



Volume 1

SEPT
—
NOV

INDIANAPOLIS  SYMPHONY ORCHESTRA

24/25

S E A S O N

An Evening with Ashley Brown

Venzago Returns!

Rhapsody in Blue Celebrates 100 Years

Tchaikovsky's Violin Concerto

Beethoven's "Emperor" Concerto

Mozart & the Misfits

La Vida Loca: Latin Pops Hits

Elf in Concert



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24/25

S E A S O N



JANUARY 10-11
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FEBRUARY 19
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**BARTÓK
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FEBRUARY 21-23
**STAR WARS:
A NEW HOPE
IN CONCERT**

CONCERTS



MARCH 6-8
**KEVIN LIN
PLAYS MOZART**



MARCH 28-29
SWAN LAKE

CLOWES MEMORIAL HALL



INDIANAPOLIS
BALLET



ALLEN
WESTSHELL
CLOWES



APRIL 12-13
**BACK TO
THE FUTURE
IN CONCERT**

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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.

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Maintained and Operated by the Indiana Symphony Society, Inc.



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- Earn a voucher to redeem for tickets to a future performance
- Receive free parking for your shift
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Jun Märkl, Music Director • Jack Everly, Principal Pops Conductor
Su-Han Yang, Associate 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*
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Melissa Deal
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Hua Jin
Yeajin Kim
Victoria Kintner
Jayna Park
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Stephen Hawkey
Adam Lee**
Sam Viguerie

Contrabass

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

Brian Smith
Bert Witzel

Flute

Austin Brown, *Principal, The Sidney & Kathy Taurel Chair*
Alistair Howlett, *Acting Assistant Principal*
Dianne Seo**

Piccolo

Dianne Seo**, *Janet F. and Dr. Richard E. Barb Chair*

Oboe

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

English Horn

Roger Roe, *The Ann Hampton Hunt Chair*

Clarinet

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

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

Alex Schwarz**, *Acting Principal Trumpet, The W. Brooks & Wanda Y. Fortune Chair*
Daniel Lewis
Conrad Jones+

Trombone

Ryan Miller**, *Acting Principal*
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Bass Trombone

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

Tuba

Anthony Kniffen, *Principal*

Timpani

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

Percussion

Braham Dembar+, *Principal*
Jon Crabiel**
Pedro Fernández
Craig A. Hetrick

Harp

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The Walter Myers Jr. Chair

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*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: Alison Dresser, Horn



A native of Ashland, Oregon, **Alison Dresser** received her bachelor's degree from the Northwestern University Bienen School of Music, studying with Gail Williams and Jonathan Boen. She went on to attend the Curtis Institute of Music, where her teachers were Jennifer Montone and Jeff Lang. Alison has performed with such groups as the Philadelphia Orchestra, the Atlanta Symphony, and the Oregon Symphony. She also enjoys playing with the Grand Teton Music Festival during the summer.

Tell us about your family.

I was introduced to music at a very young age because my dad is a professional trumpet player. I remember attending so many of his concerts growing up, and it really sparked my love of classical music. My mom is an RN and is both my dad's and my biggest fan—both of my parents have always been so supportive of my choice to go into music.

When did you start playing the horn?

I first started music at age 4 with piano. My piano teacher was also a professional cellist, so I started cello at 6. Once I was in 5th grade, I decided I also wanted to play a band instrument, and with attending all of my dad's concerts growing up, I had cultivated a love for the horn and wanted to try it out. It came very naturally and I knew within the first couple of years of playing that I wanted to go to school for it and try to do it professionally.

What do you enjoy about being part of the ISO?

So many things. The different repertoire we get to play, and at such a high level, is the reason I wanted to be a professional musician. The community of musicians in this orchestra is like no other that I've ever played with. Everyone is so supportive of each other and incredibly kind. I feel so lucky to be part of this horn section as well.

What piece or concert are you looking forward to playing this season?

I can't wait to play *Ein Heldenleben*! It will be my first time playing it professionally, and as a horn player, you gotta love Strauss!

What do you enjoy doing when you are not performing?

I enjoy spending time with my fiancé, Jake. We love rock climbing, hiking, traveling all around the world, running, cooking, and playing with our dog, Cheerio. Most recently, we've been enjoying renovating the house ourselves!

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

It's such a rewarding career—I get to do what I love every single day! Practice is obviously the most important thing anyone can do if they're considering a career in music. Other than that, I would say to listen to a lot of music! All different genres, not just classical music. Developing a good ear is a necessary skill to have in this career.

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

The musicians are so excited to welcome Jun Märkl as our Music Director this year, and I know it's going to be a really special journey for the orchestra. I hope our audience is as excited as we are for the year ahead!

Musicians Around Town

In June, ISO musicians Trina Gross and Lisa Scott joined retired ISO musicians Terry Langdon and Perry Scott to perform Crusell's Clarinet Quartet and works by Bach, Handel, and other composers, for Sycamore School's annual Teacher Appreciation Luncheon.

The ISO was part of the closing day ceremonies at the National Eucharistic Congress on July 21 at Lucas Oil Stadium. The orchestra performed an original score written by David and Lauren Moore titled *The Mass of Peace* along with other traditional liturgical music.

The fourth book in the Teddy Bear book series, *The Big Note*, will be published in September and available this fall. This season celebrates the 10th anniversary of the Teddy Bear Series. A book launch and celebration will take place at Hilbert Circle Theatre on October 26. This free event will feature performances of *The Big Note* and *Monkey's Jungle Jam*, crafts, an instrument petting zoo, displays, a book signing, and more. The book is written by ISO violinist Victoria Kintner Griswold.

In August, cellist James Cooper performed at ChamberFest Brown County in Nashville, Ind. He played Tchaikovsky's *Souvenir De Florence* with IU professors Atar Arad and Peter Stumpf, as well as Chicago Symphony Orchestra Members Qing Hou, Lei Hou, and Larry Neuman. He also performed with the Chicago Symphony Orchestra in July and August at the Ravinia Festival in Highland Park, Ill., under the direction of Chief Conductor Marin Alsop.

Campbell MacDonald, Acting Assistant Principal Clarinet and Bass Clarinet, performed at the International Young Composers Academy in Lugano, Switzerland, with the International Contemporary Ensemble (ICE) and the Jack Quartet in July. A return engagement with the Peninsula Music Festival brought him to Door County, Wisconsin, in August, and in early September, Campbell joined ICE again for a performance of the music of Courtney Bryan on Columbia University's "Composer Portraits" series in New York City.

Mark Ortwein was the principal bassoon at the "Baroque on Beaver" music festival at Beaver Island, Michigan, this summer. He was featured on a jazz concert, a new music concert (solo electric bassoon piece), and a couple of orchestra concerts including the world premiere of a concerto for oboe, bassoon, harp, and orchestra. In August, he performed three programs with the Chicago Symphony Orchestra. He also performed with his soul-funk-rock band the Dopacetics at the Jazz Kitchen in August.

This summer, bassoonist Ivy Ringel was on faculty at the Stellenbosch International Chamber Music Festival in Stellenbosch, South Africa. She also played principal bassoon for two weeks at the Grand Teton Music Festival.

The Ronen Chamber Ensemble is preparing for their upcoming concert season, "Connections." The season begins with a tribute to Gabriel Fauré upon the 100th anniversary of his death with a program of music by members of his musical circle and compositional descendants.

Sept. 29, 2024, 4 p.m.: St. Paul's Episcopal Church

Sept. 30, 2024, 7 p.m.: Christel DeHaan Fine Arts Center, UIndy

As the weather begins to turn colder, Ronen invites you to imagine yourself in balmy days with their concert "Outdoor Music" featuring works by Australian composer Ben Hoadley, Ludwig van Beethoven, and Felix Mendelssohn.

Nov. 10, 2024, 4 p.m.: Our Lady of Lourdes Catholic Church

Nov. 11, 2024, 7:30 p.m.: Indiana Historical Society

Artistic Directors include: Gregory Martin, Piano; Jayna Park, Violin; Alistair Howlett, Flute; Jennifer Christen, Oboe. More information available at www.ronenchamber.org.

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

† *Coffee Pops Series* • Program One

Friday, September 20, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | ASHLEY BROWN, *Vocalist*

<i>Broadway Divas Prelude</i>	Various
<i>With a Song in My Heart / Just in Time</i>	Rodgers & Hart / Styne, Comden & Green
“So In Love” from <i>Kiss Me, Kate</i>	Porter
<i>I Happen to Like New York</i>	Porter
“Feed the Birds” from <i>Mary Poppins</i>	Sherman & Sherman
<i>A Disney Medley</i>	Various
<i>Beauty and the Beast Overture</i>	Menken
<i>Overture to The Boys From Syracuse</i>	Rodgers
“Where or When” from <i>Babes in Arms</i>	Rodgers & Hart
“My Funny Valentine” from <i>Babes in Arms</i>	Rodgers & Hart
“My Romance” from <i>Jumbo</i>	Rodgers & Hart
“Little Girl Blue” from <i>Jumbo</i>	Rodgers & Hart
<i>My Way</i>	Revax & Anka

† This *Coffee Pops* is an abbreviated performance.
There is no intermission.

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



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.



Ashley Brown originated the title role in *Mary Poppins* on Broadway, for which she received Outer Critics, Drama League, and Drama Desk nominations for Best Actress. Ms. Brown also starred

in the national tour of *Mary Poppins*, garnering a Garland award for “Best Performance in a Musical.” Ms. Brown’s other Broadway credits include Belle in *The Beauty and The Beast* and the national tour of Disney’s *On The Record*. Ms. Brown most recently starred as Mother Abbess in multiple Tony Award-winning director Jack O’Brien’s new production of *The Sound of Music*. Starring in the Lyric Opera of Chicago’s production of *Oklahoma* brought her further critical acclaim. She previously played Magnolia opposite Nathan Gunn in Francesca Zembello’s *Showboat* at the Lyric Opera of Chicago.

Ms. Brown has performed with virtually all of the top orchestras in North America, including the Boston Pops, the New York Philharmonic, The Hollywood Bowl Orchestra at Disney Hall, The Pittsburgh Symphony, the New York Pops at Carnegie Hall (five times), Fort Worth Symphony, the Cincinnati Pops, Philadelphia Orchestra (two times), the Milwaukee Symphony, the Indianapolis Symphony (three times), Seattle Symphony, the Houston Symphony, Vancouver Symphony, Jacksonville (twice), and the Philly Pops. She has also performed with the BBC orchestra opposite Josh Groban.

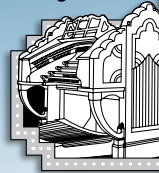
Ms. Brown made her solo concert debut at The Kennedy Center as part of Barbara Cook’s *Spotlight Series*, and has appeared in New York City at prestigious venues including Feinstein’s at the Regency and Birdland. Other projects include star turns in *The Golden Apple* at City Center Encores, *Hello, Dolly!* at The Goodspeed Opera House, *The Sound of Music* at the St. Louis MUNY (for which she won a Kevin Kline award), *Limelight* at the La Jolla Playhouse, and her own PBS special, titled, “Ashley Brown: Call Me Irresponsible,” which received a PBS Telly Award. Other television credits include NBC’s *The Sound of Music*.

Ms. Brown is the voice of Disneyland’s 60th anniversary celebrations, singing the newly-penned Richard Sherman song “A Kiss Goodnight.” Both Ms. Brown’s album of Broadway and American Songbook standards *Speak Low* and her Christmas EP *The Secret of Christmas* are available on Ghostlight/Warner Brothers. Ms. Brown is a graduate of the Cincinnati Conservatory of Music.

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INDIANAPOLIS SYMPHONY ORCHESTRA

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

IndianapolisSymphony.org/teddy-bear



The Giant's Violin

September 21, 11 a.m.
Thorntown Public Library

The Big Note

September 25, 11 a.m.
Lebanon Public Library

The Runaway Strings

October 19, 11 a.m.
JCPL Clark Pleasant Branch

The Big Note

Book Launch and
Ten-Year Celebration
of The Teddy Bear
Concert Series

October 26, 10–1:30
Hilbert Circle Theatre

PERFORMANCES

Title Sponsor:



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

Printing Partners Pops Series • Program One

Friday, September 20, at 7 p.m.
Saturday, September 21, at 7 p.m.
Hilbert Circle Theatre



JACK EVERLY, *Conductor* | ASHLEY BROWN, *Vocalist*

<i>Broadway Divas Prelude</i>	Various
<i>With a Song in My Heart / Just in Time</i>	Rodgers & Hart / Styne, Comden & Green
“So In Love” from <i>Kiss Me, Kate</i>	Porter
<i>I Happen to Like New York</i>	Porter
“Where or When” from <i>Babes in Arms</i>	Rodgers & Hart
Overture to <i>The Boys From Syracuse</i>	Rodgers
“Feed the Birds” from <i>Mary Poppins</i>	Sherman & Sherman
<i>A Disney Medley</i>	Various

20-MINUTE INTERMISSION

<i>Beauty and the Beast Overture</i>	Menken
<i>Beauty and the Beast</i>	Menken & Ashman
“Show Me” from <i>My Fair Lady</i>	Lerner & Loewe
“My Funny Valentine” from <i>Babes in Arms</i>	Rodgers & Hart
“My Romance” from <i>Jumbo</i>	Rodgers & Hart
“Little Girl Blue” from <i>Jumbo</i>	Rodgers & Hart
“Gimme, Gimme” from <i>Thoroughly Modern Millie</i>	Tesori
<i>My Way</i>	Revau & Anka

Premier Sponsor



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



NOV
16
7:00 PM

NOV
17
2:00 PM

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FEB
21
7:00 PM

FEB
22
7:00 PM

FEB
23
2:00 PM

STAR WARS: A NEW HOPE IN CONCERT



APR
12
7:00 PM

APR
13
2:00 PM

BACK TO THE FUTURE IN CONCERT



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SERIES

FEBRUARY 19, 7:30 P.M.

BARTÓK × BJÖRK

APRIL 9, 7:30 P.M.

TCHAIKOVSKY × DRAKE

FEATURING
STEVE
HACKMAN

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

† *Coffee Classical Series* • Program One

Thursday, October 3, at 11 a.m.

Hilbert Circle Theatre

MARIO VENZAGO, *Conductor* | KAREN GOMYO, *Violin*
DOUGLAS DILLON, *Host, Words on Music*

Max Bruch | 1838–1920

Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

Karen Gomyo, *Violin*

Robert Schumann | 1810–1856

Symphony No. 3 in E-flat Major, Op. 97 (“Rhenish”)

Lebhaft

Scherzo: Sehr mässig

Nicht schnell

Feierlich

Lebhaft

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

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



Mario Venzago was, until summer 2021 and for 11 years, the Principal Conductor and Artistic Director of the Bern Symphony Orchestra. Before, he has led as Principal Conductor or General Music

Director of the Indianapolis Symphony Orchestra, the Gothenburg Symphony Orchestra, the Basque National Orchestra in San Sebastian, the Basel Symphony Orchestra, the Graz Opera und Graz Philharmonic Orchestra, the Deutsche Kammerphilharmonie Frankfurt (now Bremen), the Theatre and Philharmonic Orchestra of the City of Heidelberg and the Musikkollegium Winterthur. From 2010 to 2014 he was Principal Conductor of the Royal Northern Sinfonia, from 2010 to 2019 Artist in Association of the Finnish Tapiola Sinfonietta and from 2000 to 2003 Artistic Director of the Baltimore Summer Fest, as successor to Pinchas Zukerman and David Zinman.

Mario Venzago has conducted the Berlin Philharmonic Orchestra, the Leipzig Gewandhaus Orchestra, the orchestras in Philadelphia and Boston, the London Philharmonic Orchestra, the Orchestre Philharmonique de Radio France, the Filarmonica della Scala and the NHK Symphony Orchestra. He is a regular guest conductor with internationally renowned orchestras such as the Baltimore Symphony Orchestra, the Seoul Philharmonic Orchestra, the Helsinki Philharmonic Orchestra, the Gothenburg Symphony Orchestra, the St. Petersburg Philharmonic Orchestra, the Konzerthausorchester Berlin and the Frankfurter Museumsorchester. He has given concerts with the world's most famous soloists, and collaborated with directors such as Ruth Berghaus, Peter Konwitschny and Hans Neuenfels.

Several of his CDs have won international prizes such as the Grand Prix du Disque, the Diapason d'or and the Edison Award. His recordings of the operas *Venus* and *Penthesilea* and of all choral works by Othmar Schoeck with the MDR choir and symphony orchestra received great international recognition and prestigious awards, as did his first film, *My Brother the Conductor*, by Alberto Venzago, which was shown in cinemas across Europe and released on DVD. The project *The other Bruckner* with the recording of all ten symphonies, whose individual releases were acclaimed by international critics, was released at Classic Produktion Osnabrück. A collaboration with Sony Classical led to the spectacular recording of Franz Schubert's Unfinished symphony with the Kammerorchester Basel, completed and conducted by Mario Venzago, and the recording of all serenades and symphonies by Johannes Brahms.

The most recent CD projects have been recordings of Othmar Schoeck's opera *Schloss Dürande* in a new version with the Berner Symphonieorchester and the cantata *Vom Fischer und syner Fru* with the Musikkollegium Winterthur (both Claves). Most recently, in 2022, Prospero released his recording of Schubert's reconstructed 7th Symphony with Bern Symphony Orchestra. His recording of the Suite from Bernard Herrmann's *Wuthering Heights* with Singapore Symphony Orchestra was released on Chandos Records in June 2023.

In addition to his activity as a conductor, Mario Venzago recently has increasingly devoted himself to his passion for composing. In 2021 he premiered his Violin Concerto with Soyoung Yoon and the Bern Symphony Orchestra. Currently, various works by Mario Venzago are in preparation for publication by Universal Edition, including two operas.

October
3–5

Venzago Returns!

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

IU Health Plans *Classical Series* • Program One

Friday, October 4, at 7 p.m.
Saturday, October 5, at 5:30 p.m.
Hilbert Circle Theatre



Health Plans

MARIO VENZAGO, *Conductor* | KAREN GOMYO, *Violin*

Jennifer Higdon | b. 1962

blue cathedral

Max Bruch | 1838–1920

Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

Karen Gomyo, *Violin*

INTERMISSION—Twenty Minutes

Robert Schumann | 1810–1856

Symphony No. 3 in E-flat Major, Op. 97 (“Rhenish”)

Lebhaft

Scherzo: Sehr mässig

Nicht schnell

Feierlich

Lebhaft

Associate Sponsor

aes Indiana

This performance is endowed by the Florence Goodrich Dunn Fund

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



Karen Gomyo, “a first-rate artist of real musical command, vitality, brilliance and intensity” (*Chicago Tribune*), possesses a rare ability to captivate and connect intimately with audiences

through her deeply emotional and heartfelt performances. With a flawless command of the instrument and expressive elegance, she is one of today’s leading violinists.

Following a highly successful 23–24 season that saw Karen debut with the Chicago Symphony Orchestra, Gewandhausorchester Leipzig, National Symphony Orchestra in Dublin, and KBS Symphony Orchestra in Seoul, in addition to returns to Mozarteum Orchester Salzburg, Gulbenkian Orchestra, Los Angeles Philharmonic at Hollywood Bowl, Dallas Symphony and Tokyo Metropolitan Symphony Orchestra, she continues on tour to Australasia in concerts with the Singapore, Melbourne, Sydney, Tasmanian, and West Australian symphony orchestras.

Karen’s 24–25 season will bring more highly anticipated debuts with the NDR Elbphilharmonie Orchestra, Orchestra RAI Torino, and the Helsinki, Oslo, and Warsaw Philharmonic orchestras. Karen will also return to Indianapolis, Baltimore, Colorado, and Kansas City symphony orchestras, and in Canada to Montreal Symphony, NAC Orchestra in Ottawa, and Calgary Philharmonic.

Other recent highlights include debuts with the New York Philharmonic, Pittsburgh Symphony, Orquesta Nacional de España, Czech Philharmonic, and Rome’s Accademia Nazionale di Santa Cecilia, as well as returns to Orchestre Philharmonique de Radio France, and WDR Sinfonieorchester Köln.

Karen is a passionate chamber musician and has performed with artists such as Olli Mustonen, Leif Ove Andsnes, Enrico Pace, James Ehnes, Noah Bendix-Balgley, Daishin Kashimoto, Emmanuel Pahud, Julian Steckel, Heinrich Schiff, mezzo-soprano Susan Graham, and guitarist Ismo Eskelinen with whom she recorded *Carnival* (BIS Records).

A champion of Astor Piazzolla’s Nuevo Tango music, she regularly collaborates with Piazzolla’s long-time pianist and tango legend, Pablo Ziegler, as well as bandoneon players Hector del Curto, JP Jofre, and Marcelo Nisinman. In 2021, Karen released *A Piazzolla Trilogy* (BIS Records) with the Strings of the Orchestre national des Pays de la Loire and guitarist Stephanie Jones.

Renowned for her commitment to commissioning new repertoire, Karen gave the U.S. premieres of Samy Moussa’s Violin Concerto *Adrano* with the Pittsburgh Symphony, Matthias Pintscher’s Concerto No. 2 *mar’eh* with the National Symphony Orchestra, Washington, under the composer’s baton, and Xi Wang’s YEAR 2020: Concerto for Violin, Trumpet and Orchestra with Dallas Symphony Orchestra and trumpeter Tine Thing Helseth, conducted by Fabio Luisi. In 2018, she performed the world premiere of Samuel Adams’ Chamber Concerto with members of the Chicago Symphony Orchestra and Esa-Pekka Salonen, written for her and commissioned for the CSO’s “Music Now” 20th anniversary series.

About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States and around the world. Ms. Schwartz has also contributed to NPR's "Performance Today," (now heard on American Public Media).

www.classicalmusicprogramnotes.com

blue cathedral

Jennifer Higdon

Born: December 31, 1962, Brooklyn, NY

Year Composed: 1999

Length: c. 13 minutes

World Premiere: 2000, Philadelphia, PA

Last ISO Performance: November 2004

with conductor Mario Venzago

Instrumentation: 2 flutes (1 doubling piccolo), oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, and strings

Since its premiere in 2000, Jennifer Higdon's *blue cathedral* has been featured in more than 650 performances, making it among the most performed contemporary works by a living composer. Higdon, a self-taught flutist who began composing at age 21, has earned both a Pulitzer Prize and several Grammy Awards for her vibrant, energetic compositions. George Crumb, one of Higdon's composition teachers, praised her music's "rhythmic vitality, interesting coloration, and sensitivity to nuance and timbre." All these qualities are central to the sound of *blue cathedral*, which celebrates the life of Higdon's younger brother, Andrew Blue, as well as the Curtis Institute's 75th anniversary.

Higdon describes the images and ideas that shaped *blue cathedral* in her own program note:

"Blue . . . like the sky. Where all possibilities soar. Cathedrals . . . a place of thought, growth, spiritual expression . . . serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge, and growth.

"As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky," Higdon continues. "Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye, the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained-glass window figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky . . . as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

"These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary . . . I began writing this piece at a unique juncture . . . and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and

the group . . . our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience.

“In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

“This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.”

© *Elizabeth Schwartz*

Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26

Max Bruch

Born: January 6, 1838, Cologne
 Died: October 2, 1920, Friedenau, Berlin
 Years Composed: 1864–1867, rev. 1868
 Length: c. 25 minutes
 World Premiere: April 1866, Germany
 Last ISO Performance: September 2023
 with conductor John Nelson and violinist Joshua Bell
 Instrumentation: Solo violin, 2 flutes,
 2 oboes, 2 clarinets, 2 bassoons, 4 horns,
 2 trumpets, timpani, and strings

Max Bruch, a composition prodigy, began writing music at age 11 and completed his first symphony at 14. By 1864, when Bruch was in his 20s, the ease with which he had turned out his early works had dissipated, and Bruch found himself struggling to write his first violin concerto. “It is a damned difficult thing to do,” Bruch admitted to his publisher. “Between 1864 and 1868 I rewrote my concerto at least

half a dozen times, and conferred with *x* violinists before it took the final form in which it is universally famous and played everywhere.”

Bruch was both successful and prolific during his lifetime, but today he is known primarily for one work, the G-minor Violin Concerto. Interestingly, Bruch himself predicted as much when asked to compare his reputation with that of Johannes Brahms: “Fifty years hence, Brahms will loom up as one of the supremely gifted composers of all time, while I will be remembered chiefly for having written my G-minor violin concerto.” This prescient assessment infuriated Bruch, both because he composed more than 100 works, but also because of the shortsighted arrangement he made regarding the sale of his violin concerto to his publisher. Instead of negotiating for royalties, Bruch accepted a one-time payment, thus forfeiting income that would have continued even after his death.

Bruch was dissatisfied with the concerto after its premiere and asked Joseph Joachim, one of the finest violinists of the 19th century and a noted composer in his own right, for help with revisions. Later, Bruch wrote to Joachim, “I am indebted to you for your detailed letter about the concerto; nothing makes me happier or more comforted than the certainty that you are prepared, after carefully and sincerely looking through it, to take an interest in it.” As the revised version took shape, Bruch considered changing Op. 26’s title to a fantasy for violin, because of its unconventional structure. Joachim convinced Bruch to retain the original title, declaring, “The designation ‘concerto’ is completely apt . . . the separate sections of the work cohere in a lovely relationship and yet—and this is the most important thing—there is sufficient contrast.”

In early January 1868, Bruch reintroduced the concerto to audiences with Joachim as soloist and Karl Martin Rheinthal conducting. Bruch’s idiomatic melodies for the violin, and his artful blend of virtuosity and delicacy, have

made the G-minor Violin Concerto a favorite of both performers and audiences since its premiere. Joachim himself ranked Bruch's concerto favorably alongside those by Beethoven, Brahms and Mendelssohn, and described Bruch's as "the richest, most seductive" of the four.

© Elizabeth Schwartz

Symphony No. 3 in E-flat major, Op. 87 "Rhenish"

Robert Schumann

Born: June 8, 1810, Zwickau, Saxony

Died: July 29, 1854, Endenich (near Bonn)

Year Composed: 1850

Length: c. 33 minutes

World Premiere: February 1851, Düsseldorf

Last ISO Performance: February 2020 with
conductor Gustavo Gimeno

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

"Music—so different from painting—is the art which we enjoy most in company with others."
—Robert Schumann

Robert Schumann composed his final symphony in just five weeks during the autumn of 1850. Two months later, when the "Rhenish" premiered on February 6, 1851, Schumann was on the podium in his new position as municipal music director for the city of Düsseldorf. This performance marks the first and only time Schumann conducted the premiere of one of his symphonies.

In his previous orchestral works, Schumann was criticized for his clumsy handling of the orchestra. Specifically, some critics thought Schumann, best known for his piano and chamber music, did not fully grasp the nuanc-

es of orchestral writing, and did not utilize the orchestra's wide range of timbres to best advantage. With Op. 87, Schumann effectively refuted this claim. In each of its five movements, Schumann demonstrated his unequivocal mastery of orchestral techniques.

The symphony's title, "Rhenish," pays homage to the Rhine River. Interestingly, Schumann did not give the title "Rhenish" to his third symphony, but it became associated with Op. 87 not long after its premiere, probably due to Düsseldorf's geographic location at the junction of the Düssel and Rhine rivers.

The heroic sweep of the opening *Lebhaft* (Lively) exudes an unshakable self-confidence—particularly in its ebullient horn solos. The Scherzo's primary melody may allude to the gracious sweep of Beethoven's "Pastoral" Symphony (as the opening *Lebhaft* evokes Beethoven's "Eroica"), but Schumann's style develops in its own manner, quite distinct from Beethoven's rhythm-based motifs. The Scherzo also suggests the flowing waters of the Rhine on a magnificently sunny day.

In his 1858 biography, Wilhelm Joseph von Wasilewski, concertmaster of the Düsseldorf Musikverein during Schumann's tenure as its conductor, noted that Schumann was particularly inspired by a ceremony he had attended at the Cologne Cathedral in November 1850. Construction of this cathedral, the largest in Europe, had begun in the 13th century. In the fourth movement, *Feierlich* (solemnly), Schumann, inspired by the majesty of the building and moved by the grandeur of the occasion—the installation of a new Archbishop—showcases a stately brass chorale that dissolves into a deliberate, measured revelation of melodies and countermelodies.

The concluding *Lebhaft* juxtaposes lighthearted interludes with emphatic statements. The "Cardinal's theme" from *Feierlich* reappears towards the end, and the "Rhenish" concludes with a celebratory brass fanfare.

© Elizabeth Schwartz



Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto, and a 2020 Grammy for her Harp Concerto. In 2018, Higdon received the prestigious Nemmers Prize, awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 700 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. Her music is published exclusively by Lawdon Press.



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

† **Coffee Pops Series • Program Two**

Friday, October 11, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | STEWART GOODYEAR, *Piano* | ALLISON BLACKWELL, *Vocalist*
INDIANAPOLIS SYMPHONIC CHOIR, *Eric Stark, Artistic Director*

Strike up the Band

Overture to *Girl Crazy*

Overture to *Funny Face*

“Summertime” from *Porgy and Bess*

“Someone To Watch Over Me” from *Oh, Kay!*

Just Another Rhumba

Overture to the Film *Rhapsody in Blue*

Porgy and Bess Selections for Orchestra

“My Man’s Gone Now” from *Porgy and Bess*

Our Love Is Here To Stay

Rhapsody in Blue

† This *Coffee Pops* is an abbreviated performance.
There is no intermission.

Length of performance is approximately one hour. Musical selections subject to change.
Recording or photographing any part of this performance is strictly prohibited.
See Jack Everly’s biography on page 11.



Proclaimed “a phenomenon” by the *Los Angeles Times* and “one of the best pianists of his generation” by the *Philadelphia Inquirer*, Stewart Goodyear is an accomplished concert pianist,

improviser and composer. Mr. Goodyear has performed with, and has been commissioned by, many of the major orchestras and chamber music organizations around the world.

Last year, Orchid Classics released Mr. Goodyear’s recording of his suite for piano and orchestra, *Callaloo*, and his piano sonata. His recent commissions include a Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Piano Competition.

Mr. Goodyear’s discography includes the complete sonatas and piano concertos of Beethoven, as well as concertos by Tchaikovsky, Grieg, and Rachmaninov, an album of Ravel piano works, and an album titled *For Glenn Gould*, which combines repertoire from Mr. Gould’s U.S. and Montreal debuts. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment.

Mr. Goodyear’s recording of his own transcription of Tchaikovsky’s *The Nutcracker (Complete Ballet)*, was chosen by the *New York Times* as one of the best classical music recordings of 2015. His discography is released on the Marquis Classics, Orchid Classics, Bright Shiny Things, and Steinway and Sons labels. His newest recording, Adolphus Hailstork’s Piano Concerto with the Buffalo Philharmonic under JoAnn Falletta, was released in March 2023 on the Naxos label. His composition for solo cello and piano, *The Kapok*, was recorded by Inbal Negev and Mr. Goodyear on Avie Records, and his suite for solo violin, *Solo*, was commissioned and recorded by Miranda Cuskson for the Urlicht Audiovisual label.

Highlights for the 2023–24 season included his performances at Summer for the City (Lincoln Center, NY), Southbank Centre (UK), Schleswig-Holstein Festival, his recital debut at Wigmore Hall, his debut with the City of Birmingham Symphony Orchestra, and his return with the Milwaukee Symphony, Buffalo Philharmonic, the Philadelphia Chamber Music Society, and his Carnegie Hall debut with the Royal Conservatory Orchestra.

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

Printing Partners Pops Series • Program Two
Friday, October 11, at 7 p.m.
Saturday, October 12, at 7 p.m.
Hilbert Circle Theatre



JACK EVERLY, *Conductor* | STEWART GOODYEAR, *Piano* | ALLISON BLACKWELL, *Vocalist*
INDIANAPOLIS SYMPHONIC CHOIR, *Eric Stark, Artistic Director*

Strike up the Band

Overture to *Girl Crazy*

Overture to *Funny Face*

Cuban Overture

“Summertime” from *Porgy and Bess*

“Someone To Watch Over Me” from *Oh, Kay!*

Just Another Rhumba

Overture to the Film *Rhapsody in Blue*

20-MINUTE INTERMISSION

Porgy and Bess Selections for Orchestra

“My Man’s Gone Now” from *Porgy and Bess*

Our Love Is Here To Stay

They Can’t Take That Away From Me

Rhapsody in Blue

Premier Sponsor



There will be one 20-minute intermission.

Length of performance is approximately two hours.

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

See Jack Everly’s biography on page 11.



Allison Blackwell is thrilled to be making her debut with the Indianapolis Symphony Orchestra under the baton of Maestro Jack Everly. This award-winning Philadelphia native has distinguished

herself as a force of nature in the theatre and concert world. From opera, to gospel, to jazz, to musical theatre, she is a highly sought after talent known for her versatility and passion onstage.

Allison Blackwell made her Broadway debut in the Gershwin's *Porgy and Bess* alongside six-time Tony award winner Audra McDonald, Tony Nominee Norm Lewis, and Tony winner David Alan Grier (2012 Tony award winner: Best Revival). Her breakthrough role was playing Aretha Franklin in *A Night with Janis Joplin*, a year later. She has also been seen on Broadway in such shows as *The Lion King*, *Pretty Woman: The Musical*, and most recently *New York, New York*, directed by five-time Tony award winner Susan Stroman.

Regionally, Allison Blackwell has been seen in such shows as Armelia in *Ain't Misbehavin'*, Fantine in *Les Misérables*, Dotty/Washing Machine in *Caroline, or Change* (San Francisco Bay Area Theatre Critics Circle Award for Best Supporting Actress), Woman #1 in *And the World Goes 'Round*, Hattie in *Kiss Me Kate*, and Sarah's Friend in *Ragtime*. Ms. Blackwell was part of the Emmy Award winning production *Sweeney Todd: The Demon Barber of Fleet Street* (PBS' Live at Lincoln Center), *Guys and Dolls* at Carnegie Hall, Bernstein's *Mass* at The Kennedy Center, and *Ragtime* at Geffen Hall. She has been a guest soloist with such orchestras as The New York Pops, The Boston Pops, The Philly Pops, The Houston Symphony, and The Atlanta Symphony Orchestra.

Allison Blackwell received her Bachelor of Arts from Spelman College and her Master's in Music from The Boston Conservatory. Allison Blackwell will next be seen playing the role of Becky in Sara Bareilles' musical *Waitress* at the Olney Theatre Center in Maryland, early 2025.

For more information, visit www.allisonblackwell.com



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Eric Stark, Indianapolis Symphonic Choir Artistic Director

October
11–12



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

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

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

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

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

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

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

The Indianapolis Symphonic Choir is proud to be one of the nation's most established and dynamic musical institutions, marking its 88th year in the 2024–25 concert season. With a deep commitment to ensuring its musical reach extends to all in its community, including those in underserved populations, the Choir has supported women and minority artists through commissions, collaborative projects with guest soloists and ensembles, and the presentation and promotion of quality repertoire that is not yet widely recognized. The Choir also pioneers multiple one-of-a-kind education initiatives as part of its commitment to promoting learning opportunities and stewarding the future of choral music for all. Comprising nearly 200 volunteer singers, this highly active organization reaches over 25,000 patrons each season. The Symphonic Choir is led by a professional staff and governed by a Board of Directors.

A celebrated part of the Indianapolis Symphonic Choir's activities is its ongoing collaborative partnership with the Indianapolis Symphony Orchestra. Most notable among the many projects together are two recordings of works the Choir has commissioned: the NAXOS recording of composer Mohammed Fairouz's *Zabur* (2016), and the forthcoming *Toward a Secret Sky* by Augusta Read Thomas. The most recent recording released by the Indianapolis Symphonic Choir is *Festival of Carols* (2019), also on the NAXOS label, with soprano Sylvia McNair. To learn more about the Indianapolis Symphonic Choir and how you can get involved, visit indychoir.org.



Staff

Jennifer Cooper, *Executive Director*

Eric Stark, *Artistic Director*

Michael Davis, *Assistant Artistic Director*

David Duncan, *Keyboard Artist*

Jillian Wade, *Conducting Fellow*

Julie Query, *Director of Audience Engagement and Development*

Soprano 1

Karla Akins
Marilyn Baumgardt
Jennifer Cole
Cindy Colter*
Emily Carson Dunn
Deb Habing
Danielle Hartman*
Naomi Jackson
Colleen McGonigle
Quay Kester
Kiki Porter
Olesya Savinkova
Emily Schlorf
Stephanie Shaw
Nalani Smith
Natalie Spruell
Madalyn Stancik
Davina Steele
Yolanda Valdivia
Suellen Williams
Mary Jo Wright

Soprano 2

Clare Bain
Laura Brueckmann
Lindsay Couvion
Sharon Cruz
Jennifer Dorantes
Kristen Guimaraes
Bingrou Guo
Diane Hall*
Angela Hetrick
Karen L Jacobs*
Jessica Johnson
Christina Merriott
Theresa Neff
Emily Pollen
Joanna Luisi Reinhardt
Micci Richardson*
Ingrid Rockstrom*
Deborah Smith*
Emmelyn Wagner
Emily Waits
Judith Ann Wilson*

Alto 1

Heather Becker
Deana Beecher*
Marie Butz*
Cindy Carr
Rachel DeMuth

Kimberly DiCamilla
Holly Erickson*
Jane Gosling*
Ruth Green
Jenna Hallam
Lisa Hamilton
Kate Hilton
Laura Howie-Walters
Shannon Joyce
Susan Kniola
Ursula Kuhar
Mary Leslie Ordo
Emily McIntire
Kim Van Valer
Vanessa Von Essen
Jillian Wade
Terran Williams

Alto 2

Reba Baker
Janice Bilby*
Ann Carlson*
Elisabeth Gawthrop
Mary Gosling*
Suzanne Lodato
Rose Massela
Carol Oberbroeckling
Kathy O'Neil*
Syd Schafer*
Yvette Schubert
Robertta Schweitzer
Carol Thorne*
Dana Voigt*
Donna White-Daniel*
Dixie Williams
Sandy Winter*

Tenor 1

Alan Alder
Daniel Azar
Joseph Brown
John Champley
Michael Davis*
Jeff Ford
Brett Habing
Andrew Miller
Cameron Oehler
Andy Reel
Alejandro Reyna
Roland Schaffer
Rick Schueler
Asa Smith
Jarod Wilson

Tenor 2

Daniel Backfish-White
Lee Bowman
David Doty
Jared Gaddis
Andrew Hoff
Tony Macheak
Donald Mains
Susan Markle
Tom Nichols
Eric Oehler
Luther Pierson
Nate Shadday
Karl Snider*
Jim Toombs*
Alden Wagaman

Bass 1

Robert Bolyard
Aidan Crowley
Kristopher Allen Davis
Timothy Doak
Frank Drumwright*
Caid Ferguson
Charlie Gardner
William Haerberle
Mason Kniola
Nicholas Kohne
Tim Kroeker*
Dave Lewis
Mark Lund
Sean Manterfield
Patrick McHugh
Duane Nickell
Greg Padgett
David Rosenfield
Tim Salamandyk
Chuck Schafer*
AJ Strange
Gary Wallyn

Bass 2

James Boettger
Keith Byron
Brett Deery
Daniel Dixon*
Nate Foley
Philip Johnston*
Bennett Laguzza
Jon Lewis*
Rodney Martin*
Bob Massie

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October
18–19

Tchaikovsky's Violin Concerto

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



Health Plans

IU Health Plans *Classical Series* • Program Two

Friday, October 18, at 7 p.m.
Saturday, October 19, at 5:30 p.m.
Hilbert Circle Theatre

GEMMA NEW, *Conductor* | GENEVA LEWIS, *Violin*

Alissa Firsova | b. 1986

Die Windsbraut (Bride of the Wind), Op. 38

Piotr Ilyich Tchaikovsky | 1840–1893

Concerto in D Major for Violin and Orchestra, Op. 35

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

Geneva Lewis, *Violin*

INTERMISSION—Twenty Minutes

Edward Elgar | 1857–1934

Variations on an Original Theme, Op. 36 (“Enigma”)

Variation I (*Listesso tempo*) ‘C.A.E.’

Variation II (*Allegro*) ‘H.D.S-P’

Variation III (*Allegretto*) ‘R.B.T.’

Variation IV (*Allegro di molto*) ‘W.M.B.’

Variation V (*Moderato*) ‘R.P.A.’

Variation VI (*Andantino*) ‘Ysobel’

Variation VII (*Presto*) ‘Troyte’

Variation VIII (*Allegretto*) ‘W.N.’

Variation IX (*Adagio*) ‘Nimrod’

Variation X (*Intermezzo: Allegretto*) ‘Dorabella’

Variation XI “G.R.S.”

Variation XII (*Andante*) ‘B.G.N.’

Variation XIII (*Romanza: Moderato*) ‘***’

Variation XIV (*Finale: Allegro*) ‘E.D.U.’

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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



Known for her “unique sensitivity and a heightened attention to detail and texture” (*Washington Post*) and “programming prowess” (*Vancouver Sun*), New Zealand-born

Gemma New is Artistic Advisor and Principal Conductor of the New Zealand Symphony Orchestra, and a highly sought-after guest conductor worldwide. She is the recipient of the prestigious 2021 Sir Georg Solti Conducting Award.

Highlights of New’s 2024–2025 season include her debut with the Münchner Rundfunkorchester, Swedish Radio Symphony Orchestra, National Arts Centre Orchestra in Ottawa, Canada, BBC National Orchestra & Chorus of Wales, Brussels Philharmonic, Netherlands Philharmonic Orchestra, Prague Philharmonia, and Musikkollegium Winterthur. In the United States, she returns to lead the Milwaukee Symphony Orchestra, Indianapolis Symphony Orchestra, St. Louis Symphony Orchestra, and The Juilliard Orchestra. Equally in-demand in the UK and Europe, she returns to the BBC Scottish Symphony Orchestra, Mendelssohn Academy Orchestra Leipzig, Kristiansand Symfoniorkester, Malmö Symphony Orchestra, Orchestra della Toscana, Orquesta Sinfonica de Barcelona, Royal Philharmonic Orchestra, and Bergen Philharmonic.

In her third season as Artistic Advisor and Principal Conductor of the New Zealand Symphony Orchestra, New conducts a string of fall 2024 performances in Wellington, Hastings, Auckland and Christchurch, featuring Lyell Cresswell’s Piano Concerto No. 3 and the New Zealand premiere of Kaija Saariaho’s *Asteroid* in the NZSO program *The Planets: Elgar & Holst*, also spotlighting violinist Christian Tetzlaff in a performance of Elgar’s Violin Concerto.

2023–2024 marked New’s ninth and final season as Music Director of the Hamilton Philharmonic Orchestra in Ontario, Canada. She previously served as Principal Guest Conductor of the Dallas Symphony Orchestra, Resident Conductor of the St. Louis Symphony Orchestra and Associate Conductor of the New Jersey Symphony. A former Dudamel Conducting Fellow with the Los Angeles Philharmonic and Conducting Fellow at Tanglewood Music Center, New was awarded Solti Foundation U.S. Career Assistance Awards in 2017, 2019 and 2020, before receiving the 2021 Sir Georg Solti Conducting Award.



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Kiwi/American violinist **Geneva Lewis** has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart. Lauded for “remarkable mastery of her

instrument” (CVNC) and hailed as “clearly one to watch” (*Musical America*), Geneva is the recipient of a 2022 Borletti-Buitoni Trust Award, 2021 Avery Fisher Career Grant, and Grand Prize winner of the 2020 Concert Artists Guild Competition. Additional accolades include Kronberg Academy’s Prince of Hesse Prize, being named a Performance Today Young Artist in Residence, and Musical America’s New Artist of the Month. Most recently, Geneva was named one of BBC Radio 3’s New Generation Artists.

Since her solo debut at age 11 with the Pasadena POPS, Geneva has gone on to perform with orchestras including the Orpheus Chamber Orchestra, Pasadena Symphony, Sarasota Orchestra, Pensacola Symphony, and Duluth Superior Symphony Orchestra and with conductors including Nicholas McGegan, Edwin Outwater, Michael Feinstein, Sameer Patel, Peter Rubardt, and Dirk Meyer. The 2022–23 season included performances with the Auckland Philharmonia, North Carolina Symphony, Augusta Symphony, Kansas City Symphony, Austin Symphony, and Arkansas Symphony. In recital, recent and upcoming highlights include performances at Wigmore Hall, Tippet Rise, Philadelphia Chamber Music Society, Washington Performing Arts, Merkin Hall, and the Dame Myra Hess Memorial Concerts.

Deeply passionate about collaboration, Geneva has had the pleasure of performing with such prominent musicians as Jonathan Biss, Glenn

Dicterow, Miriam Fried, Kim Kashkashian, Gidon Kremer, Marcy Rosen, Sir András Schiff, and Mitsuko Uchida, among others. She is also a founding member of the Callisto Trio, Artist-in-Residence at the Da Camera Society in Los Angeles. Callisto received the Bronze Medal at the Fischhoff Competition as the youngest group to ever compete in the senior division finals. They were recently invited on the Masters on Tour series of the International Holland Music Sessions and performed at the celebrated Concertgebouw, Amsterdam.

An advocate of community engagement and music education, Geneva was selected for the New England Conservatory’s Community Performances and Partnerships Program’s Ensemble Fellowship, through which her string quartet created interactive educational programs for audiences throughout Boston. Her quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in elementary, middle, and high schools.

Geneva received her Artist Diploma and Bachelor of Music as the recipient of the Charlotte F. Rabb Presidential Scholarship at the New England Conservatory, studying with Miriam Fried. Prior to that, she studied with Aimée Kreston at the Colburn School of Performing Arts. She is currently studying at Kronberg Academy with Professor Mihaela Martin. These studies are funded by the Strauss Family Patronage. Past summers have taken her to the Marlboro Music Festival, Ravinia Steans Institute, Perlman Music Program’s Chamber Workshop, International Holland Music Sessions, Taos School of Music, and the Heifetz International Music Institute.

Geneva is currently performing on a composite violin by G.B. Guadagnini, c. 1766, generously on loan from a Charitable Trust.

About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States and around the world. Ms. Schwartz has also contributed to NPR's "Performance Today," (now heard on American Public Media).
www.classicalmusicprogramnotes.com

Die Windsbraut (Bride of the Wind), Op. 38 Alissa Firsova

Born: July 24, 1986, Moscow, USSR
Year Composed: 2016
Length: c. 10 minutes
World Premiere: March 2017, Mannheim
Last ISO Performance: This is the ISO's first performance of this piece
Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, celesta, harp, and strings

Alissa Firsova won the BBC Proms Young Composer Competition in 2001, at the age of 15. Since then, she has built a busy multi-faceted career as a composer/pianist/conductor. Firsova, the daughter of Russian composers Elena Firsova and Dmitri Smirnov, moved to England with her family at age five, following the breakup of the Soviet Union.

Die Windsbraut, originally written for piano duet, is Firsova's musical interpretation of Oskar Kokoschka's eponymous painting, which was inspired by his passionate affair with Vienna's most famous muse, Alma Mahler. In an April 2024 review, the *Vancouver Sun* hailed *Die Windsbraut* as "absolutely first-rate . . . Firsova knows her way around a big colourful orchestra, and her sly references to the sound world of early 20th-century Vienna were spot on."

Firsova provides a detailed description of *Die Windsbraut* in her own program note:

"Though she was a gifted composer and pianist in her own right, Alma Mahler-Werfel (née Schindler) is [best] remembered as a muse for many great figures of her time, including her husbands Gustav Mahler, Walter Gropius, and Franz Werfel . . . Another heart conquered was that of Oskar Kokoschka, an Austrian artist with whom Alma had a brief, turbulent relationship and a love-letter exchange which lasted right up until her death. Among the hundreds of his artworks inspired by Alma was *Die Windsbraut (The Bride of the Wind)*. Kokoschka considered this painting to be the ultimate proof of his love. My orchestral work *Die Windsbraut* is a depiction of this painting and the tempestuous and passionate love that Alma and Kokoschka shared.

"Kokoschka first met Alma at a dinner party just under a year after Mahler's death. He told his friend, the photographer Brassai: 'How beautiful she was, and how seductive she looked beneath her mourning veil! She enchanted me! After dinner, she took me by the arm and drew me into an adjoining room, where she sat down and played the *Liebested* [from Wagner's *Tristan and Isolde*] on the piano for me . . . After that evening, we were inseparable.' Clearly this was a potent memory for Kokoschka, whose initial title for *Die Windsbraut* was *Tristan und Isolde*.

"In one of his last letters, Kokoschka expressed his wish for their love to be depicted by a poet 'with a sixth sense for language, its structure, its rhythm and its intonation—one that knows the whole range of our emotions from tenderness to the most lascivious sensuality . . . so that we can tell the world what we two did with each other and against each other, and can pass on the living meaning of our love to those that come after us.'

“I found it fascinating to take up this challenge through music. At the opening of my *Die Windsbraut*, I tried to imitate the rustle of the wind, howling up into a tumultuous storm, at which point the violins begin the passionate main theme, full of big leaps to signify the restless and exasperated feelings, while the winds and brass play the part of the dramatic whirlwind of the waves. The main theme is then played by the violas and cellos, before crashing into a ‘crazed,’ trill-filled orchestral *tutti* representing a triumphant union of Kokoschka’s and Alma’s love, with tremolos in the strings and the horns fanfaring the main theme in unison.

“Then we enter the eye of the storm where, in the painting, Alma and Oskar are peacefully lying together. The trombone solo, supported by a brass chorale, opens Oskar’s ‘love’ theme (the second subject), answered by Alma in the strings, after which they sail through a jungle as the theme develops in various wind solos, and a paradisaical garden full of flutes and celesta. Various other ethereal orchestral colours attempt to capture what Oskar called the ‘Bengali moonlight’ in his painting. Meanwhile, duets in the trumpets, horns, and clarinets, the return of the main theme in the first violins, mystical, bell-like sounds, and a duet between the solo first violin and harp bring us back to the opening material. Then eerie trills build up back into another stormy outburst, only this time the ‘love’ theme is played by the strings and brass, while the winds play the main theme, reaching the culmination of the piece before settling down into a reminiscent coda, as the two lovers look back at all they had lived through.”

© Elizabeth Schwartz

Concerto in D Major for Violin and Orchestra, Op. 35 Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, St. Petersburg

Year Composed: 1878

Length: c. 34 minutes

World Premiere: December 1881, Vienna

Last ISO Performance: April 2019 with conductor JoAnn Falletta and violinist Kevin Lin

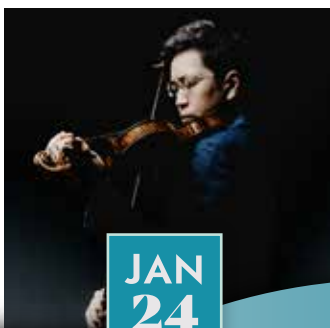
Instrumentation: Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings

Today, Piotr Ilyich Tchaikovsky’s concertos, particularly his Piano Concerto No. 1 and his Violin Concerto, are audience favorites and essential works in both the piano and violin repertoires. In 1875, when Tchaikovsky completed the first Piano Concerto, he got a very different reaction: his friend and mentor Nicolai Rubinstein dismissed it as “vulgar” and “unplayable.” Tchaikovsky experienced a similar reaction four years later, when the composer presented Hungarian violinist Leopold Auer with his newly-written violin concerto; Auer called it “impossible” and refused to perform it. Fortunately, Auer later changed his mind about the Violin Concerto. Thanks in large part to Auer’s advocacy, today Tchaikovsky’s Violin Concerto holds an undisputed place as one of the most popular and most frequently performed violin concertos. From the soloist’s first entrance with the exuberant main theme, this concerto embodies Tchaikovsky’s sound: an abundance of gorgeously singable melodies; heroic moments; and dramatic flourishes, such as the sudden transition from the gentle *Canzonetta* to the animated *vivacissimo* Finale.



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In the spring of 1878, Tchaikovsky and a young violinist, Josif Kotek, went on holiday to Clarens, a small Swiss village near Montreux. During their three-week stay, Tchaikovsky composed the Violin Concerto, relying on Kotek's insights into the solo part. Tchaikovsky wanted to dedicate the concerto to Kotek, but told his publisher, "In order to avoid gossip of various kinds, I shall probably decide to dedicate it to Auer." It was Tchaikovsky's hope that Kotek would premiere the concerto, but Kotek expressed reservations about his own abilities, and regretfully declined.

Tchaikovsky's "concerto curse" continued when the influential music critic Eduard Hanslick vilified both music and composer. After describing Tchaikovsky as having no "discrimination or taste," Hanslick wrote, "For a while it [the Violin Concerto] moves soberly, musically, and not without spirit. But soon vulgarity gains the upper hand and asserts itself to the end of closing the first movement . . . Friedrich Visser once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear." This scathing review wounded Tchaikovsky deeply; according to biographer David Brown, "to the end of his days Tchaikovsky could recite Hanslick's diatribe by heart."

Many new works are initially maligned, but over time become widely popular and even beloved. It is hard to imagine what aspects of the concerto upset Hanslick, as the music abounds with graceful melodies and plenty of virtuoso pyrotechnics for the soloist. The Violin Concerto survived Hanslick's harsh assessment; today it is considered one of the shining jewels of the violin repertoire.

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Variations on an Original Theme, Op. 36 ("Enigma") Edward Elgar

Born: June 2, 1857, Worcester, England

Died: February 23, 1934, Worcester

Years Composed: 1898–1899

Length: c. 29 minutes

World Premiere: June 1899, London

Last ISO Performance: October 2015 with
conductor Michael Francis

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

Edward Elgar's Variations for Orchestra on an Original Theme, Op. 36, better known simply as the *Enigma Variations*, poses an intriguing mystery that has never been solved. There are two enigmas in the Variations: one opens the piece; the other is silent but present throughout. Much has been written about the Variations, including lengthy discussions of their actual title. Elgar called them simply Variations for Orchestra on an Original Theme, and later added the word "Enigma" in the manuscript, although he never referred to them as the "Enigma Variations" in his conversations and correspondence.

Regarding the theme of the enigma itself, Elgar wrote in the notes for the first performance: "The enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played." The second enigma, the silent theme, has sparked much speculation, from "Rule Britannia" and "God Save the King" to "Auld Lang Syne" or "Ein feste Burg" (A Mighty Fortress). Some suggest the second enigma is not a musical theme at all, but rather an abstract concept, such as friendship or love.

In 2010, two musicologists published a paper suggesting the enigma was π (π), the ratio of a circle's diameter to its circumference.

The Variations marked a new phase in Elgar's career. His previous works, primarily for chorus and orchestra, had brought him fame within England, but he had remained largely unknown elsewhere. When the renowned Austro-Hungarian conductor Hans Richter agreed to premiere the Variations, he also became their champion, introducing the work and its composer to audiences throughout England and Europe.

The audible "Enigma" theme represents Elgar himself (he felt it embodied the loneliness of the creative artist), and he used it again in *The Music Makers* of 1912. It came to him one evening in October of 1898 while he was improvising at the piano. He recalled, "Suddenly my wife interrupted by saying, 'Edward, that's a good tune.' I awoke from the dream, 'Eh! Tune, what tune?' and she said, 'Play it again, I like that tune.' As he repeated it, he began to vary it, asking her, 'Whom does that remind you of?' and thus the caricatures of the "friends pictured within" were born.

In the score, Elgar indicated each person represented:

1. C.A.E.: Caroline Alice Elgar, Elgar's wife.
2. H.D.S.-P.: Hew David Steuart-Powell, an amateur pianist with whom Elgar played in chamber ensembles.
3. R.B.T.: Richard Baxter Townshend, an eccentric scholar/author whose caricature of an old man is the subject of the variation.
4. W.M.B.: William Meath Baker, the squire of Hasfield Court, whose habit of slamming doors upon exiting rooms is heard in this variation.
5. R.P.A.: Richard Penrose Arnold, son of poet Matthew Arnold, known as a daydreamer.
6. Ysobel: Isabel Fitton, an amateur violist.
7. Troyte: Arthur Troyte Griffith, an artist and architect and a pianist of limited skill, hence the bombastic quality of his variation.
8. W.N.: Winifred Norbury, secretary of the Worcestershire Philharmonic Society (this variation is actually a portrait of her stately house, the scene of numerous musical gatherings; it also captures her ready laugh).
9. Nimrod: August Johannes Jaeger, a good friend and one of Elgar's publishers at Novello (Nimrod is the biblical "mighty hunter," a pun on "Jaeger," German for "hunter.") Elgar described the variation as an evocation of a conversation between the two men about Beethoven's difficulties with his deafness. Jaeger's mention of Beethoven was meant to encourage Elgar, despondent over his own struggles to gain recognition, to continue composing. Elgar wrote, "it will be noticed that the opening bars are made to suggest the slow movement of [Beethoven's] Eighth Sonata (Pathétique)."
10. Dorabella: Dora Penney (later the wife of Richard Powell) nicknamed "Dorabella" by Elgar, who borrowed the name from Mozart's opera, *Così fan tutte*. She was a close friend of the Elgars' and often sat at the piano turning pages for Elgar during performances.
11. G.R.S.: George Robertson Sinclair, organist of Hereford and owner of a bulldog named Dan. The variation actually portrays Dan fetching and retrieving sticks from the Wye River.
12. B.G.N.: Basil Nevinson, an amateur cellist who played with Elgar and Steuart-Powell.
13. ***: Possibly Lady Mary Lygon, who traveled to Australia around the time Elgar composed her variation. In it he quotes from Mendelssohn's *Calm Sea and Prosperous Voyage*. This variation may also refer to Elgar's former fiancée, Helen Jessie Weaver, who, by all accounts, broke his heart when she ended their engagement and emigrated to New Zealand.
14. E.D.U.: Elgar. "Edoo" was Alice's pet name for her husband, a variation of the French "Edouard." His variation quotes from hers and from Jaeger's, the two people who always believed in and supported him.



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Engelbert Humperdinck | 1854–1921

Concert Overture to *Die Königskinder*
Introduction to Act II from *Die Königskinder*
Introduction to Act III from *Die Königskinder*

Richard Wagner | 1813–1883

Prelude and "Liebestod" from *Tristan und Isolde*

INTERMISSION—Twenty Minutes

Ludwig van Beethoven | 1770–1827

Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73 ("Emperor")

Allegro

Adagio un poco moto

Rondo: Allegro ma non troppo

George Li, *Piano*

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There will be one 20-minute intermission.

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

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Fabien Gabel is Music Director Designate of the Tonkünstler-Orchester, a position which begins with the 2025–2026 season. He has established an international career of the highest caliber, appearing with

orchestras such as Orchestre de Paris, London Philharmonic, Chicago Symphony Orchestra, NDR Elbphilharmonie Orchester, The Cleveland Orchestra, Royal Stockholm Philharmonic Orchestra, Orchestre symphonique de Montréal, Seoul Philharmonic, and Melbourne Symphony Orchestra. Praised for his dynamic style and sensitive approach to the score, he is best known for his eclectic choice of repertoire, ranging from core symphonic works to new music to championing lesser-known composers of the 19th and the 20th century.

The 2024–2025 season includes Gabel's return to Chicago Symphony Orchestra, City of Birmingham Symphony Orchestra, Indianapolis Symphony, Malmö Symphony Orchestra, Utah Symphony, Luzerner Sinfonieorchester, Melbourne Symphony, and others. He debuts with the Tongyeong International Music Festival in South Korea, and leads concerts with Tonkünstler-Orchester in Vienna, St. Pölten, and Grafenegg.

In France, Gabel works regularly with all major Paris orchestras and had a highly acclaimed debut at the Opéra national de Paris in 2022–2023. Gabel recently led the recording of a new score for Abel Gance's 1927 epic film *Napoléon* with the Orchestre National de France and Orchestre Philharmonique de Radio France.

The first part of the film was presented at the 2024 Festival de Cannes and will be shown in theatres, on French television, and on Netflix.

Fabien Gabel performs with soloists such as Daniil Trifonov, Yefim Bronfman, Emanuel Ax, Bertrand Chamayou, Seong-Jin Cho, Francesco Piemontesi, Jean-Yves Thibaudet, Gidon Kremer, Augustin Hadelich, Vilde Frang, Daniel Lozakovich, Christian Tetzlaff, Gautier Capuçon, Daniel Mueller-Schott, Johannes Moser, Håkan Hardenberger, and Emmanuel Pahud, and with singers such as Measha Brueggergosman, Natalie Dessay, Petra Lang, Jennifer Larmore, Marie-Nicole Lemieux, Nikola Hillebrand, Asmik Grigorian, and Michael Schade.

Having attracted international attention in 2004 as the winner of the Donatella Flick conducting competition, Fabien Gabel was Assistant Conductor of the London Symphony Orchestra from 2004 to 2006. He was music director of Orchestre symphonique de Québec 2012–2021 and Orchestre Français des Jeunes 2017–2021.

Born in Paris to a family of accomplished musicians, Fabien Gabel began playing the trumpet at the age of six and honed his skills at the Conservatoire National Supérieur de Musique de Paris and at the Hochschule für Musik Karlsruhe. He played with various Parisian orchestras under prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Simon Rattle, and Bernard Haitink before embarking on his conducting career. Fabien Gabel was named "Chevaliers des Arts et des Lettres" by the French government in January 2020.



Praised by the *Washington Post* for combining “staggering technical prowess, a sense of command and depth of expression,” pianist **George Li** possesses an effortless grace,

poised authority, and brilliant virtuosity far beyond his years. Since winning the Silver Medal at the 2015 International Tchaikovsky Competition, Li has rapidly established a major international reputation and performs regularly with some of the world’s leading orchestras and conductors.

In the 2024–25 season Li can be heard across three continents, making debuts with The Philadelphia Orchestra at SPAC, Minnesota and Belgian National orchestras, in season opening chamber recital with Orchestra of St. Luke’s at Carnegie Hall, with Hohhot Philharmonic and Xi’an Symphony orchestras in China, as well as Charleston and Des Moines symphonies. Further engagements include returns to Los Angeles Philharmonic, Symphony Tacoma, Cincinnati, Indianapolis, and Pacific symphonies as well as Nordic Chamber Orchestra in Sweden to play-lead Mozart’s 23rd Piano Concerto and Beethoven’s 5th Piano Concerto. In recital Li will appear in Montreal, Singapore, Shanghai and Guangzhou.

Recent concerto highlights include performances with the Los Angeles, New York, London, Rotterdam, Oslo, St. Petersburg, Buffalo Philharmonics; the San Francisco, Cleveland, Cincinnati, Dallas, Tokyo, Frankfurt Radio, Sydney, Nashville, New Jersey, New World, North Carolina, Pacific, Valencia, Montreal, and Baltimore Symphonies; as well as the Prague Philharmonia, DSO Berlin,

Orchestra National de Lyon, and Orchestre Philharmonique Royal de Liège in Belgium. He toured Germany with the Moscow Philharmonic Orchestra and performed with the Mariinsky Orchestra at venues throughout Europe, the United States, and Russia.

In recital, Li has performed at prominent venues and major festivals. An active chamber musician, Li has collaborated with Benjamin Beilman, Noah Bendix-Balgley, James Ehnes, Daniel Hope, Sheku Kanneh-Mason, Kian Soltani, and the Dover and Brentano quartets.

Li is an exclusive Warner Classics artist. His debut recital album was released in 2017 and recorded live at the Mariinsky. His second recording in 2019 features Liszt solo works and Tchaikovsky Piano Concerto No.1, which was recorded live with Vasily Petrenko and the London Philharmonic. His third album, *Movements*, was released in the summer of 2024 to critical acclaim and includes solo dance suites by Schumann, Ravel, and Stravinsky.

Li gave his first public performance at Boston’s Steinway Hall at the age of ten, and in 2011 performed for President Obama at the White House in an evening honoring Chancellor Angela Merkel. Among Li’s many prizes, he was the recipient of the 2016 Avery Fisher Career Grant, the 2012 Gilmore Young Artist Award, and the First Prize winner of the 2010 Young Concert Artists International Auditions. In 2019, Li completed the Harvard/New England Conservatory dual degree program, with a bachelor’s degree in English literature and a master’s degree in music studying with Wha Kyung Byun. He also graduated with an Artist Diploma at New England Conservatory in 2022. When not playing piano, George is an avid reader and photographer, as well as a sports fanatic.



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About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States and around the world. Ms. Schwartz has also contributed to NPR's "Performance Today," (now heard on American Public Media).
www.classicalmusicprogramnotes.com

Selections from *Die KönigsKinder* Concert Overture Act II Introduction Act III Introduction Engelbert Humperdinck

Born: September 1, 1854, Siegburg

Died: September 27, 1921, Neustrelitz

Year Composed: 1910

Length: c. 21 minutes

World Premiere: December 1910, New York

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

Instrumentation: Piccolo, 2 flutes, 2 oboes, alto oboe, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

Engelbert Humperdinck, best known for the opera *Hansel und Gretel*, displayed prodigious compositional ability as a young child; he wrote a piano duet at age seven and his first music for the stage at 10. If Humperdinck had had a father like Leopold Mozart, his talent would have been carefully nurtured and encouraged. Humperdinck's parents, however, held more bourgeois aspirations for their son; namely, a career in architecture. Fortunately, Humperdinck had an early champion and mentor in composer Ferdinand Hiller, founder of the Cologne Conservatory, whose musical

connections included a boyhood friendship with Felix and Fanny Mendelssohn, and music studies with Johann Nepomuk Hummel.

At Hiller's urging, Humperdinck's parents eventually allowed their son to study music, and he entered the Cologne Conservatory at 18. Humperdinck excelled as a student, winning several prestigious prizes. In 1877, Humperdinck moved to the Royal Music School in Munich, where he first encountered Wagner's music and aesthetics, which were a radical departure from the musically conservative environment of Hiller's Conservatory. After meeting Wagner in Italy in 1881, Humperdinck accepted the older composer's offer to come to Bayreuth and work on the premiere production of *Parsifal*. Beginning in the mid-1880s, Humperdinck held a series of faculty positions at various conservatories, where he taught composition and continued to write his own stage works.

Die KönigsKinder, one of Humperdinck's later works, is based on a libretto by Else Bernstein-Porges, which she adapted from her original play of the same name. It features a convoluted fairy-tale rescue plot that revolves around lies, deceit, and the liberation of a Goose Girl from the evil clutches of the Witch who keeps her captive in the forest. The King's Son meets and falls in love with the Goose Girl; after numerous plot twists involving magic, false identities, and several reversals of fortune, the two lovers die in each other's arms and are immortalized in song by the local Fiddler.

Each of the three acts of the opera begins with an instrumental introduction. Humperdinck expanded the introduction to Act I into a Concert Overture, a standalone piece that is not performed with the complete opera. Its brass fanfares and rollicking tempos foreshadow no suggestion of the opera's tragic conclusion. The Introduction to Act II captures the excitement of the townspeople as they gather to welcome their new ruler and his bride (the King's Son and the Goose Girl). When the couple arrives, the crowd rejects them, driving them away

because they are dressed simply and do not appear to be of noble birth.

The Introduction to Act III's mood of foreboding expresses the anguish of the lovers after their years of wandering. Low brasses and somber tonalities intone presentiments of doom, as the King's Son and the Goose Girl return from their journey, hungry, exhausted, and near death. After mistakenly eating a loaf of bread cursed by the Witch, the couple dies in one another's embrace.

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Prelude and “Liebestod” from *Tristan und Isolde* Richard Wagner

Born: May 22, 1813, Leipzig
 Died: February 13, 1883, Venice
 Years Composed: 1857–1859
 Length: c. 17 minutes
 World Premiere: March 1863,
 St. Petersburg, Russia
 Last ISO Performance: May 2019 with
 conductor Matthias Pintscher
 Instrumentation: 3 flutes (1 doubling
 piccolo), 2 oboes, English horn,
 2 clarinets, bass clarinet, 3 bassoons,
 4 horns, 3 trumpets, 3 trombones, tuba,
 timpani, harp, and strings

Happy love stories inspire few works of art; it is the tragic tale that draws us in. Richard Wagner understood this lure, and saw the legend of Tristan and Isolde as the perfect vehicle to explore the nature of an all-consuming passion. As he researched the story, Wagner wrote, “This Tristan is turning into something terrifying!”

At its root, passion is, despite the romance commonly attached to the notion, unbearable (think of the Passion of Christ). The blazing intensity it creates cannot last; those afflicted burn up like moths driven to self-immolation in an irresistible flame. “The world, power, fame, splendor, honor, chivalry, friendship, all are dissipated like an empty dream,” wrote Wagner in an 1860 program note for a Paris performance of the Prelude. “One thing only remains: longing, longing, insatiable longing Death . . . perishing, never awakening, their only deliverance.”

The Prelude opens with Wagner's famously unresolved “Tristan chord,” which has generated much debate among music scholars regarding its meaning and function. In his book, *My Life with Wagner*, Christian Thielemann, who served as music director of the Bayreuth Festival from 2015 to 2020, writes: “[the chord] is the password, the cipher for all modern music. It is a chord that does not conform to any key, a chord on the verge of dissonance,” and “The Tristan chord does not seek to be resolved in the closest consonance, as the classic theory of harmony requires; [it] is sufficient unto itself, just as Tristan and Isolde are sufficient unto themselves and know only their love.” In the context of the opera, the chord's lack of harmonic stability foreshadows the lovers' futile search for happiness. Throughout the Prelude, Wagner's phrases yearn for a resolution just beyond reach.

Isolde's famous Liebestod (Love-Death) aria was originally titled *Verklärung* (Transfiguration). Isolde, embracing Tristan's body, becomes one with her lover as she recounts the music from their earlier love duet. Only in death can Isolde and Tristan finally achieve the ecstatic union that eluded them in life. As the curtain falls on the dead lovers, we hear the “Tristan chord” once more, but for the first time, it resolves.

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Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73 ("Emperor")
Ludwig van Beethoven

Born: December 16, 1770, Bonn

Died: March 26, 1827, Vienna

Year Composed: 1809

Length: c. 38 minutes

World Premiere: November 1811, Leipzig

Last ISO Performance: September 2021

with conductor Miguel Harth-Bedoya
and pianist Emmanuel Ax

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

In May 1809, Napoleon Bonaparte's troops attacked the city of Vienna. Throughout the following summer, the city shook with mortar fire. Ludwig van Beethoven, whose hearing was by this time severely impaired, suffered both the stress of living under attack and frequent painful assaults on his ears. In July, Beethoven wrote his publisher, "Since May 4th I have produced very little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul ... What a destructive, disorderly life I see and hear around me: nothing but drums, cannons, and human misery in every form." On the night of May 11, Napoleon, having reached Vienna's suburbs, launched a relentless barrage of firepower into the city that lasted for hours. Terrified, Beethoven hid in his brother Caspar's cellar, his head buried in pillows.

The physical and mental trauma of living under these conditions prevented Beethoven from working for most of that summer, although he did eventually resume composing. By the end of 1809, Beethoven had completed three piano sonatas, including the "Farewell,"

along with his fifth piano concerto, arguably the most popular piano concerto he or anyone has ever written.

It is not clear how the nickname "Emperor" came to be associated with Piano Concerto No. 5; there is an apocryphal story about a French officer who, upon hearing the work performed in Vienna in 1812, exclaimed, "C'est l'Empereur!" If the emperor in question refers to Napoleon, Beethoven, severely traumatized by Napoleon's continuous bombardment of Vienna, would have certainly disapproved.

By this point in his career, Beethoven's penchant for innovation in the opening measures of his concertos had become a signature, and the Fifth is no exception. After an introductory orchestral chord, the piano enters with a cadenza. Cadenzas, unaccompanied virtuoso passages filled with scales and trills created from fragments of thematic material, usually appear at the close of a movement. By beginning the concerto with a cadenza full of musical foreshadowing, Beethoven telegraphs the *Allegro's* themes and ideas to the listener. This aural preview creates a sense of inevitability, as if the music could unfold in no other way. The semi-subversive cadenza is a subliminal suggestion that plants elements of later themes in the listener's ear.

In the *Adagio un poco mosso*, listeners may recognize the opening notes of Leonard Bernstein's song "Somewhere" from *West Side Story*. We can picture Beethoven, surrounded by aural and emotional chaos, escaping from the turmoil of his surroundings into an ethereal other-worldly realm. Beethoven returns to "reality" (i.e., the third movement) with an ingenious device: the whole orchestra drops down a half-step, from B to B-flat, and sustains that note while the piano storms into the *Rondo*. Piano and orchestra execute a series of variations on this theme, each more elaborate

than the next. The playful, humorous aspects of Beethoven’s personality reveal themselves here in the “false ending,” abrupt key changes, and generally buoyant mood throughout.

In its review of the premiere, the *Allgemeine musikalische Zeitung* reported that “[the

audience] could hardly content itself with the ordinary expressions of recognition” in their excitement at hearing Beethoven’s greatest and—though no one knew it at the time—last piano concerto.

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Oct. 31–
Nov. 2

Mozart and the Misfits

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

† *Coffee Classical Series • Program Two*
Thursday, October 31, at 11 a.m.
Hilbert Circle Theatre

SU-HAN YANG, *Conductor* | AUSTIN HUNTINGTON, *Cello*
DOUGLAS DILLON, *Host, Words on Music*

Friedrich Gulda | 1930–2000

Concerto for Cello and Wind Orchestra

Overture

Idylle

Cadenza

Menuett

Finale alla marcia

Austin Huntington, *Cello*

Wolfgang Amadeus Mozart | 1756–1791

Symphony No. 36 in C Major, K. 425 (“Linz”)

Adagio - Allegro spiritoso

Poco adagio

Menuetto

Presto

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

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



Taiwanese conductor **Su-Han Yang** is currently the Associate Conductor of the Indianapolis Symphony Orchestra and previously served as Associate Conductor of

the Taiwan Philharmonic in the 2021–2022 season. He won the First Prize in the 10th International Grzegorz Fitelberg Competition for Conductors in 2017 and received numerous invitations to collaborate with the Silesian Philharmonic, the Polish Baltic Philharmonic, the Hungarian Radio Symphony Orchestra, the Brandenburger Symphoniker, and many others. Since 2016 he regularly conducts the Camerata Taiwan. They went on a concert tour of Germany in 2022, and released the album *Beyond Boundaries* on major music streaming platforms in 2023.

In 2022 he conducted Humperdinck's *Hänsel und Gretel* at the National Taichung Theater. His appearances at music festivals include the Taiwan International Festival of Arts, the Weiwuying International Music Festival, the Classica Nova in Gdynia, the Festival of Polish Music in Kraków, the Taipei International Choral Festival, the Taipei International New Music Festival, and the Asian Composers League's Conference and Festival.

He was one of the two conductors selected for the Mentoring Program of Peter Eötvös Foundation in 2018. In 2017 he was invited to work with Jun Märkl at the Pacific Music Festival. He was one of the chosen conductors to study with Riccardo Muti on the production of Verdi's *Falstaff* at the Italian Opera Academy in 2015. He graduated from the Hochschule für Musik Hanns Eisler Berlin, the National Taiwan Normal University, and the Tunghai University, where he studied conducting with Prof. Christian Ehwald, Prof. Hans-Dieter Baum, Prof. Apo Ching-Hsin Hsu, and Prof. Annie Chung.

Oct. 31–
Nov. 2

Mozart and the Misfits

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

IU Health Plans *Classical Series* • Program Four

Friday, November 1, at 7 p.m.
Saturday, November 2, at 5:30 p.m.
Hilbert Circle Theatre



Health Plans

SU-HAN YANG, *Conductor* | AUSTIN HUNTINGTON, *Cello*

Alfred Schnittke | 1934–1998

Moz-Art à la Haydn

Friedrich Gulda | 1930–2000

Concerto for Cello and Wind Orchestra

Overture

Idylle

Cadenza

Menuett

Finale alla marcia

Austin Huntington, *Cello*

INTERMISSION—Twenty Minutes

Wolfgang Amadeus Mozart | 1756–1791

Symphony No. 36 in C Major, K. 425 (“Linz”)

Adagio - Allegro spiritoso

Poco adagio

Menuetto

Presto

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There will be one 20-minute intermission.

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Austin Huntington was appointed principal cellist of the Indianapolis Symphony Orchestra in 2015 at the age of 20, making him one of the youngest principal musi-

cians in a major American orchestra. He was recently the runner-up for the San Francisco Symphony's principal cello position in March 2022 and a finalist for the Boston Symphony Orchestra's principal cello position in March 2018, as well as the winner of the Utah Symphony's principal cello position in May 2023. He has been featured as guest principal cello with the San Francisco Symphony, Toronto Symphony Orchestra, Utah Symphony, Florida Orchestra, and the Quad City Symphony Orchestra. During the summer, Austin serves as principal cellist for the Mainly Mozart Festival and Colorado Music Festival Orchestras.

Austin is a former first prize winner of the Stulberg and Irving M. Klein international string competitions and is a top prize winner of the Schadt national cello competition. He has performed as soloist with orchestras such as the Indianapolis Symphony Orchestra, The Florida Orchestra, Marin Symphony, Colburn Orchestra, Santa Cruz Symphony, San Jose Chamber Orchestra, and the Salomon Chamber Orchestra.

An avid chamber musician, Austin has collaborated with artists such as Itzhak Perlman, Augustin Hadelich, Wu Han, Jean-Yves Thibaudet, Garrick Ohlsson, and Edgar Meyer. He was previously a faculty member at Indiana University and the University of Indianapolis as well as Chair of the Indianapolis Suzuki Academy's Board of Directors.

Austin holds a bachelor of music degree from the Colburn School Conservatory of Music and a master's of music degree from Indiana University, where he studied with Ronald Leonard and Eric Kim respectively.



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Griswold & Illustrated by Sharon Vargo

About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States and around the world. Ms. Schwartz has also contributed to NPR's "Performance Today," (now heard on American Public Media).
www.classicalmusicprogramnotes.com

Moz-Art à la Haydn Alfred Schnittke

Born: November 24, 1934, Engels, Russia
Died: August 3, 1998, Hamburg, Germany
Year Composed: 1977
Length: c. 12 minutes
World Premiere: 1977, Vienna
Last ISO Performance: This is the ISO's first performance of this work.
Instrumentation: 2 solo violins and strings

Soviet composer Alfred Schnittke has been dubbed "the man in between" by his friend and biographer Alexander Ivashkin, as Schnittke's music straddles the period between the Soviet era and the late-1980s glasnost of Mikhail Gorbachev.

Schnittke's ethnic identity was similarly "in-between." He was born in Engels, on the banks of the Volga River, to a Russian-Jewish father and a Volga-German mother. Schnittke's formal musical education began when his family moved to Vienna in 1946. During this time, Schnittke attended numerous concerts and became enamored of the music of Franz Schubert and Wolfgang Amadeus Mozart. Later, Schnittke incorporated their musical styles and idioms into his own evolving compositional language. Despite the repressive control of the Soviet Composers' Union, Schnittke achieved great success, both at home

and abroad. His music covers a wide number of genres, including film scores, and appeals to scholars, critics, and audiences alike.

The musical basis for *Moz-art à la Haydn* are some fragmentary sketches from Mozart's unfinished *Musik zu einer Faschingspantomime* (Music to a Carnival Pantomime), K. 446. Schnittke combines music from this obscure work with familiar Mozartean quotes, such as the opening notes of the Symphony in G minor, as well as melodies and fragments that hint at Mozart, although they are not actually verbatim Mozart. This creates an odd feeling of déjà-vu and some aural confusion for the listener: we hear Schnittke's witty re-working of Mozart through the 20th-century musical idioms of dissonance and decidedly un-Classical phrasing. The music is neither Classical nor modern, but an intriguing combination of both. In the liner notes for this work, David Fanning writes, "At times Schnittke seems to treat Mozart's material with the detached bemusement of a visitor from outer space confronting an artifact from a dead civilization—one that is evidently significant, but whose means of restoration have been lost in the sands of time."

Moz-art à la Haydn was written for and dedicated to violinists Gidon Kremer and Tatiana Grindenko and was first performed in Vienna in 1977. Schnittke describes it as a "game with music for two violins, two small string orchestras, double bass and conductor."

Schnittke's unmistakable humor can also be found in his theatrical directions, which are outlined in the score. The stage is dark and remains so for the opening bars. Halfway through the piece, the musicians get up and change places with one another (for no obvious reason other than the composer's amusement, apparently). The conclusion of the 12-minute work is signaled by the second solo violinist, who de-tunes his/her lowest string, whereupon the musicians begin to exit

the stage one at a time while still playing (as in Haydn's "Farewell" Symphony), leaving a solitary bass player and the conductor, who continues to keep time even after the music has ended.

© Elizabeth Schwartz

Concerto for Cello and Wind Orchestra Friedrich Gulda

Born: May 16, 1930, Vienna

Died: January 27, 2000, Weissenbach,
Austria

Year Composed: 1980

Length: c. 32 minutes

World Premiere: 1981, Vienna

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

Instrumentation: Solo cello, flute (dou-
bling piccolo), 2 oboes, bassoon, 2 clar-
inets, 2 trumpets, 2 horns, trombone,
tuba, contrabass, jazz bass, guitar, and
percussion

Iconoclastic, unique, irreverent: these are just a few of the words that describe the distinctive work, mindset, and career of Austrian composer/pianist Friedrich Gulda. As a young man, Gulda pursued the conventional path of a virtuoso pianist: winning prestigious competitions and concertizing around the world. In 1950, while in New York for his Carnegie Hall debut, Gulda visited the newly-opened Birdland Jazz club, where he heard performances by Sarah Vaughan and Duke Ellington, among others. The distinctive sounds and improvisatory nature of jazz captivated Gulda, and jazz became the most significant defining element in his career from that point onward. "Jazz," Gulda declared, "is the only modern, progressive music . . . its rhythmic drive and

risk . . . [are] an absolute contrast to the pale, academic approach I had been taught."

Gulda studied jazz piano and began playing baritone saxophone. "There can be no guarantee that I will become a great jazz musician, but at least I shall know that I am doing the right thing," he said. "I don't want to fall into the routine of the modern concert pianist's life, nor do I want to ride the cheap triumphs of the Baroque bandwagon."

Throughout the 1950s and 60s, Gulda immersed himself in jazz. He eventually played at Birdland himself, and in 1956, he performed at the Newport Jazz Festival. In the 1960s, Gulda created the Eurojazz Orchestra, and began collaborating with noted jazz musicians including Herbie Hancock and Chick Corea, among others.

The Concerto for Cello and Wind Instruments reflects Gulda's affinity for both jazz and classical idioms. Its five movements are a colorful musical pastiche of contrasting genres, timbres, and moods. The *Overture* juxtaposes the hard-driving groove of a funky blues-rock with a dainty Austrian *ländler*. In the blues-rock sections, the cellist executes eyepopping riffs, while the sweetness of the *ländler* calls for the refined, warm expressiveness typical of Romantic cello repertoire. The *Idyll* begins with a gentle brass chorale, followed by the soloist reiterating the serene melody. Without transition, playful winds dance a lively waltz, which the soloist counters with a melancholy waltz theme of its own. The central *Cadenza* spotlights the cellist, who displays equal virtuosity in both classical and jazz idioms, including two sections of free improvisation. In one of the improvs, the cellist executes a series of eerie harmonics, almost as if the cello is whispering to itself. The *Menuett* begins in a quasi-Renaissance style, with the cellist, accompanied by guitar, presenting a modest, almost self-effacing minor-key tune. Once again

without transition, Gulda shifts to a pleasant contrasting melody for flute before the original Menuett briefly returns. The closing *Finale alla marcia* features both soloist and ensemble in a raucous polka that vies for prominence with a calmer second theme for cello and winds. The cello and drum kit trade riffs before the polka returns, growing louder, faster, and more insistent. The cello's riffs lead into the final headlong rush of the triumphantly cheeky conclusion.

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Symphony No. 36 in C Major, K. 425 ("Linz") Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg

Died: December 5, 1791, Vienna

Year Composed: 1783

Length: c. 27 minutes

World Premiere: 1783, Linz

Last ISO Performance: July 2016 with
conductor David Danzmayr

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

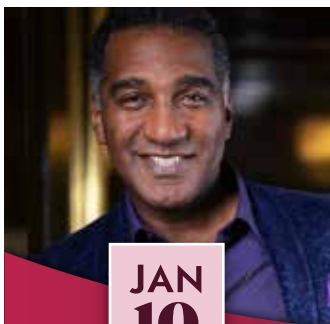
Perceptions of Mozart-as-genius can result in blasé attitudes regarding his achievements. "So Mozart wrote his first opera at age 11," we say, with the unstated but clearly implied, "What of it? He was a genius. What else would you expect?" Even Mozart aficionados, however, should be impressed by what Mozart did between October 30 and November 4, 1783. During those five days, he wrote an entire symphony, which he also conducted, while staying at the home of his friend, Count Johann Joseph Thun-Hohenstein.

In the autumn of 1783, Mozart and his new wife Constanze were returning to Vienna after a three-month stay with Mozart's father Leopold in Salzburg. By all accounts it was a tense, difficult visit, as Leopold vehemently opposed his son's marriage. Mozart's sister Nannerl later described Constanze as "a girl not at all suitable." Constanze, for her part, apparently made no efforts to win over her new father-in-law.

The trip home took the Mozarts through Linz, where they spent two weeks enjoying the hospitality of Count Thun-Hohenstein. In a letter to Leopold, Mozart described their arrival on October 31: "When we reached the gates of Linz . . . we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot tell you what kindnesses the family is showering on us. On Tuesday, November 4, I am giving a concert in the theater here and, as I have not a single symphony with me, I am writing a new one at break-neck speed, which must be finished by that time."

Musically, the *Linz* Symphony shows no sign of its hasty genesis. The music is poised and self-confident, and even contains two innovations. The first is a stately, deliberate introduction to the first movement, something Mozart had never before written for one of his symphonies. In the Andante, Mozart includes parts for both trumpets and timpani; neither instrument had ever appeared before in a second movement. For the closing Presto, Mozart intended the vibrant, spirited music should be "played as fast as possible."

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11

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Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

† *Coffee Pops Series* • Program Three

Friday, November 8, at 11 a.m.

Hilbert Circle Theatre

ENRICO LOPEZ-YAÑEZ, *Conductor* | ENDER THOMAS, *Vocalist*

JACKIE MENDEZ, *Vocalist* | JOSÉ SIBAJA, *Trumpet* | LUISITO QUINTERO, *Percussion*

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<i>Let's Get Loud</i>	Estefan & Santander
<i>Bailamos</i>	Taylor & Barry
<i>Hero</i>	Taylor, Iglesias & Barry
<i>El Dia Que Me Quieras</i>	Gardel & Le Pera
Celia Cruz Medley	Marti, Diaz, Cepeda & Daniel
<i>Mas Macarena</i>	Muniz, Delgado & Monge
Symphonic Santana	Mescal, Rekow, Thomas & Puente
<i>Como La Flor</i>	Astudillo & Quintanilla
<i>Tequila</i>	Rio
<i>Despacito</i>	Ender, Ayala & Fonsi
Ricky Martin Medley	Rosa, Afanasieff, Child, Escolar & Porter

† This *Coffee Pops* is an abbreviated performance.
There is no intermission.

Length of performance is approximately one hour and fifteen minutes long.



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

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

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

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

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

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

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

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

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

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

Printing Partners Pops Series • Program Three
Friday, November 8, at 7 p.m.
Saturday, November 9, at 7 p.m.
Hilbert Circle Theatre



ENRICO LOPEZ-YAÑEZ, *Conductor* | ENDER THOMAS, *Vocalist*
JACKIE MENDEZ, *Vocalist* | JOSÉ SIBAJA, *Trumpet* | LUISITO QUINTERO, *Percussion*

<i>Get On Your Feet</i>	Casas, Ostwalk & DeFaria
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<i>El Dia Que Me Quieras</i>	Gardel & Le Pera
<i>Celia Cruz Medley</i>	Marti, Diaz, Cepeda & Daniel
<i>I Need to Vivir</i>	Rooney, Anthony & Jannusi
<i>Mas Macarena</i>	Muniz, Delgado & Monge

20-MINUTE INTERMISSION

<i>Whenever, Wherever</i>	Shakira, Mitchell & Estefan
<i>Symphonic Santana</i>	Mescal, Rekow, Thomas & Puenta
<i>Como La Flor</i>	Astudillo & Quintanilla
<i>Tequila</i>	Rio
<i>Despacito</i>	Ender, Ayala & Fonsi
<i>Ricky Martin Medley</i>	Rosa, Afanasieff, Child, Escolar & Porter

Premier Sponsor



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.



Ender Thomas is a Venezuelan vocalist renowned for his powerful voice and dynamic stage presence. Born in Puerto Cabello, Venezuela, he developed a passion for music at a young age, influenced by his Latin roots and the rich

cultural traditions of his homeland.

Ender's vocal style is characterized by its emotional depth and versatility, allowing him to seamlessly blend genres such as Latin pop, rock, and world music.

He gained international recognition as one of the lead vocalists for Yanni's "Yanni Voices" project, a collaboration that showcased his exceptional vocal talent to a global audience. His work with Yanni not only highlighted his ability to deliver passionate performances but also demonstrated his capacity to connect with diverse audiences through music.

Ender's career is marked by collaborations with various artists, as well as his solo work, where he continues to explore new musical horizons. His performances are noted for their intensity and his ability to convey deep emotion, making him a standout figure in the world of Latin and world music. With a career that continues to evolve, Ender Thomas remains a captivating and influential voice in the music industry.

Jackie Mendez, Vocalist



Jackie Mendez is a native Miami singer-songwriter and producer and is of Cuban and Lebanese descent. She started singing professionally at age 17 when she was signed to Warner Brothers' Electra Records in

2001, her senior year of high school. She began writing with the music industries' top artists and songwriters and joined several world tours and special appearances throughout the years

with artists like Ricky Martin, JLo, Alejandro Sanz, Juanes, and Ricardo Montaner. She recently performed with Camila Cabello on NPR's Tiny Desk concert program. As an accredited artist with the Latin Grammy Recording Association, you can find her on five Latin Grammy-winning albums singing along with Franco de Vita, Ricky Martin, David Bisbal, and Alejandro Sanz.

Jackie's voice is a layered sound full of texture, rasp, and soul. She captures all the emotions in the world of funk, soul, rock, and pop. You can find her music on all streaming platforms and she is working on a new studio album, which is set to be released in the winter of 2024.



José Sibaja is one of the most highly acclaimed Costa Rican trumpet players of his generation with worldwide audiences and broadcast media in the classical, Latin, jazz, and pop musical genres. His

career ranges from international appearances as an orchestral soloist with Springfield Symphony Orchestra, Orquesta Sinfonica Venezuela, and Orquesta Sinfonica Nacional de Costa Rica, to worldwide tours with Ricky Martin for the *Vuelve* and *Living la Vida Loca* tours. Currently, Jose plays lead trumpet with the world renowned Boston Brass.

Receiving his musical training at the New World School of the Arts and the University of Miami, José's vast musical repertoire and his masterful artistry make him a prominent figure in a new generation of musicians. He has held positions as principal trumpet with the Miami Symphony, the Sinfonietta de Caracas and Orquesta Sinfonica Venezuela, as well as a position with the Dallas Brass.

With televised performances on the American Music Awards, the MTV Awards, the Grammy Awards, and the Latin Grammy Awards shows as well as appearances on *Conan O'Brian*, *Saturday Night Live*, *The Tonight Show with Jay Leno*, *The Today Show*, *Late Night with David Letterman*, and numerous television appearances in more than 40 countries;

José's talents are not limited to live audience performances. Having recorded with such artists as Ricky Martin, Alejandro Sanz, Luis Enrique, Rey Ruiz, Tito Nieves, Celia Cruz, and Gloria Estefan among others; José Sibaja redefines the idea of a concert artist with a rich mix of stylistic genres surpassing the very stereotype of today's classical musician. Most currently Mr. Sibaja can be heard with the Boston Brass on their *Rewired*, *Reminiscing*, and *Simple Gifts* CDs; as well as his solo records, *Inner Voice* and *Spanish Air*.

Sibaja currently serves as a performing artist for the Yamaha Music Corporation; giving concerts, clinics and master classes worldwide. Proclaimed internationally as "a major young talent, the next Wynton Marsalis," José played his solo debut at age 17 with the Springfield Symphony Orchestra and only five years of trumpet and music training.

José is Associate Professor of Trumpet for the Blair School of Music at Vanderbilt University (Nashville, Tennessee).

José Sibaja is indeed one of the world's most unique trumpet soloists.



Luis Ernesto Quintero Vegas, known as **Luisito Quintero**, was born in the populous Caracas, Venezuela, neighborhood of San Agustín on August 24, 1967. Quintero—a child music prodigy—hails from a lineage

of distinguished musicians and singers.

His father, Luis Quintero Sr., a respected percussionist in his native country, tutored and encouraged his son to play timbales at a young age. Quintero's first steps into the professional music arena were performing in the group "The New Generation" playing the bongos and timbales at only eight years old. This group was inspired by his father and his uncles, Carlos "Nene," Ricardo, and Jesús "Chu" Quintero. At the age of twelve, he played with one of the most popular bands at that time, "El Trabuco Venezolano." A year later he joined world-renowned Salsa singer Oscar D'León.

He remained with D'León for more than a decade until his departure to New York City in 1992. Quintero quickly integrated into the New York City Latin music and Jazz scene. His reputation as one of the best percussionists garnered him opportunities to perform and record with legendary artists as well as serving as the musical director for some acts. This master percussionist is not afraid to push the boundaries of his musical expressions and style, incorporating a variety of percussion

instruments: timbales, congas, bongos, drum sets, the West African djembe, and dundun, and a wide variety of other percussion instruments. Quintero brings technical wizardry and musicality to every performance and recording. He has participated in over 700 musical production spanning a variety of music genres and between Grammys and Latin Grammys, Quintero has over 60 Grammy Awards to his credit. His most recent Grammys were in 2019 with Chick Corea & The Spanish Heart Band for the Best Latin Jazz Album and in 2018 with Spanish Harlem Orchestra for the Best Tropical Latin Album. In August 2020 Quintero released the second production of his Grammy-nominated band (co-founded with his cousin percussionist Roberto Quintero), Quintero's Salsa Project, "Tributo A La Dimensión Latina."

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

Film Series Presented by Bank of America

Presented by:

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Saturday, November 16, at 7 p.m.
Sunday, November 17, at 2 p.m.
Hilbert Circle Theatre

JACK EVERLY, *Conductor*

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Produced by Kent Alterman, Cale Boyter, Julie Wixson Darmody, Toby Emmerich, and Jimmy Miller

Written by David Berenbaum

Starring:

Will Farrell | James Caan | Bob Newhart | Edward Asner | Mary Steenburgen
Zoey Deschanel

Music by John Debney
Cinematography by Greg Gardiner
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Produced by New Line Cinema & Guy Walks Into a Bar Productions
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CINECONCERTS

CineConcerts is one of the leading producers of live music experiences performed with visual media, and is continuously redefining live entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts has engaged over 1.3 million people worldwide in concert presentations in over 900 performances in 48 countries working with some of the best orchestras and venues in the world including the Chicago Symphony Orchestra, Cleveland Orchestra, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, and many more. Recent and current live concert experiences include *Rudy in Concert*, *The Harry Potter Film Concert Series*, *Gladiator Live*, *The Godfather Live*, *It's a Wonderful Life in Concert*, *DreamWorks Animation In Concert*, *Star Trek: The Ultimate Voyage 50th Anniversary Concert Tour*, *Breakfast at Tiffany's in Concert*, and *A Christmas Dream Live*.

There will be one 20-minute intermission. Performance length is approximately two hours. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits. Recording or photographing any part of this performance is strictly prohibited. See page 11 for Jack Everly's biography.



John Debney is the ultimate film music character actor. In equal demand for family films such as *Jingle Jangle*, *Come Away*, and *Elf*, as he is for adventure films like *Iron Man 2*, the Oscar-nominated composer also

scored the powerful and poignant *The Passion of the Christ*. Debney is an agile jack-of-all-genres, sci-fi adventure (*ORVILLE*), composing for comedies (*Bruce Almighty*), horror (*Dream House*) and romance (*Valentine's Day*) with the same confidence and panache. Debney is also known for his work in such films as *Princess Diaries*, *Sin City*, *Liar Liar*, *Spy Kids*, *No Strings Attached*, *The Emperor's New Groove*, *I Know What You Did Last Summer*, and *Hocus Pocus*. Debney's work also includes Disney's *The Jungle Book* directed by Jon Favreau, Fox's *Ice Age: Collision Course* directed by Mike Thurmeier, and Twentieth Century Fox's award-winning musical *The Greatest Showman* starring Hugh Jackman and Zac Efron.

Debney's most recent films include *The Beach Bum* starring Matthew McConaughey and directed by Harmony Korine, the Warner Bros. comedy feature *Isn't It Romantic* starring Rebel Wilson, Paramount Pictures' family adventure feature *Dora and the Lost City of Gold*, and Bleecker Street's biopic *Brian Banks*. Upcoming for Debney is *Come Away* directed by Brenda Chapman and starring Angelina Jolie.

Born in Glendale, California, Debney's professional life began after he studied composition at the California Institute of the Arts, when he went to work writing music and orchestrating for Disney Studios and various television series. He won his first Emmy in

1990 for the main theme for *The Young Riders*, and his career soon hit a gallop. Since then he has won three more Emmys (*Sea Quest DSV*), and been nominated for a total of six (including in 2012 for his work on the Kevin Costner western miniseries *Hatfields & McCoy*s). His foray into videogame scoring—2007's *Lair*—resulted in a BAFTA nomination and a Best Videogame Score award from The International Film Music Critics Association. Debney has collaborated with acclaimed directors as diverse as Robert Rodriguez, Garry Marshall, Mel Gibson, the Farrelly Brothers, Jon Favreau, Jim Sheridan, Ivan Reitman, Peter Chelsom, Rob Cohen, Brian Robbins, Tom Shadyac, Sam Raimi, Adam Shankman, Howie Deutch, Renny Harlin, Peter Hyams and Kenny Ortega. He was nominated by the Academy for his *Passion of the Christ* score. Inspired by that score, he then created *The Passion Oratorio*, performed in 2015 in the historic Mosque-Cathedral of Cordoba, Spain in front of 6,000 people during Holy Week. In 2005, Debney was the youngest recipient of ASCAP's Henry Mancini Career Achievement Award.

"If I'm doing my job well," says Debney, "I need to feel it. I really try to make sure that whatever I'm doing—even if it's a comedy—that I'm feeling it and feeling either humor or the pathos or the dramatic impact of what I'm seeing. That's the way I approach it."

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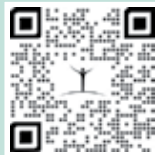


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The Lynn Society

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

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Tobias Theater at Newfields | September 20–22, 2024

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New Works

The District Theatre | November 7–10, 2024

New Works delivers a unique, up-close-and-personal experience in the intimacy of The District Theatre. Audiences will also get to know the choreographers featured in this production through exclusive Q&A sessions during intermission. 2024–25 season subscriptions and tickets are on sale now at indyballet.org.



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2024–2025 Concert Season *Sounds of Progress* includes:

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- **A Vintage Holiday. Dec. 13–15** at Second Presbyterian Church
- **Now is the Time. March 9, 2025** at Hilbert Circle Theatre
- **Christel DeHaan In Harmony: A Beautiful Tomorrow. May 3, 2025** at Pike Performing Arts
- **Dawning. May 18, 2025** at St. Paul's Episcopal Church

Indianapolis Suzuki Academy

More Than Music Lessons: The Indianapolis Suzuki Academy offers violin, cello, harp, and piano lessons via the Suzuki Method. Unlike traditional music lessons, this is an activity for the child AND the parent, partnering with our Suzuki teachers to help the child learn music just as naturally as learning their first language. Our mission is to nurture beautiful character in every child through excellence in music. Learn more by attending a Parent Info Session—now enrolling for January 2025. Join us for our Fall Solo Recitals on **November 5, 2024**, at Indiana Landmarks Grand Hall. More info at <https://www.indysuzukiacademy.org>.



Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir has been bringing people and communities together for 87 years. We believe that community and choir are inextricably linked, and that choral singing strengthens our bonds, celebrates our diversity, and transforms and enriches our lives! Through performance, education, and outreach, we aspire to bring a diverse array of music to our entire community and to make choral singing accessible to all. Scan the QR code to learn more about our mission, our 2024–2025 season, (including our family favorite Festival of Carols and uplifting Voices of the Spirit concerts), and how you can get involved.



Ronen Chamber Ensemble

Join us for our upcoming concert season, “Connections.” Visit www.ronenchamber.org for more info or scan the QR code.

The season begins with a tribute to Gabriel Fauré upon the 100th anniversary of his death with a program of music by members of his musical circle and compositional descendants.

Sept. 29, 2024, 4 p.m.: St. Paul’s Episcopal Church

Sept. 30, 2024, 7 p.m.: Christel De Haan Fine Arts Center, UIndy

As the weather begins to turn colder, Ronen invites you to imagine yourself in balmy days!

Nov. 10, 2024, 4 p.m.: Our Lady of Lourdes Catholic Church

Nov. 11, 2024, 7:30 p.m.: Indiana Historical Society

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



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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. One of our Customer Care Representatives will return your email as soon as possible.

Coat Checks and Restrooms

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

Ushers

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

Emergency

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

Beyond the Concert

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

Parking

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

Other parking options include:

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

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

We welcome your comments at iso@IndianapolisSymphony.org!

2024–25 Season Sponsors

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

To become a corporate partner, please contact Maggie Leemhuis, Director of Corporate & Foundation Giving, at 317-229-7094 or email sponsorships@indianapolisymphony.org

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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 or **317-742-9579** for more information.



IndianapolisSymphony.org/Support



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