donors whose monthly gifts enable the ISO to provide Central Indiana with the highest quality live, symphonic music.

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Scan the QR code to learn more or contact Director of Annual Giving and Donor Communications Rose Branson at [rbranson@IndianapolisSymphony.org](mailto:rbranson@IndianapolisSymphony.org) or 317-742-9579.

# The Lynn Society

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

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



## Lynn Society Members

*Members of The Lynn Society have made a legacy gift or have notified the orchestra of their intention to make a legacy gift through their estate plans.*

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# Support the Arts in Indy!

## Indianapolis Ballet

Summer is almost here! Have you started planning what you want to do? The Indianapolis School of Ballet has a variety of options to keep your young artist busy all summer long. Summer programs include:

- 6-Week Summer Class Program: June 17–July 26
- Adult/Open Classes: June 17–July 26
- Ballet & Art Camp (half and full-day camp options): July 15–26

For more information on Indianapolis School of Ballet summer programs, please visit [indyballet.org/summer](http://indyballet.org/summer).



## Ronen Chamber Ensemble

The Ronen Chamber Ensemble would like to thank all their patrons and friends for a successful 2023–24 season! Ronen presented nine concerts this year to hundreds of people around Central Indiana. Concerts in the 2024–25 season will be announced this summer. We look forward to seeing you at a concert this fall!

Artistic Directors: Gregory Martin, Piano; Jayna Park, Violin; Alistair Howlett, Flute; Jennifer Christen, Oboe

Visit [www.ronenchamber.org](http://www.ronenchamber.org) for upcoming information



## Indianapolis Children's Choir

The ICC is offering two Summer Music Camp sessions at the ICC Performing Arts Center in Indianapolis from June 3–6, 2024, or July 15–18, 2024. Camp is a comprehensive music education experience designed for 1<sup>st</sup> through 8<sup>th</sup> graders that includes sessions about leadership, music theory, instruments, and of course, lots of singing! Join us to fill your summer with music, friends, and fun with the ICC! Learn more and register at [icchoir.org/camp](http://icchoir.org/camp)



## 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](http://IndySuzukiAcademy.org)



## Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir is always looking for singers to join in the music-making. If you have experience singing and wish to join this premier choral organization, we want to hear from you! Each season is full of monumental performances and special events—there is something for everyone. We are currently accepting audition requests for the 2024–25 season. Our next round of auditions will take place in late summer. The audition consists of a solo work of your choice (accompanist provided), a predetermined vocal excerpt, and a sight-reading piece that will be provided at the audition. For more information, please visit [indychoir.org/auditions](http://indychoir.org/auditions).



## Dance Kaleidoscope

Dance Kaleidoscope, the Indianapolis Chamber Orchestra, and guest conductor Andres Lopera present the world premiere of Associate Artistic Director Stuart Lewis' "A Leaf's Devotion to the Sun," set to the powerful and exquisite Dvorak's *New World Symphony*.

This beautifully moving concert will also feature work by Christel DeHaan Artistic Director Joshua Blake Carter and a revival of David Hochoy's *Afternoon of a Faun*, which will captivate you just as it did when it premiered to audiences in 2008. Performances will be held at the Schrott Center for the Arts, May 17–19. Tickets and information at [dancekal.org](http://dancekal.org).



## 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 200 students. Audition applications for our 2024–2025 season are being accepted now through July 15, 2024. Details for submitting applications and audition video recordings are available on our website at [www.indianapolisyouthorchestra.org](http://www.indianapolisyouthorchestra.org).



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Lee Ann Hall, *Executive Assistant to the CEO*

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# Hilbert Circle Theatre Information

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

## Box Office

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

## Subscriber Information

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

## Coat Checks and Restrooms

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

## Ushers

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

## Emergency

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

## Beyond the Concert

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

## Parking

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

Other parking options include:

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

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

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

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



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- Charitable trusts
- And more!

## Consider making a gift today!

As Indiana's largest nonprofit performing arts organization, the Indianapolis Symphony Orchestra is grateful for its supporters who help sustain world-class musical experiences for the community.

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



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