



Volume 4

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INDIANAPOLIS  SYMPHONY ORCHESTRA

24/25

S E A S O N

Kevin Lin Plays Mozart

Pink Martini featuring China Forbes:
30th Anniversary Tour

Back to the Future in Concert

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JUN MÄRKL
MUSIC DIRECTOR

Music in My Life: Bert Witzel, Contrabass



Bert Witzel attended the Curtis Institute of Music on a full scholarship. Upon graduation he was appointed Principal Bass of the Louisville Orchestra (KY). He has performed as a substitute bassist with the Baltimore Symphony Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, National Symphony Orchestra, and Philadelphia Orchestra and has participated in two international orchestral tours. Bert has also performed in numerous summer music festivals. He joined the ISO in 2019.

Tell us about your family.

My parents are retired and live in Baltimore where they enjoy sailing and attending Baltimore Symphony Orchestra concerts. My mother plays the guitar, which may have led to my initial interest in

music. My father's side of the family has had a few professional musicians: my uncle is a professional jazz guitarist in the San Francisco Bay area and another distant relative was a professional violinist in a trio called the "Witzel Trio."

When did you start playing the double bass? My first instrument was the alto saxophone. In 4th grade my best friend, Eli, played the saxophone, so I also started playing the saxophone. In middle school my mother started teaching me guitar and then I got interested in the bass guitar, so I started taking bass guitar lessons. I auditioned on bass guitar for the Baltimore School for the Arts High School and was accepted on condition that I start learning the double bass, since they didn't have a program for the bass guitar. I was excited to attend BSA so I agreed and fell in love with the double bass and playing in an orchestra.

What do you enjoy about being part of the ISO?

I enjoy the camaraderie of the orchestra and the bass section, the high quality of musicianship and performance, and the kindness and friendliness of the musicians and staff. I also love that the ISO has major community events like *Yuletide* and *Symphony on the Prairie*, along with its stellar classical and pops series.

What piece have you been excited to perform this season?

Ein Heldenleben by Richard Strauss is a huge piece for double bass; there are many difficult excerpts in this piece, and it is something bass players practice constantly. When I won my audition for the ISO I played several excerpts from this piece!

What do you enjoy doing when you are not performing?

I enjoy working on house projects, working out at the gym, cooking, reading, and hanging out with friends.

Any advice for someone considering a career in the orchestra?

Winning an audition for a professional orchestra is difficult and takes years of preparation and focus. You will have to dedicate much time, effort, sweat, and tears to accomplish this, but it can be done! In your effort to secure a career in orchestral music please don't let the important things in life, like friendships, family, having a well-rounded life, etc., fall to the wayside.

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

The ISO can thrive and grow only as much as we are supported in the community and by our gracious donors and concert attendees. Please continue to attend concerts (and invite a friend!) so that the ISO can continue to thrive for years to come.

Musicians Around Town

On March 20, “An Evening With Sphinx” will be held at Hilbert Circle Theatre. Under the direction of conductor Anthony Parnter, special guest violinist Samuel Vargas will perform Andres Martin’s “Morgante” Violin Concerto. The ISO will also perform Florence Price’s piece *The Oak* and Beethoven’s 4th Symphony. Reserve free tickets at IndianapolisSymphony.org. This free program is in collaboration with the Sphinx Organization, whose mission is to transform lives through the power of diversity in the arts.

The artistic and cultural connection between France and Russia is explored in Ronen Chamber Ensemble’s third program of the season, featuring Prokofiev’s first violin sonata. Artistic Directors: Gregory Martin, Piano; Jayna Park, Violin; Alistair Howlett, Flute; Jennifer Christen, Oboe. Visit www.ronenchamber.org for more information.

March 23, 2025, 4 p.m.: Our Lady of Lourdes Church

March 24, 2025, 7:30 p.m.: Indiana Historical Society

The season wraps up with some Ronen firsts and a piece by Ronen’s friend and local composer, Michael Schelle.

May 11, 2025, 4 p.m.: St. Paul’s Episcopal Church

May 12, 2025, 7:30 p.m.: Indiana Historical Society

Harpist Claire Thai and English Horn player Roger Roe will represent the ISO at Spotlight, taking place on April 22 at Clowes Memorial Hall at Butler University. Each year, Spotlight brings together artists and arts groups from around Indianapolis to raise money for the Indiana AIDS Fund. To date, the Health Foundation of Greater Indianapolis has provided more than \$47 million dollars to more than 75 partner organizations through the Indiana AIDS Fund.

On April 24, join the ISO at Hilbert Circle Theatre for Into the Music, a free series featuring a lively discussion followed by a performance—with full orchestra—of the highlighted classical work. Music Director Jun Märkl will co-host an on-stage discussion joined by Ryan Ahlwardt, who serves as co-host of Indy Now on FOX59. Whether you’re a classical beginner or a longtime enthusiast, Into the Music offers an intimate look at each classical work in a relaxed, accessible setting. Before the orchestra performs each piece, Maestro Märkl and Ryan Ahlwardt will chat onstage, providing background on each musical work and the composer, what the audience might pay special attention to as they listen and watch the orchestra, and countless insights designed to create a memorable experience with the ISO. Doors open at 6 p.m. and the event begins at 6:30 p.m. This program will dive into Strauss’ *Ein Heldenleben* (*Hero’s Life*). This event is free; you are encouraged to pay what you wish to support the ISO. Reserve tickets online at IndianapolisSymphony.org.



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† *Coffee Classical Series* • **Program Four**

Thursday, March 6, at 11 a.m.

Hilbert Circle Theatre

NICHOLAS MCGEGAN, *Conductor* | KEVIN LIN, *Violin*

DOUGLAS DILLON, *Host, Words on Music*

Wolfgang Amadeus Mozart | 1756–1791

Concerto No. 3 in G Major for Violin and Orchestra, K. 216

Allegro

Adagio

Rondo: Allegro

Kevin Lin, *Violin*

Piotr Ilyich Tchaikovsky | 1840–1893

Suite No. 4 in G Major, Op. 61 (“Mozartiana”)

Gigue (K. 574)

Minuet (K. 355)

Prayer, after a transcription by Liszt (Ave verum corpus, K. 618)

Theme and Variations (On a Theme of Gluck, K. 455)

† 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.



An “expert in 18th-century style” (*The New Yorker*),

Nicholas McGegan is in his sixth decade on the podium. Following a 34-year tenure as Music Director of Philharmonia Baroque Orches-

tra and Chorale, he is now Music Director Laureate. He is also Principal Guest Conductor of Hungary’s Capella Savaria.

McGegan’s approach—intelligent, infused with joy, and never dogmatic—has led to engagements with many of the world’s major orchestras, including those of Cleveland, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Hong Kong, Sydney, London’s Royal Opera House, and the Royal Concertgebouw; regular collaborations with choreographer Mark Morris; and appearances at the BBC Proms and the Edinburgh International Festival.

His extensive discography includes more than 100 releases spanning five decades, including more than 40 with Philharmonia Baroque Orchestra and Chorale, and more than 20 with Capella Savaria. McGegan’s recordings have garnered two Gramophone Awards and two Grammy nominations.

He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” McGegan is committed to the next generation of musicians, frequently conducting and coaching students in regular engagements at Yale, Juilliard, Harvard, the Colburn School, Aspen Music Festival, and more.

For more information, visit nicholasmcgegan.com or visit his Facebook page at [facebook.com/nicholasmcgegan](https://www.facebook.com/nicholasmcgegan).



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March
6–8

Kevin Lin Plays Mozart

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

IU Health Classical Series • Program Ten

Friday, March 7, at 7 p.m.

Saturday, March 8, at 5:30 p.m.

Hilbert Circle Theatre



Indiana University Health

NICHOLAS MCGEGAN, *Conductor* | KEVIN LIN, *Violin*

Johann Sebastian Bach | 1685–1750

Suite No. 3 in D Major for Orchestra, BWV 1068

Overture

Air

Gavottes I and II

Bourrée

Gigue

Wolfgang Amadeus Mozart | 1756–1791

Concerto No. 3 in G Major for Violin and Orchestra, K. 216

Allegro

Adagio

Rondo: Allegro

Kevin Lin, *Violin*

INTERMISSION—Twenty Minutes

Piotr Ilyich Tchaikovsky | 1840–1893

Suite No. 4 in G Major, Op. 61 (“Mozartiana”)

Gigue (K. 574)

Minuet (K. 355)

Prayer, after a transcription by Liszt (Ave verum corpus, K. 618)

Theme and Variations (On a Theme of Gluck, K. 455)

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This performance is endowed by the Paul and Roseann Pitz Fund

There will be one 20-minute intermission.

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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



UPCOMING PERFORMANCES

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March 8, 11 a.m.
Indianapolis Public
Library – Eagle Branch

The Garden Symphony

March 31, 10 a.m.
Avon-Washington
Township Public Library

The Big Note

May 31, 11 a.m.
Indianapolis Public Library
– Decatur Branch

The Runaway Strings

June 21, 11 a.m.
Indianapolis Public
Library – Central Library

The Giant's Violin

July 19, 11 a.m.
Indianapolis Public Library
– Southport Branch

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

as Concertmaster of the Indianapolis Symphony Orchestra and co-Principal Guest Concertmaster of the Singapore Symphony Orchestra.

Lin is a highly sought after Concertmaster, previously holding the position of Co-Leader in the London Philharmonic Orchestra. His Guest Concertmaster appearances have included the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Milwaukee Symphony Orchestra, Houston Symphony, the Royal Philharmonic Orchestra in London, Singapore Symphony Orchestra, and the Taiwan Philharmonic.

In addition to his Concertmaster duties, Lin has appeared as soloist with major orchestras throughout the United States, Asia, and United Kingdom, having worked with renowned conductors such as Vladimir Jurowski, Peter Oundjian, Matthias Pintscher, JoAnn Falletta, and Michael Francis.

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

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

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

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

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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

Suite No. 3 in D Major for Orchestra, BWV 1068 Johann Sebastian Bach

Born: March 21, 1685, Eisenach
Died: July 28, 1750, Leipzig
Year Composed: c. 1731
Length: c. 22 minutes
World Premiere: Undocumented
Last ISO Performance: March 2018 with
conductor Matthew Halls
Instrumentation: 2 oboes, 3 trumpets,
timpani, violins, violas, and basso
continuo (harpsichord and bass)

Composition dates for Johann Sebastian Bach's orchestral suites are difficult to determine, because none of the original scores survive. During his lifetime, Bach held several positions as music director for ensembles in Weimar, Cöthen, and Leipzig. In the 18th century, it was standard practice for employers to retain a composer's manuscripts when that composer moved on to another post. It is also possible that the music disappeared after Bach died and his heirs inherited his manuscripts.

The Bach Werke Verzeichnis (Bach Works Catalog, or BWV), catalogs Bach's music according to genre. Grouping the four suites together could give the impression that all

were written at the same time, or that Bach intended them to be performed together. However, scholars believe Nos. 1 and 4 are earlier works, probably composed while Bach worked in Cöthen, while No. 3 is likely from 1731, and No. 2 from Bach's time in Leipzig.

All four suites, which Bach referred to as Overtures, share similar features. They begin with an overture in French Baroque style, characterized by robust dotted rhythms and glittering majesty. The rest of the suite consists of French Baroque court dances in contrasting meters, such as bourrées, gavottes, and gigue. Bach juxtaposes the more moderately paced dances, such as the courante, menuet, and forlane—with their livelier counterparts: bourrée, gigue, and gavotte.

Listeners will recognize the second movement of Suite No. 3, which has permeated popular culture via films and TV commercials for decades. It is popularly known as "Air on the G String," thanks to an arrangement made by 19th-century violinist August Wilhelmj for violin and piano. Wilhelmj's version allows the theme to be played exclusively on the violin's lowest string, which is tuned to G.

© Elizabeth Schwartz

Concerto No. 3 in G Major for Violin and Orchestra, K. 216 Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg
Died: December 5, 1791, Vienna
Year Composed: 1775
Length: c. 24 minutes
World Premiere: 1775, Salzburg
Last ISO Performance: June 2019 with
conductor Gemma New and violinist
Tai Murray
Instrumentation: Solo violin, 2 flutes,
2 oboes, 2 horns, and strings

When we think of Wolfgang Amadeus Mozart performing, we tend to imagine him seated at a keyboard. Mozart wrote nearly 30 concertos for piano, but also penned concertos for other solo instruments, including five for violin.

We know less about Mozart's violin concertos than those for piano – particularly why and for whom they were written. Mozart wrote most of his piano concertos as performance vehicles for himself. The same may be true of the violin concertos, as Mozart was a first-rate violinist, thanks to the influence of his father Leopold. In his time, Leopold Mozart had a reputation as a skilled violinist and violin teacher; his treatise on violin pedagogy is still in print.

As a young boy, Mozart traveled all over Europe as Leopold showed off his son's virtuosity on both violin and keyboard. During his tours, Mozart also absorbed Italian musical style, with its emphasis on lyricism and bravura technique. Both qualities infuse Mozart's violin concertos. Biographer Maynard Solomon describes them as the composer's "serenade style ... a youthful music of yearning but not of grief, imbued with an innocent utopianism, a faith in perfectibility, beauty, and sensual fulfillment."

The opening *Allegro* features a melody Mozart wrote for his opera *Il rè pastore* (*The Shepherd King*), first performed in Salzburg the spring of 1775. Mozart's use of this tune in two contemporaneous compositions—one staged and sung, the other using only instruments—lends a theatrical dimension to the concerto, recasting the soloist as the star of an unfolding drama. Continuing the analogy, the *Adagio's* expressive melody becomes a wordless aria for the solo violin, as winds provide an understated accompaniment. In the concluding movement, Mozart showcases a Hungarian melody known as the "Strassburger." This tune features an odd meter shift—from 3/8 to 2/2—and a corresponding alternation from G minor to G major. With these quick changes of rhythm and key, Mozart brings his third concerto to a lively conclusion.

Suite No. 4 in G Major, Op. 61 ("Mozartiana")

Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, St. Petersburg

Year Composed: 1887

Length: c. 28 minutes

World Premiere: November 1887, Moscow

Last ISO Performance: February 2006 with conductor Mario Venzago

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

"Mozart I love as the musical Christ. I think that there is nothing sacrilegious in this comparison. Mozart was a being so angelic, so childlike, so pure; his music is so full of unapproachable, divine beauty, that if anyone could be named with Christ, then it is he."

—Piotr Ilyich Tchaikovsky

Of his four orchestral suites, the last is the only one Tchaikovsky did not actually "compose." Suite No. 4 consists of arrangements Tchaikovsky made in the summer of 1887, of several short excerpts by Wolfgang Amadeus Mozart. The first two movements are lesser-known piano pieces, while the third is an arrangement of an arrangement: Tchaikovsky used Liszt's piano transcription of Mozart's four-part choral anthem, *Ave verum corpus*. The final movement is the most substantial, and the most meta: ten variations on variations Mozart himself created, based on a melody from a Gluck operetta.

In the published score for "Mozartiana," Tchaikovsky wrote: "A large number of admirable small compositions of Mozart are, incomprehensibly enough, practically unknown, not only to the public but also to musicians."

The author of the present suite desires to give a new impulse to the performance of these little masterpieces which, in spite of their concise form, present incomparable beauties.”

The first movement, an arrangement of Mozart’s lively Gigue in G, K. 574, features a lilting melody for strings. This effervescent music gives way to the Menuet in D, K. 355. The graceful quality of the dance combines the sparkling quality of the Gigue with a more reflective, pensive mood. Once again the strings are featured, with occasional flashes of winds. The angelic, religious nature of the third movement *Ave verum corpus* features high strings and harp, with gentle contrasting phrases in the winds. In the final movement, Tchaikovsky

orchestrates Mozart’s ten variations on the melody “Unser dummer Pöbel meint,” (Our foolish rabble thinks), from Gluck’s operetta, *The Pilgrims of Mekka*. The opening theme is presented simply, with strings and winds alternating phrases, before Tchaikovsky (and Mozart) unleash a whirlwind of inventive variations that explore different orchestral colors and harmonies. One of the variations spotlights a solo violin executing a series of virtuoso passages that ornament Gluck’s original melody almost beyond recognition, while another features several woodwinds in a playful variation of their own.

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Julian Rhee, 2022 IVCI Silver Medalist and winner of the 2024 Avery Fisher Career Grant, closes out the 24/25 IVCI Laureate Series with a recital at the Indiana History Center with guest pianist Chelsea Wang.



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Pink Martini Featuring China Forbes: 30th Anniversary Tour

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

† *Coffee Pops Series* • Program Six

Friday, March 14, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | CHINA FORBES *Vocals* | THOMAS M. LAUDERDALE, *Piano*
NICHOLAS CROSA, *Violin* | TIMOTHY NISHIMOTO, *Vocals and Percussion*
DAN FAEHNLE, *Guitar* | PHIL BAKER, *Upright Bass* | REINHARDT MELZ, *Drums*
MIGUEL BERNAL, *Percussion* | BRIAN DAVIS, *Percussion* | TOM BARBER, *Trumpet*
ANTONIS ANDREOU, *Trombone*

Selections to be chosen from the following:

Bolero
Tempo Perdido
Amado Mio
Sympathique
U Playu Zoru
Ich Dich Liebe
Cante e Dance
Donde Estas Yolanda?
Aspettami
The Flying Squirrel
Una Notte a Napoli
Hang On Little Tomato
Autrefois
Carioca
Ninna Nanna
Hey Eugene
Que Sera Sera
Get Happy / Happy Days
Full Circle
Brasil

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

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



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 then become Conductor Emeritus and continue to be the Music Director and conduct the AES Indiana *Yuletide Celebration* and the *Film Series* presented by Bank of America. He will also continue to make appearances on the Printing Partners *Pops Series* each season.

Everly 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 and Zionsville communities for more than 20 years and would like to thank his ISO musician colleagues for their continued commitment to excellence and for filling our community with music all year long.

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China Forbes was born and raised in Cambridge, Massachusetts. She graduated *cum laude* from Harvard, majoring in painting and English literature, with a minor in theater. After winning the Jonathan Levy Prize

at Harvard for “most promising actor,” Forbes earned her Equity card appearing in New York regional theater and off-Broadway productions while also performing regularly as a singer/songwriter in NYC clubs. Her first album, *Love Handle* (November Records), was released in 1995 and she was chosen to sing “Ordinary Girl,” the theme song to the TV spin-off of the movie *Clueless* (ABC/UPN).

It was then that Harvard friend and classmate Thomas Lauderdale invited her to sing with fledgling Portland, Oregon, band Pink Martini. China has fronted the little orchestra ever since. Co-writing many of Pink Martini’s most beloved songs with Lauderdale beginning with “Sympathique (Je ne veux pas travailler),” the duo also composed “Lilly,” “Hang on Little Tomato,” “Una Notte a Napoli,” “The Lemonade Song” and “Let’s Never Stop Falling in Love,” among many others. In 2000, “Sympathique” was nominated for song of the year at (the French Grammy awards) Les Victoires de la Musique.

Forbes’s original song “Hey Eugene” appears on her second solo album *’78* (Heinz Records), a collection of autobiographical folk-rock songs, and is also the title track of Pink Martini’s third album. Her voice and songs have been featured prominently on acclaimed film and television soundtracks such as *Mr. and Mrs. Smith*, *Hitch*, *Emily in Paris*, *Parks and Rec*, *Money Heist*, *Sherlock*, and season two of *The White Lotus*. She sings “Que Sera, Sera” over the credits of Jane Campion’s film *In the Cut*, and her original song “The Northern Line” plays over the end credits of sister Maya Forbes’ autobiographical directorial debut *Infinitely Polar Bear* (Sony Pictures Classics).

With Pink Martini, Forbes has appeared on *The Late Show with David Letterman*, *Later with Jools Holland*, *Late Night with Conan O’Brien*, and twice on *The Tonight Show with Jay Leno*. She has duetted with Rufus Wainwright, Michael Feinstein, Carol Channing, and Little Jimmy Scott. Singing in over 20 languages on nine Pink Martini studio albums, China has graced the legendary stages of Carnegie Hall, Red Rocks, the Hollywood Bowl, Paris’s l’Olympia, the Sydney Opera House, and Royal Albert Hall.

In 2021 China released her post-pandemic anthem “Full Circle,” followed by her suicide prevention anthem “Rise,” both featured tracks on her solo album *The Road*, released in 2024. China Forbes is the recipient of the 2022 Ella Fitzgerald Award at the Montreal International Jazz Festival. Previous winners include Diana Ross, Etta James, Liza Minelli, Diana Krall, and Aretha Franklin.

March
14–15

Pink Martini Featuring China Forbes: 30th Anniversary Tour

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Printing Partners Pops Series • Program Six

Friday, March 14, at 7 p.m.

Saturday, March 15, at 7 p.m.

Hilbert Circle Theatre



JACK EVERLY, *Conductor* | CHINA FORBES *Vocals* | THOMAS M. LAUDERDALE, *Piano*
NICHOLAS CROSA, *Violin* | TIMOTHY NISHIMOTO, *Vocals and Percussion*
DAN FAEHNLE, *Guitar* | PHIL BAKER, *Upright Bass* | REINHARDT MELZ, *Drums*
MIGUEL BERNAL, *Percussion* | BRIAN DAVIS, *Percussion* | TOM BARBER, *Trumpet*
ANTONIS ANDREOU, *Trombone*

Selections to be chosen from the following:

Bolero
Tempo Perdido
Amado Mio
Sympathique
U Plavu Zoru
Ich Dich Liebe
Cante e Dance
Donde Estas Yolanda?
Aspettami
The Flying Squirrel

INTERMISSION—Twenty Minutes

Una Notte a Napoli
Hang On Little Tomato
Autrefois
Carioca
Ninna Nanna
Hey Eugene
Que Sera Sera
Get Happy / Happy Days
Full Circle
Brasil

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Raised on a plant nursery in rural Indiana, Pink Martini band-leader **Thomas M. Lauderdale** began piano lessons at age six with Patricia Garrison. When his family moved to Portland in

1982, he began studying with Sylvia Killman, who to this day continues to serve as his coach and mentor. He has appeared as soloist with numerous orchestras and ensembles, including the Oregon Symphony, the Seattle Symphony, Portland Youth Philharmonic, Chamber Music Northwest, and several collaborations with Oregon Ballet Theatre. In 2008, he played Gershwin's Piano Concerto in F with the Oregon Symphony under the direction of Christoph Campestrini.

Active in Oregon politics since a student at U.S. Grant High School (where he was student body president), Thomas served under Portland Mayor Bud Clark and Oregon governor Neil Goldschmidt. In 1991, he worked under Portland City Commissioner Gretchen Kafoury on the drafting and passage of the city's civil rights ordinance. He graduated with honors from Harvard with a degree in History and Literature in 1992. He spent most of his collegiate years, however, in cocktail dresses, taking on the role of "cruise director" . . . throwing waltzes with live orchestras and ice sculptures, disco masquerades with gigantic pineapples on wheels, midnight swimming parties, and operating a Tuesday night coffee-house called Café Mardi.

Instead of running for political office, Lauderdale founded Pink Martini in 1994 to play political fundraisers for progressive causes such as civil rights, the environment, affordable housing and public broadcasting. In addition to his work with Pink Martini, Lauderdale has most recently completed two long awaited collaborations with dear friends. In 2018 he completed *Love for Sale*, an album of jazz standards with singer/civil rights leader Kathleen Saadat, that began as a gift to a few friends and ended up being a Billboard Jazz charts-ranking album the month it was released.

In 2019, Thomas Lauderdale and members of Pink Martini collaborated on a new release with the international singing sensation Meow Meow. The album *Hotel Amour*—the culmination of almost a decade of work—features guest appearances by Rufus Wainwright, The von Trapps, Barry Humphries (of Dame Edna fame), and the inimitable late French pianist and composer, Michel Legrand. Currently, Thomas is collaborating with the iconic Iranian singer Googoosh, on her forthcoming album. Spring of 2023 saw the long-awaited release of *Thomas Lauderdale Meets the Pilgrims*, his collaboration with Portland's own surf-rock indie icons Satan's Pilgrims.

Lauderdale currently serves on the boards of the Oregon Symphony, Pioneer Courthouse Square, the Oregon Historical Society, and the Confluence Project with Maya Lin. He lives in Portland with his partner Hunter Noack.



**MAY
09
-
10**

TIME FOR THREE & THE ISO



**JUN
06
-
07**

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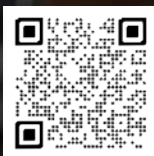
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Featuring a dozen musicians, with songs in 25 languages, Pink Martini performs its multilingual repertoire on concert stages on six continents. After making its European debut at the Cannes Film Festival in 1997 and its orchestral debut with the Oregon Symphony in 1998, the band has gone on to play with more than 50 orchestras around the world, including multiple engagements with the Los Angeles Philharmonic at the Hollywood Bowl, the Boston Pops, the National Symphony at the Kennedy Center, the San Francisco Symphony, and the BBC Concert Orchestra at Royal Albert Hall in London. Pink Martini has released 11 studio albums on its own independent label Heinz Records (named after Lauderdale's dog), selling over 3 million albums worldwide.

In 1994 in his hometown of Portland, Oregon, Thomas Lauderdale was working in local politics when he saw the need for most engaging

and inspiring music at political fundraisers. Drawing inspiration from music from all over the world—crossing genres of classical, jazz and old-fashioned pop—and hoping to appeal to conservatives and liberals alike, he founded the “little orchestra” Pink Martini in 1994 to provide more beautiful and inclusive musical soundtracks for causes such as civil rights, affordable housing, the environment, libraries, public broadcasting, education and parks. One year later, Lauderdale called China Forbes, a Harvard classmate who was living in New York City, and asked her to join Pink Martini. Their first song writing collaboration was “Sym-pathique (Je ne veux pas travailler),” which became an overnight sensation in France, was nominated for “Song of the Year” at France’s Victoires de la Musique Awards, and is still the band’s number one song. In 2024 the band is celebrating its 30th anniversary.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Film Series Presented by Bank of America

Saturday, April 12, at 7 p.m.

Sunday, April 13, at 2 p.m.

Hilbert Circle Theatre

Presented by:

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JACK EVERLY, *Conductor*

STEVEN SPIELBERG

Presents

BACK TO THE FUTURE

A ROBERT ZEMECKIS Film

MICHAEL J. FOX

CHRISTOPHER LLOYD

LEA THOMPSON

CRISPIN GLOVER

Written by

ROBERT ZEMECKIS & BOB GALE

Music by

ALAN SILVESTRI

Produced by

BOB GALE and NEIL CANTON

Executive Producers

STEVEN SPIELBERG

KATHLEEN KENNEDY

and FRANK MARSHALL

Directed by

ROBERT ZEMECKIS



There will be one 20-minute intermission. Performance length is approximately two hours. Tonight's program is a presentation of the complete film *Back to the Future* with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

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See page 23 for Jack Everly's biography.

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Composer **Alan Silvestri** has scored some of the most beloved and profitable films in Hollywood history, with over a hundred credits to date, earning him two Oscar and Golden Globe

nominations, two Emmy awards and three Grammy awards. While stylistically diverse, his scores feature unmistakable rhythmic melodies that continue to embody cinematic excitement and drama for generations of moviegoers.

Born in New York City and raised in Teaneck, New Jersey, Silvestri's first ambition was to become a bebop jazz guitarist. He studied at the Berklee College of Music in Boston, eventually finding his way to Hollywood at the age of 22, where he composed the scores for several successful low-budget films including *The*

Doberman Gang and its sequel *The Amazing Dobermans*. This led to his composing the energetic, action-driven music for the hit TV series *CHiPs*, which caught the ear of budding filmmaker Robert Zemeckis. Their first collaboration, the 1984 film *Romancing the Stone*, was a runaway hit, and its success formed the basis of a decades-long composer-director relationship that continues to this day. Their numerous collaborations include the jazzy world of *Who Framed Roger Rabbit?*, the time-travel adventure of *Back to the Future 1, 2 and 3*, the dramatic tension of *What Lies Beneath*, the dark comedy of *Death Becomes Her*, the cosmic wonder of *Contact*, the emotional isolation of *Cast Away*, the Wagnerian brawl of *Beowulf*, and the holiday magic of *A Christmas Carol* and *The Polar Express*, from which Silvestri's original song "Believe" garnered an Oscar nomination. But perhaps no film defines their creative partnership better than Zemeckis' 1994 Best Picture winner *Forrest Gump*, for which Silvestri's gift for beautifully melodic themes earned him an Oscar nomination for Best Original Score.

Production Credits

Back to the Future in Concert produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson

Director of Operations: Rob Stogsdill

Production Manager: Sophie Greaves

Production Assistant: Katherine Miron

Worldwide Representation: IMG Artists, LLC

Technical Director: Mike Runice

Music Composed by Alan Silvestri

Music Preparation: Jo Ann Kane Music Service

Film Preparation for Concert Performance: Kristopher Carter and Mako Sujishi

Technical Consultant: Laura Gibson

Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *Back to the Future* has been adapted for live concert performance.

With special thanks to:

Universal Pictures, Amblin Entertainment, Steven Spielberg, Robert Zemeckis, Bob Gale, Alan Silvestri, David Newman, Kristin Stark, Michael Silver, Patrick Koors, Tammy Olsen, Lawrence Liu, Thomas Schroder, Tanya Perra, Chris Herzberger, Noah Bergman, Jason Jackowski, Shayne Mifsud, Darice Murphy, Mark Graham and the musicians and staff of the Indianapolis Symphony Orchestra.

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April
25–26

Hero's Life: Märkl Conducts Strauss

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

IU Health Classical Series • Program Eleven

Friday, April 25, at 7 p.m.

Saturday, April 26, at 5:30 p.m.

Hilbert Circle Theatre



Indiana University Health

JUN MÄRKL, *Conductor* | STEWART GOODYEAR, *Piano*

Claude Debussy | 1862–1918

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)

Wolfgang Amadeus Mozart | 1756–1791

Concerto No. 23 in A Major for Piano and Orchestra, K. 488

Allegro

Adagio

Allegro assai

Stewart Goodyear, *Piano*

INTERMISSION—Twenty Minutes

Richard Strauss | 1864–1949

Ein Heldenleben (A Hero's Life), Op. 40

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

There will be one 20-minute intermission.

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

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



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

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

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

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

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



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 an orchestral work for the Chineke! Orchestra, his Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Piano Competition. His suite for solo violin, *Solo*, was recorded by violinist Miranda Cuckson on the Urlicht Audiovisual label, and his work for cello and piano, *The Kapak*, was recording by cellist Inbal Segev on the Avie Records label.

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 Orchid Classics, Naxos, Analekta, Bright Shiny Things, Marquis Classics, and Steinway and Sons labels. Mr. Goodyear releases his recording of Prokofiev’s 2nd and 3rd Concertos with Andrew Litton and the BBC Symphony Orchestra, and the composer’s 7th Sonata, on Orchid Classics last September.

Highlights for the 2024–25 season are his performances at the BBC Proms with the Chineke! Orchestra, his return to the Phillips Collection (Washington D.C.), and performances with the Vancouver and Toronto Symphonies, the Indianapolis Symphony, the Rochester Philharmonic, Frankfurt Museumgesellschaft, and A Far Cry in Boston.



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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

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun) Claude Debussy

Born: August 22, 1862,

St. Germain-en-Laye, France

Died: March 25, 1918, Paris

Years Composed: 1891–1894

Length: c. 10 minutes

World Premiere: December 1894, Paris

Last ISO Performance: January 2019 with
conductor Krzysztof Urbanski

Instrumentation: 3 flutes, 2 oboes, English
horn, 2 clarinets, 2 bassoons, 4 horns,
antique cymbals, 2 harps, and strings

When *Prélude à l'après-midi d'un faune* was first performed in Paris in December 1894, it sent musical shock waves around the world. Some fifty years after its premiere, conductor/composer Pierre Boulez wrote, "The flute of the Faun brought new breath to the art of music; what was overthrown was not so much the art of development as the very concept of form itself."

Claude Debussy's revolutionary music is based on Symbolist writer Stéphane Mallarmé's poem, *Afternoon of a Faun*, published in 1876. Both poem and music unfold without clear narrative; the kaleidoscopic nature of the text and music creates a succession of shifting moods and impressions, rather than a straightforward, linear tale. In *Prélude à l'après-midi*

d'un faune and much of Debussy's other music from this period, color, and texture are the essential structural components of the music. When Mallarmé heard *Faune* for the first time, he exclaimed, "I was not expecting anything of this kind! This music prolongs the emotion of my poem, and sets the scene more vividly than color."

The compositional style Debussy employed in *Faune* came to be known as Impressionism, after the style of the Impressionist painters. Essentially French in its conception, Impressionistic music was a direct challenge to the Germanic tradition, which emphasized formal structure and movement generated by harmonic progression.

In the poem, Mallarmé's faun whiles away the languid torpor of a summer afternoon in half-conscious reverie. His thoughts circle around the memory of two nymphs; did he seduce them, or only dream it? He also ponders the alluring power of music. Unlike Mallarmé's lengthy, ruminative text, however, Debussy's music is concise. At 10 minutes, it effectively distills and transforms Mallarmé's dreamy imagery into subtle shadings of color and texture.

Debussy explained that the music connected "the successive scenes in which the longings and desires of the faun pass in the heat of the afternoon." The closest Debussy comes to a direct depiction of Mallarmé's images is the opening solo flute, a stand-in for the faun's panpipes. 18 years after its premiere, *Faune* inspired dancer and choreographer Vaslav Nijinsky, who danced the title role in his iconic 1912 ballet, with Sergei Diaghilev's Ballets Russes.

At the premiere, the audience reacted with such overwhelming enthusiasm that conductor Gustave Doret was forced to perform an encore. Unlike the audience, critics were slower to acknowledge the importance of Debussy's innovations. "[*The Afternoon of a Faun*] has a pretty sound, but there is not the

least truly musical idea in it; it is no more a piece of music than the palette on which a painter has been working is a picture,” scoffed the musically conservative Camille Saint-Saëns. In this instance, as in other revolutionary musical breakthroughs, the audiences’ intuitive embrace of Debussy’s radical sound proved prescient. From its premiere 131 years ago to today, *Prélude à l’après-midi d’un faune* remains Debussy’s most popular and best-known orchestral work.

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Concerto No. 23 in A Major for Piano and Orchestra, K. 488

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg

Died: December 5, 1791, Vienna

Years Composed: 1784–1786

Length: c. 26 minutes

World Premiere: c. 1786, Vienna

Last ISO Performance: November 2013

with conductor Jun Märkl and pianist
Ingrid Fliter

Instrumentation: Solo piano, flute,
2 oboes, 2 clarinets, 2 bassoons,
2 horns, and strings

Wolfgang Amadeus Mozart wrote most of his piano concertos during the 1780s, and, as was his habit, he often worked on several compositions simultaneously. Such is the case with the Piano Concerto No. 23 in A major, K. 488, one of three piano concertos (along with the E flat, K. 482 and the C minor, K. 491) Mozart wrote at the same time he was working on his comic opera, *The Marriage of Figaro*.

On first inspection, there seems little similarity between K. 488, a lyrical, reflective work, and the exuberant silliness that embodies much of *Figaro*. However, a closer look reveals some interesting parallels between the concerto and

the opera. There are moments in *Figaro*, particularly the Countess’ poignant aria, “Porgi amor,” in which she laments her loveless marriage, and in the finale, when the Count begs forgiveness, which echo the emotional depth and tenderness of the concerto. Correspondingly, passages in the concerto, particularly in the Adagio, are clearly vocal—if not operatic—in both construction and conception.

When performing, Mozart improvised cadenzas for all his concertos, although many do not survive in written form. Other composers, most notably Ludwig van Beethoven, composed and notated cadenzas for several of Mozart’s piano concertos. Mozart’s original cadenza for K. 488 not only survives, but also was notated directly into the score.

K. 488 stands out for other reasons. Although oboes were standard instruments in 18th century orchestras, Mozart uses clarinets in K. 488 instead. Mozart loved the sound of this instrument, and its dark round tone adds a pensive, melancholy quality to the orchestration, particularly the *Adagio*. Mozart also abandoned typical piano concerto conventions by writing the *Adagio* in a minor key. Mozart’s choice of a minor tonality, and the particular key itself, F-sharp minor, were rare departures from his usual practice, and lend added poignancy to the music.

K. 488 was published in 1800; for most of the 19th century, it was one of only a few of Mozart’s concertos to be regularly performed. It became, and remains, one of Mozart’s most popular and beloved works.

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Ein Heldenleben (A Hero's Life), Op. 40 Richard Strauss

Born: June 11, 1864, Munich

Died: September 8, 1949,

Garmisch-Partenkirchen, Germany

Years Composed: 1897–1898

Length: c. 40 minutes

World Premiere: March 1899, Frankfurt

Last ISO Performance: November 2011

with conductor Hans Graf

Instrumentation: Piccolo, 4 flutes, 4 oboes

(one doubling English horn), 3 clari-

nets (one doubling E-flat clarinet), bass

clarinet, 3 bassoons, contrabassoon, 8

horns, 3 trumpets, 2 piccolo trumpets,

3 trombones, tuba, tenor tuba, timpani,

percussion, 2 harps, and strings

Anyone who writes a piece of music titled *A Hero's Life* and places himself in the role of the hero is asking for trouble. In the spring of 1899, when Richard Strauss conducted the first performance of his tone poem *Ein Heldenleben*, critics denounced him as a monumental egotist.

But how autobiographical was this tone poem, really? A letter Strauss wrote to his publisher in 1898, while he was in the midst of writing *Ein Heldenleben*, provides insight into his thinking: "Since Beethoven's *Eroica* is so extremely unpopular with our conductors and hence rarely performed, I am filling a desperate need by composing a tone poem of substantial length entitled *Hero's Life* . . . with lots of horn sound, since horns are, after all, the thing for heroism." A staggering number of people, including Strauss' musical critics, completely missed the blatant sarcasm in these much-quoted words.

The Hero of *Ein Heldenleben*, an allegory of The Artist, battles the provincial philistinism of both critics and narrow-minded audienc-

es. (Strauss characterized his own critics as "cheeky uneducated laymen who pronounce judgments on the most sublime works of art as if they were equal to their creators.") After the premiere, a delighted Strauss wrote to his father that the critics "spat poison and gall, mainly because they thought from the analyses that the nasty description of the 'Moaners and Adversaries' was aimed at them."

Ein Heldenleben is in six parts; in the first, we are introduced to the Hero (intrepid, assertive string theme). In "The Hero's Adversaries," (music critics), chattering winds squeal and babble over the ominous murmurings of strings and brasses. "The Hero's Companion" was modeled on Strauss' wife, Pauline de Ahna, an accomplished soprano. Her theme, played by solo violin, veers from coquettish to capricious. The unaccompanied violin executes ever more complicated and daring phrases, which alternates with brief comments from the orchestra. This becomes a romantic tableau of operatic proportions, but the music critics return at the close to wreck the tender moment. On "The Hero's Battlefield," an offstage fanfare summons the Hero to battle his adversaries. The strident calls of the brasses and winds, accompanied by the snare drum, depict the epic fight in a cascade of brilliant colors and descriptive sounds. Eventually the Hero triumphs, and the eight horns announce his victory. In "The Hero's Works of Peace," Strauss' Hero reflects on his many accomplishments; in this movement Strauss quotes extensively from his own music. Strauss quotes a long passage from his *Don Quixote* to usher in the final movement, "The Hero's Retirement from the World" and the "Fulfillment of His Life." Here the Hero recalls his angry bouts with critics (snarling brasses and agitated strings). His wife (solo violin) returns, and the two engage in a tender duet for violin and solo horn. The Hero's majestic theme sounds one last time, a fitting peroration to a colorful, ambitious life.

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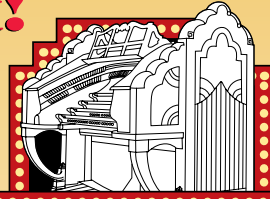


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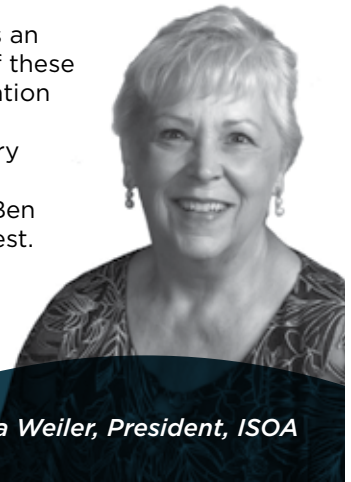
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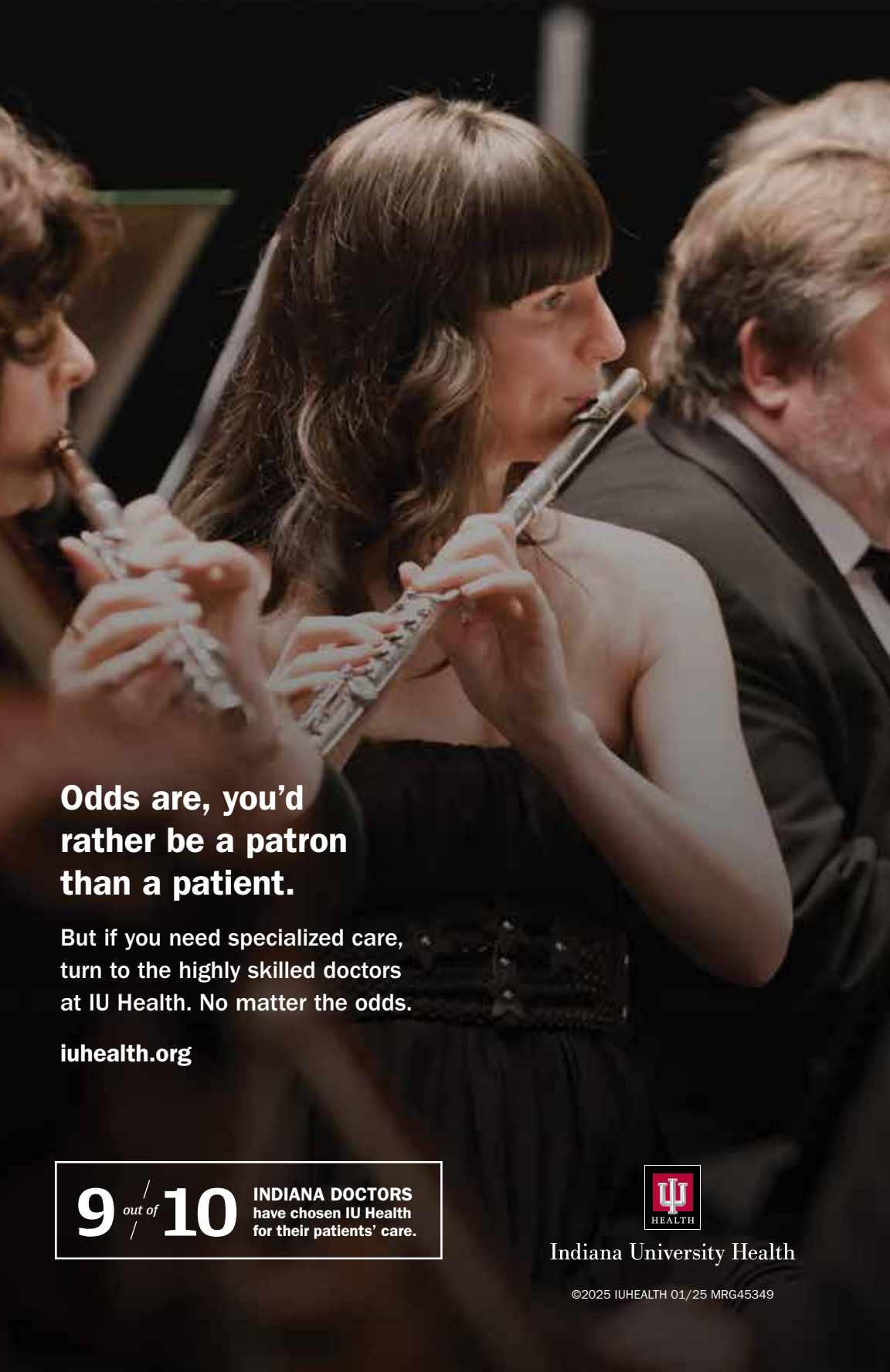
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The Lynn Society

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.

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



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Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir presents **Voices of the Spirit** on **Saturday, April 12, at 5:30 p.m. at Indiana Landmarks Center**. Artistic Director Eric Stark leads the choir in an American celebration of choral music featuring Aaron Copland's *In the Beginning*, Margaret Bonds' *Credo*, and Leonard Bernstein's *Chichester Psalms*; with soloists Kim Kenny Green, soprano; Kirsten Gunlogson, mezzo-soprano; and Kenneth Overton, baritone.



Visit indychoir.org for tickets and more information.

Ronen Chamber Ensemble

Join us during our 24–25 concert season, “Connections.” Visit www.ronenchamber.org for more info or scan the QR code.

French-Russian Collections

The artistic and cultural connection between France and Russia is explored in Ronen's third program of the season, featuring Prokofiev's first violin sonata.

March 23, 2025, 4 p.m.: Our Lady of Lourdes Church

March 24, 2025, 7:30 p.m.: Indiana Historical Society

Season Finale

The season wraps up with some Ronen firsts and a piece by Ronen's friend and local composer, Michael Schelle.

May 11, 2025, 4 p.m.: St. Paul's Episcopal Church

May 12, 2025, 7:30 p.m.: Indiana Historical Society

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



Indianapolis Ballet

***Swan Lake* with the Indianapolis Symphony Orchestra**

Clowes Memorial Hall | March 28–29, 2025

The greatest love story returns! The Indianapolis Ballet partners with the Indianapolis Symphony Orchestra for the second year in a row to produce the classic *Swan Lake*. Original choreography by Marius Petipa, unique additions by Founding Artistic Director Victoria Lyras, and conducted by Principal Pops Conductor Jack Everly.

Light and darkness clash and combine in this tale of Odette and Odile—and Odette's quest to break a cruel curse by finding true and faithful love. Deeply moving and visually stunning, *Swan Lake* is the quintessential classical ballet, steeped in themes of temptation, jealousy, and deception. Set to Tchaikovsky's dramatic score.



Family Series: *Sleeping Beauty Suite*

The Tobias Theater at Newfields | April 25–27, 2025

A classic fairytale brought to life! The production of *Sleeping Beauty Suite* is a timeless fairytale that the entire family will enjoy as this is an abbreviated version of the full-length ballet, *The Sleeping Beauty*. This ballet is perfect for the young arts lovers of your family, recommended for ages 3 and older. From the moment the curtain rises, you'll be swept away by the stunning choreography, dazzling costumes, and the timeless story of love, betrayal, and ultimate redemption.

2024–25 performance tickets are on sale now at indyballet.org. We hope to see you at the theater!

Indianapolis Children's Choir

Kick your year off with song and the Indianapolis Children's Choir! The ICC has provided quality music education and inspired the community with music for nearly 40 years. Find a class, camp, or weekly choir for your child, or find a concert to attend at icchoir.org.



Upcoming concerts include:

- **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**

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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 *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 *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, Senior Director of Corporate & Foundation Giving, at 317-229-7094 or email sponsorships@indianapolissymphony.org

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



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