

VOLUME 1

25/26 SEASON

SEPT—NOV

INDIANAPOLIS SYMPHONY ORCHESTRA

Francisco Fullana
Violin



DOLLY PARTON'S *THREADS: MY SONGS IN SYMPHONY*

DVOŘÁK'S "NEW WORLD" SYMPHONY

TRANSFORMATIONS OF SPIRIT: JACKIW PLAYS BERG

FRANKIE MORENO: KING FOR A DAY

COMING TO AMERICA: RACHMANINOFF, STRAVINSKY & KORNGOLD

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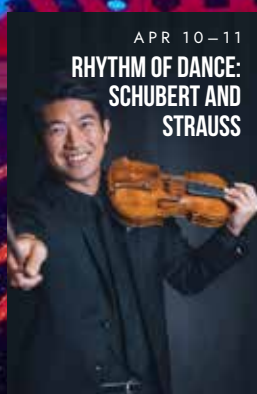
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25/26

HIGHLIGHTS:




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

Board of Directors

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

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*James M. Johnson**, Chief Executive Officer
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*Mission of the Indianapolis Symphony Orchestra:
The Indianapolis Symphony Orchestra inspires and unites our community through music.*



In memory of Greg Loewen, who joined the Board of Directors in 2015 and went on to become Treasurer, Vice Chair, and Chair. His dedicated service and visionary leadership will continue to inspire his colleagues as they carry on his legacy of service to the community.



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- Receive free parking for your shift
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Jun Märkl, Music Director • Jack Everly, Principal Pops Conductor
Hannah Schendel, Assistant Conductor • Enrico Lopez-Yañez, Principal Guest Conductor of Pops

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*
Michelle Black
Sophia Cho
Ziqing Guo
Sherry Hong
Shomya Mitra**
Fangming Shen
Hán Xiè

Second Violin

Bryson Karrer, *Principal*
Byul (Bella) Seo, *Associate Principal*
Marisa Votapek, *Assistant Principal, The Taurel Chair*
*The Dick Dennis Fifth Chair**
Melissa Deal
Jennifer Farquhar
Hua Jin
Yeajin Kim
Jayna Park
Lisa Scott
Claire Thaler**

Viola

Yu Jin, *Principal, The Schlegel Chair*
Zhanbo Zheng, *Associate Principal*
Zachary Collins, *Acting Assistant Principal*
Caleb Cox
Nicholas Gallitano**
Yang Guo
Amy Kniffen
Li Li
Emily Owsinski**

Cello

Austin Huntington, *Principal*
Jiyoon Kim, *Associate Principal*
Stephen Hawkey, *Assistant Principal*
CJ Collins**
James Cooper
Nicholas Donatelle
Jonah Krolik
Sam Viguerie

Contrabass

Ju-Fang Liu, *Principal*
Robert Goodlett II, *Assistant Principal*
Mitchell Ballester
Joseph Everett**
Sharif Ibrahim
Brian Smith
Bert Witzel

Flute

Alistair Howlett, *Acting Principal*
Dianne Seo**

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

Juliana Darby, *Principal*
Cathryn Gross
Samuel Rothstein, *Assistant Principal, The Huffington Chair*

Bass Clarinet

Samuel Rothstein

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

Trumpet

Mark Grisez, *Principal Trumpet, The W. Brooks & Wanda Y. Fortune Chair*
Daniel Lewis
Alexander Schwarz**, *Acting Assistant Principal*

Trombone

Derek Gullett, *Principal*
Ryan Miller, *Acting Assistant Principal*

Bass Trombone

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

Tuba

Anthony Kniffen, *Principal*

Timpani

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

Percussion

Braham Dembar+, *Principal*
Jon Crabel**
Pedro Fernández, *Acting Principal*
Craig Hetrick

Harp

Claire Thai, *Principal*
The Walter Myers Jr. Chair

Keyboard

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

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

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

*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.
**Temporary Contract
+Leave of Absence

Music in My Life: Bryson Karrer, Violin



Bryson Karrer is currently Principal Second Violin with the Indianapolis Symphony Orchestra. He holds a B.M. in violin performance from the Indiana University Jacobs School of Music, where he studied with Mimi Zweig and Grigory Kalinovsky. He also holds a degree in chemistry from IU. When not performing he enjoys experimenting in the kitchen and going for runs.

Tell us about your family.

I grew up in Cincinnati with my parents and younger sister. Both of my parents worked in health care, so the musical world was sort of an unfamiliar landscape for us. But they have been nothing but supportive since day one. They still live in Cinci and like to surprise me by coming to the occasional concert here.

When did you start playing the violin?

I started playing violin when I was three years old. It was what I wanted for my birthday (or so they tell me). It was my first instrument, although I did play trombone for eight years through high school.

What do you enjoy about being part of the ISO?

First and foremost, I enjoy the sense of community and camaraderie that has been fostered here. It's rare to be able to work with a group of such talented and hard working musicians, but it's even rarer to be able to work in such a genuinely warm and supportive environment. Enjoying going to work everyday is not something that I take for granted.

What concert are you looking forward to the most this upcoming season?

Mahler's Second Symphony is a piece I've always wanted to perform and I am very excited to be able to do so this season. Even listening to recordings of it elicits a strong sense of catharsis, so playing it live will be a very emotional experience I'm sure.

Who is your favorite composer or what is a piece you think everyone should listen to?

It's impossible for me to choose, so I'll just say whatever I happen to be playing that week. I think everyone should listen to music by living composers. They help keep this art form alive.

What do you enjoy doing when you are not performing?

You'll likely find me at the pool or somewhere along the Monon trail. I've always loved running (the Monumental Marathon is one of my favorite races!) but am now training for my first triathlon. When not training I'm usually napping on the couch with one or both of my cats on top of me or catching a matinee movie at the Kan-Kan.

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

Find the people whom you look up to and seek out their advice. Getting into this industry can be tough if you try to do it alone, so having people that know it from the inside can be a great help.

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

Check out our chamber music series! It's a great way to hear our musicians in a more intimate setting.

Musicians Around Town

From Sept. 4–7, Amy Kniffen (viola) played in the New Caritas Orchestra at the Duke Initiatives in Theology & the Arts symposium. On Sept. 9, she presented a program called “In My Own Key” for a local chapter of PEO. On Sept. 21, she and Bryson Karrer (violin) will present “Tunes and Tales” at The Music Room in Indianapolis at 2 p.m. On Nov. 10, she and Bryson will present another “Tunes and Tales” at the Nora Library Branch at 1 p.m. She will also present a new program on Nov. 30 at The Music Room, titled, “Gold, Frankincense and . . . Myrrh?” To purchase tickets or for more information, email amykniffen@thesassyviolist.com or visit www.thesassyviolist.com.

Join Ronen Chamber Ensemble during their 25–26 concert season, “A Musical Migration from the Old World to Indianapolis.” **Brahms and His Circle:** Sept. 28, at 4 p.m. / St Paul’s Episcopal Church, 6050 N. Meridian Street, Indpls. and Sept. 30, at 7:30 p.m. / Hilbert Circle Theatre Wood Room (second floor), 45 Monument Circle, Indpls. Featuring Brahms’ first violin sonata in an arrangement for flute and piano, his so-called “Werther” piano quartet, and his friend Herzogenber’s trio for oboe, horn and piano. **Across the English Channel:** Oct. 26, at 4 p.m. / Our Lady of Lourdes Catholic Church, 5333 E. Washington St., Indpls. and Oct. 27 at 7 p.m. / Christel DeHaan Fine Arts Center, University of Indianapolis, 1400 E. Hanna Ave., Indpls. Featuring Pierre Sancan’s delightful flute sonatina and Benjamin Britten’s early Tudor-inspired oboe quartet with Vaughan Williams warhorse “On Wenlock Edge.” Visit www.ronenchamber.org/events for more information. Artistic Directors: Gregory Martin, Piano; Alistair Howlett, Flute; Jennifer Christen, Oboe.

Bryson Karrer (violin), Austin Huntington (cello) and Jennifer Christen, Tanavi Prabhu, and Roger Roe (oboe) will be playing a Concert With a Cause on October 19, at 2 p.m. at Central Christian Church, 701 North Delaware St. The program will also include pianist R. Kent Cook and will feature Beethoven’s Trio for 2 oboes and English horn as well as Dvořák’s “Dumky” Piano Trio.

Principal Cello Austin Huntington will be playing the Dvořák concerto with the South Bend Youth Symphony Orchestra November 9 with Robert Boardman conducting. Austin was a member of the South Bend orchestra from the ages of 8 to 10.

Craig Hetrick (percussion) will be a Visiting Professor of Percussion at the Indiana University Jacobs School of Music during the 2025–26 school year.

Lisa Scott (violin) will continue her volunteer work with the Metropolitan Youth Orchestra this fall.

Meet Hannah Schendel



Hannah Schendel joins the ISO this fall as the new Assistant Conductor. She also serves as Cover Conductor with the Minnesota Orchestra, and she recently served as the Music Director of the Wayzata Symphony Orchestra and as Visiting Conductor with the Carleton Orchestra. “I’m from Minneapolis, a vibrant city known for its rich music, arts, and easy access to nature,” she said. “Music has always played a central role in my life—my sister is a cellist, my mom plays the piano, and my dad is a passionate supporter of the arts. In my free time, I love staying active through hiking with my dog, camping, playing sports, and traveling. I’m also excited to explore the diverse food and cultural scene that

Indianapolis has to offer. I’m looking forward to getting to know the ISO and connecting with this community through a wide range of outreach concerts, pre-concert talks, and educational opportunities. I’m especially excited for Mahler’s Symphony No. 2, the Rachmaninoff pieces featured throughout the season, and *Harry Potter and the Sorcerer’s Stone* In Concert.”

Sept.
19–20

Dolly Parton's *Threads*: *My Songs in Symphony*

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Coffee Pops Series • Program One

Friday, September 19, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | DAVID HAMILTON, *Keyboard & Orchestrator/Arranger*
KATELYN DRYE, *Vocalist* | HOLLIE HAMMEL, *Vocalist* | JULIE WILLIAMS, *Vocalist*
DEREK DRYE, *Acoustic Guitar/Lap Steel/Dobro/Vocalist*
LINDSEY MILLER, *Electric Guitar/Acoustic Guitar* | DEAN BERNER, *Banjo/Mandolin*
GARY LUNN, *Bass Guitar* | CHRIS LEIDHECKER, *Drums*

Dolly Parton's *Threads*: *My Songs in Symphony*

A Dolly Parton/Schirmer Theatrical/Sony Music Publishing Co-Production.

All songs written by Dolly Parton, unless otherwise noted. Arrangements by David Hamilton

"*Threads* Overture," arranged by David Hamilton

"Two Doors Down"

"My Tennessee Mountain Home"

"Blue Smoke"

"The Bridge"

"Better Get to Livin'," co-written with Kent Wells

"Jolene"

"If You Hadn't Been There"

"Backwoods Barbie"

"Eagle When She Flies"

"Light of a Clear Blue Morning"

20-Minute Intermission

Threads Entr'acte, arranged by David Hamilton

"Here You Come Again," written by Cynthia Weil and Barry Mann

"Islands in the Stream," written by Barry, Robin & Maurice Gibb

"Coat of Many Colors"

"Travelin' Thru"

"Baby I'm Burnin'"

"I Will Always Love You"

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"Better Get to Livin'" under license from Sony Music Publishing and BMG Rights Management.

"Islands in the Stream" under license from Universal Music Publishing Group.

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.



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.



Dolly Parton is the most honored and revered multi-hyphenate of all time and was recently inducted into the Rock and Roll Hall of Fame. Her current album *Rockstar* made history by scoring the biggest album debut sales week of

her seven-decade career and earning her six #1s on the Billboard charts: Top Rock Albums, Top Rock & Alternative Albums, Top Country Albums, Top Album Sales, Top Current Album Sales, and Independent Albums. The landmark album also claimed the #3 spot on the Billboard 200 chart, her highest position ever. Achieving 27 RIAA-certified gold, platinum, and multi-platinum awards, she has had 26 songs reach #1 on the Billboard country charts, a record for a female artist. Parton is the first artist to have topped Billboard's Adult Contemporary, Christian AC Songs, Hot Country Songs, Christian Airplay, Rock Digital Songs, Country Airplay, and Dance/Mix Show Airplay radio charts. Parton became the first country artist honored as Grammy Music-Cares Person of the Year given out by NARAS. She has 49 career Top 10 country albums, a record for any artist, and 120 career-charted singles over the past 50+ years. On October 17, 2023, she released her second New York Times Best Seller coffee table book in a trilogy called *Behind The Seams: My Life in Rhinestones*. The first of the series was bestselling coffee table book *Songteller: My Life in Lyrics*.

In 2014, the RIAA recognized her impact on recorded music with a plaque commemorating more than 100 million units sold worldwide. She has amassed eleven Grammy Awards and 52 nominations, including the Lifetime Achievement Award, 10 Country Music Asso-

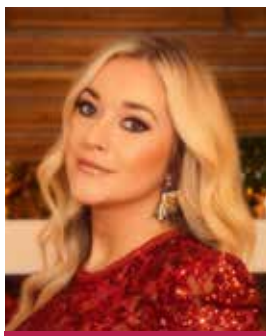
ciation Awards, including Entertainer of the Year; five Academy of Country Music Awards, also including a nod for Entertainer of the Year; four People's Choice Awards; and three American Music Awards. In 1999, Parton was inducted as a member of the coveted Country Music Hall of Fame.

Dolly has the largest fan base of all measured music artists in the YouGov database at #1 with 198 million. She has the #1 Q Score of all performers, solo and group. Dolly is one of only 25 celebrities in the E-poll database to have an E-score of 100 and has maintained that perfect rating for 8 years. She recently won Best Brand Award, Celebrity, Influencer and Fashion at the 2023 Licensing International Excellence Awards.

To date, Parton has donated over 255 million books to children around the world with her Imagination Library. Her children's book, *Coat of Many Colors*, was dedicated to the Library of Congress to honor the Imagination Library's 100 millionth book donation. In March of 2022, Parton released the book *Run Rose Run*, which she co-authored with James Patterson and sat at #1 on the *New York Times* Best Sellers List for five weeks, a record for this decade. She also released an accompanying album of the same name with original songs inspired by the book which reached #1 on three charts simultaneously: Country, Americana/Folk, and Bluegrass Albums. From her "Coat of Many Colors" while working "9 to 5," no dream is too big and no mountain too high for the country girl who turned the world into her stage.



David Hamilton,
*Keyboard & Orchestrator/
Arranger*



Katelyn Drye, Vocalist



Hollie Hammel, Vocalist



Julie Williams, Vocalist



**Derek Drye, Acoustic
Guitar/Lap Steel/Dobro/
Vocalist**



**Lindsey Miller, Electric
Guitar/Acoustic Guitar**



**Dean Berner, Banjo/
Mandolin**



Gary Lunn, Bass Guitar



Chris Leidhecker, Drums

To read about the artists featured in Dolly Parton's *Threads: My Songs in Symphony*, scan this QR code with your tablet or smartphone.



Dolly Parton's *Threads*: *My Songs in Symphony*

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



Printing Partners *Pops Series* • Program One

Friday, September 19, at 7:30 p.m.

Saturday, September 20, at 7:30 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | DAVID HAMILTON, *Keyboard & Orchestrator/Arranger*
KATELYN DRYE, *Vocalist* | HOLLIE HAMMEL, *Vocalist* | JULIE WILLIAMS, *Vocalist*
DEREK DRYE, *Acoustic Guitar/Lap Steel/Dobro/Vocalist*
LINDSEY MILLER, *Electric Guitar/Acoustic Guitar* | DEAN BERNER, *Banjo/Mandolin*
GARY LUNN, *Bass Guitar* | CHRIS LEIDHECKER, *Drums*

Dolly Parton's *Threads*: *My Songs in Symphony*

A Dolly Parton/Schirmer Theatrical/Sony Music Publishing Co-Production.

All songs written by Dolly Parton, unless otherwise noted. Arrangements by David Hamilton

"*Threads* Overture," arranged by David Hamilton

"Two Doors Down"

"My Tennessee Mountain Home"

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"Eagle When She Flies"

"Light of a Clear Blue Morning"

20-Minute Intermission

Threads Entr'acte, arranged by David Hamilton

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"Islands in the Stream," written by Barry, Robin & Maurice Gibb

"Coat of Many Colors"

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"I Will Always Love You"

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Dolly Parton's *Threads:* *My Songs in Symphony*

Sept.
19–20

Credits

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Dolly Parton

Songwriter & Executive Producer

Betsey Perlmutter

Creative Director & Producer,
Schirmer Theatrical

Robert Thompson

Producer, Schirmer Theatrical

Todd Ellis

Producer, Sony Music Publishing

David Hamilton

Arranger & Orchestrator

Adam Grannick

Director of Video and Animation

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For more information on the music and artists featured in Dolly Parton's *Threads: My Songs in Symphony*, scan this QR code with your tablet or smartphone.



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There will be one 20-minute intermission.

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

Length of performance is approximately two hours long.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† *Coffee Classical Series • Program One*

Thursday, September 25, at 11 a.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | DANIEL MÜLLER-SCHOTT, *Cello*

DOUGLAS DILLON, *Host, Words on Music*

Camille Saint-Saëns | 1835–1921

Concerto No. 1 in A Minor for Cello and Orchestra, Op. 33

Allegro non troppo

Allegretto con moto

Allegro non troppo

Daniel Müller-Schott, *Cello*

Antonín Dvořák | 1841–1904

Symphony No. 9 in E Minor, Op. 95 ("From the New World")

Adagio - Allegro molto

Largo

Molto vivace

Allegro con fuoco

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

Length of performance is approximately 90 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 to 2024. This new

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

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

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

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

Sept.
25–27

Dvořák's "New World" Symphony

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program One

Friday, September 26, at 7:30 p.m.

Saturday, September 27, at 5:30 p.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | DANIEL MÜLLER-SCHOTT, *Cello*

Camille Saint-Saëns | 1835–1921

"Bacchanale" from *Samson and Delilah*

Camille Saint-Saëns | 1835–1921

Concerto No. 1 in A Minor for Cello and Orchestra, Op. 33

Allegro non troppo

Allegretto con moto

Allegro non troppo

Daniel Müller-Schott, *Cello*

Gabriel Fauré | 1845–1924

Elégie for Cello and Orchestra, Op. 24

Daniel Müller-Schott, *Cello*

INTERMISSION—Twenty Minutes

Antonín Dvořák | 1841–1904

Symphony No. 9 in E Minor, Op. 95 ("From the New World")

Adagio - Allegro molto

Largo

Molto vivace

Allegro con fuoco

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Sept.
25–27

Daniel Müller-Schott, Cello



Daniel Müller-Schott is one of the most sought-after cellists in the world today and can be heard on all international concert stages. For many years he has been enchanting audiences as an

ambassador for classical music, playing with the world's leading orchestras and conductors, as well as forming bridges between music, literature, and the visual arts. *The New York Times* refers to his "intensive expressiveness" and describes him as a "fearless player with technique to burn."

Highlights of Daniel Müller-Schott's 2025–26 season include Elgar's Cello Concerto with the London Symphony Orchestra under Antonio

Pappano and the chamber music evening at New York's Carnegie Hall together with "Maxim Vengerov and Friends," with the San Francisco Symphony Orchestra/Danielle Rustoni, and as part of the Kissinger Sommer with the Czech Philharmonic/Dalia Stasevska.

Daniel Müller-Schott will give an extensive tour of concerts in Asia, Australia, and New Zealand, playing with the Sydney Symphony Orchestra/Lionel Bringuier, with the Auckland Philharmonia/Giovanni Bellincampi, the Tasmanian Symphony/Eivind Aadland, and with the Adelheide Symphony Orchestra/Mark Wigglesworth. In January, Daniel Müller-Schott will be heard in Taiwan in Paul Huang's chamber music series and with the NSO National Symphony Orchestra/ Jun Märkl.

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"Bacchanale" from *Samson and Delilah* Camille Saint-Saëns

Born: October 9, 1835, Paris, France
Died: December 16, 1921, Algiers, Algeria
Year Composed: 1867
Length: c. 7 minutes
World Premiere: 1877, Weimar, Germany
Last ISO Performance: June 2025 with
conductor Enrico Lopez-Yañez
Instrumentation: 2 flutes, piccolo, 2 oboes,
English horn, 2 clarinets, bass clarinet,
2 bassoons, contrabassoon, 4 horns,
2 trumpets and 2 cornets, 3 trombones,
tuba, timpani, percussion, harp, and
strings

Camille Saint-Saëns began composing what would become his most enduring work for stage, the opera *Samson et Delilah*, in 1867. Just two years after his first opera failed to see any hint of positive reception, Saint-Saëns originally planned *Samson* as an oratorio. He was inspired by Handel's *Creation* and Mendelssohn's *Elijah*, but the librettist urged him to expand the biblical story of Samson into a fully staged opera. Before *Samson* could be completed, Saint-Saëns enlisted in the French National Guard to serve in the Franco-Prussian war of 1870–71. Upon returning, Saint-Saëns was encouraged by an increased interest in French art and again sat down to complete *Samson*. After receiving criticism for using a biblical story as the basis for a dramatic opera, though there was significant musical precedent to do so, Saint-Saëns halted work on *Samson*, discouraged. Franz Liszt urged Saint-Saëns to press on, and Saint-Saëns vowed to complete *Samson et Delilah*. Tirelessly writing, editing, and staging small sections at a time, Saint-Saëns tinkered from 1872–75.

No French opera house was interested in staging the work, calling it "box office poison" due to the subject matter. Finally Liszt would spearhead a production, and the premiere of *Samson et Delilah* took place in Weimar, 1877. It would take another 25 years for the work to gain popularity in the opera world.

The *Bacchanale* occurs in the final act, after Samson has been captured and enslaved by the Philistines. Blinded and resigned to death, Samson offers his life as a sacrifice for the freeing of his people. He is led to the Temple of Dagon where a seductive oboe cadenza accompanies an equally alluring ballet of Philistine priests and priestesses as they prepare for a religious sacrifice. Blaring horns become savage as the strings present the *Bacchanale* theme.

Historically, a "bacchanale" is a melody or song dedicated to the ancient Roman god of wine and fertility, Bacchus. Due to the nature of its dedicatee, most bacchanales depict scenes of chaotic ecstasy and lewd behavior. Although he would never recognize these traits in his own music, Saint-Saëns' *Bacchanale* is very much in this category; the work begins rhapsodically and flowing, but quickly evolves into a full-orchestral representation of drunken debauchery. The unrelenting timpani figure harbors a sense of wild anticipation churning underneath another ravishing oboe solo, adding to the overall exoticism of the scene.

**Concerto No. 1 in A Minor for
Cello and Orchestra, Op. 33**
Camille Saint-Saëns

Born: October 9, 1835, Paris, France
Died: December 16, 1921, Algiers, Algeria
Year Composed: 1872
Length: c. 19 minutes
World Premiere: 1873, Paris
Last ISO Performance: March 2012 with
conductor David Glover
Instrumentation: 2 flutes, 2 oboes, 2 clar-
inets, 2 bassoons, 2 horns, 2 trumpets,
timpani, and strings

Camille Saint-Saëns' first Cello Concerto opens flamboyantly with little orchestral support and absolutely no introduction. There is just one beat, a single booming orchestral chord, before the cello states the main theme and rips through passionate triplets in the tenor register, then drops dramatically down the octave.

Breaking convention with the standard three-movement solo form, this is a one-movement work. There are three distinct sections which are to be played *attacca*, transitioning seamlessly. Each of the three sections has multiple themes which Saint-Saëns evolves from the opening triplets. The first section employs typical call-and-response sections between the soloist and orchestra while the second section is a delightfully composed minuet with staccato, muted strings accompanying the soloist throughout. Only in this second section are we graced with a cadenza. Conventionally, Saint-Saëns' third section is a recapitulation of the first, with all opening thematic material again present. Less conventionally, the work closes with an entirely new theme: Saint-Saëns' atypical version of a coda.

Saint-Saëns had a difficult time getting this concerto premiered. Thankfully, the premiere successfully took place, and the work was met with resounding acceptance. A music critic went so far as to say the Cello Concerto would finally cement Saint-Saëns' reputation as a serious composer, ostensibly rectifying his "divergence from classicism" prior to 1872. Today, the Cello Concerto is considered one of the finest solo works for cello in the repertory.

Saint-Saëns was admonished early in his career for being rebellious and naïve, but at the end of his career, he would be chastised for remaining stubbornly conventional, never joining the musical experimentation seen in Paris at the turn of the century. Saint-Saëns was an enormous proponent of creating and adhering to the "French Sound" and was founder-turned-Vice President of the Société Nationale de Musique. The SNM aimed to premiere new works by French composers, thus determining artistic standards for a French musical language. After establishing his (conservative) musical language, the obstinate composer would never veer from what he established as the "French Way." This pushed him out of fashion in a Parisian society obsessed with innovation and novelty. Saint-Saëns remained chained to his dated Romantic tropes and left experimentation to modernist composers, most notably Debussy and Ravel, who rose to musical fame with their colorful harmonic landscapes and cutting-edge orchestrations.

Dvořák's "New World" Symphony

Elégie for Cello and Orchestra, Op. 24 Gabriel Fauré

Born: May 12, 1845, Pamiers, France
Died: November 4, 1924, Paris, France
Year Composed: 1883
Length: c. 7 minutes
World Premiere: April 1901, Paris
Last ISO Performance: June 1984 with
conductor Stephen Stein and soloist
Stanislav Orlovsky
Instrumentation: 2 flutes, 2 oboes, 2 clari-
nets, 2 bassoons, 4 horns, and strings

Gabriel Fauré is first and foremost a composer of melody; he is not terribly concerned with rigorous tempo nor technical demands of the performer. He is not even particularly concerned with the massive orchestral precedents left by Hector Berlioz and Richard Wagner. *Elégie* is scored for modest orchestral forces—Fauré omits low brass and percussion—creating an atmosphere of intimacy between solo cello and ensemble.

Elégie began as a second movement to a larger work for cello and piano. The intended sonata was never completed, and Fauré decided to publish the single movement as its own work in 1883. Pablo Casals premiered the symphonic version in 1901 after conductor Édouard Colonne requested Fauré arrange the piano accompaniment for orchestra.

The opening section is primarily introspective and nostalgic, though each statement of the theme manages to express a different emotion. The plaintive B section utilizes graceful and transparent scoring to transform melodic material into a new, hopeful atmosphere. The solo cello outlines harmonies while woodwinds present the optimistic second theme. The cello's presentation of the woodwind theme bursts into a virtuosic triplet section and leaves us with a cadenza that transforms into the work's most intense statement of the

opening theme. A minor variant of the second theme dwindles to silence, as if to say goodbye.

Symphony No. 9 in E Minor, Op. 95 ("From the New World") Antonín Dvořák

Born: Sept. 8, 1841, Nelahozeves, Bohemia
Died: May 1, 1904, Prague
Year Composed: 1893
Length: c. 41 minutes
World Premiere: Dec. 1893, New York City
Last ISO Performance: May 2022 with
conductor Jaime Martín
Instrumentation: 2 flutes and piccolo,
2 oboes and English horn, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets,
3 trombones, tuba, timpani,
percussion, and strings

Antonín Dvořák arrived in New York City in 1892 after garnering international success as a composer throughout Europe, and his newest work created quite the buzz among American musical socialites. The premiere was so anticipated that—although the performance was December 16, 1893—Carnegie Hall was packed with eager concertgoers at the dress rehearsal the night before. Now in New York, the composer would serve as the Director of the National Conservatory of Music in America where he dedicated his time in the U.S. not only to his students, but to the folk idioms of American music. Much like his use of Czech folk styles, Dvořák aimed to understand the "American Sound" and weave it into the Ninth.

Oversimplified, Dvořák's Ninth Symphony employs a long-short-short rhythmic pattern throughout the symphony. This feature is not particularly Czech, but the treatment of such a pattern emulates rhythmic tendencies of the *furiant*, a traditional Czech dance. The hallmark of the *furiant* is oscillation between 2 and 3-beat gestures, creating an overall rhythmic asymmetry. The opening of the Symphony

is an *Adagio* in 4/8, not at all dancy, but the use of syncopation in the cello line does much to blur the listener's experience of the rhythm as "square." Shortly after, the aggressive and syncopated interjection in the strings (long-short-short) evolves to a dotted accompaniment in the woodwinds and yet another dotted figure in the low horns, this time with accents placed in a much more traditionally *furiant* manner.

Symphony No. 9 opens slowly, pensively, and resigned as the celli display our long-short-short rhythmic motif. No violins nor winds support the somber opening, adding an unexpected eeriness to the first two measures. Due to his string scoring, this opening does not sound weepy; the close ranges provide a beautiful quality of sound and exhibit the warm timbre of violas and celli expertly. Much of Dvořák's string writing is dark and rich without being overbearingly lush, and this hallmark is pervasive in the Ninth. The low strings wind down, dejectedly, colored by the chromatic descent in the violas. This dirge is interrupted by unison horns signaling something precarious afoot. Flutes echo the opening music and in an instant any optimism brought by these higher voices is annihilated by an orchestral thunderstorm. A furious syncopated rhythm enters in the strings' middle and low registers and will become the main theme, rhythmically and melodically, throughout the entire symphony.

The second movement is home to one of the most notable English horn solos in the orchestral canon as well as some of Dvořák's most beautifully delicate string writing. After a majestic chorale, strings make way for the English horn melody listeners may recognize as "Going Home." Nostalgic and placid, this melody is based on the harmonies and expressive qualities of African-American folk and plantation songs. Another major folk-inspiration in the middle movements of the symphony is *The Song of Hiawatha*, an epic poem by Henry Wadsworth Longfellow which retells the Ojibwe tribe's story of the same name.

can folk material through his conservatory students, most notably Harry T. Burleigh. Burleigh's grandfather purchased freedom from enslavement in 1832 and later sang the plantation songs to Burleigh as a child. Years later, Harry T. Burleigh shared these songs with Dvořák at the conservatory. While there are no exact folksong quotations, Dvořák was certainly influenced. Utilizing melodic elements of "Swing Low, Sweet Chariot" and "Go Down, Moses," Dvořák underscores that music of the New World is deeply rooted in African-American history. The woodwind scoring in this section provides color and texture in a way that contrasts the glassiness of close-harmony strings: clouds finally part, and there is beautiful sunshine for a fleeting moment. Later in the movement, Dvořák utilizes the significance of silence, prayer-like, to emphasize the importance of rhythmic pacing. Weighty and intentional, the pauses between sections force the listener to slow down for a moment, breathe, and listen.

The long-short-short rhythm is reversed in the third movement, now becoming short-short-long in triple meter. Scored with pairs of woodwinds, this section offers a reprieve to the Ninth's more dramatic moments: first appearing as articulate staccato notes, the short-short-long variant again transforms, this time to a pastorale woodwind serenade.

Returning to its original state, long-short-short ultimately prevails in the Finale. One of Dvořák's most iconic themes is proudly announced by French horns and trumpets before being commandeered by the full string section.

About the annotator: Cynthia Stacy is an orchestra librarian with the Indianapolis Symphony Orchestra and also maintains the ISO archive. Ms. Stacy studied bassoon at DePaul University and the New England Conservatory of Music, where her academic writing focused on Russian orchestral music.

Oct.
10–11

Transformations of Spirit: Jackiw plays Berg

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Two

Friday, October 10, at 7:30 p.m.

Saturday, October 11, at 5:30 p.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | STEFAN JACKIW, *Violin*

Olivier Messiaen | 1908–1992

L'Ascension

Majesté du Christ demandant sa gloire à son Père (“The Majesty of Christ Demanding His Glory of the Father”)

Alléluias sereins d'une âme qui désire le ciel (“Serene Alleluias of a Soul that Longs for the Heavens”)

Alléluia sur la trompette, alléluia sur la cymbale (“Alleluia on the Trumpet, Alleluia on the Cymbal”)

Prière du Christ montant vers son Père (“Prayer of Christ Ascending Towards His Father”)

Alban Berg | 1885–1935

Violin Concerto

Andante - Allegretto

Allegro - Adagio

Stefan Jackiw, *Violin*

INTERMISSION—Twenty Minutes

Richard Strauss | 1864–1949

Tod und Verklärung, Op. 24 (*Death and Transfiguration*)

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There will be one 20-minute intermission.

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

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

See Music Director Jun Märkl's biography on page 17.



Stefan Jackiw is one of America’s foremost violinists, captivating audiences with playing that combines poetry and purity with impeccable technique. Hailed for playing of “un-

common musical substance” that is “striking for its intelligence and sensitivity” (*Boston Globe*), Jackiw has appeared as a soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others.

In the 2025–26 season, Stefan Jackiw returns to the Pittsburgh Symphony for Korngold’s Concerto, the Baltimore Symphony for Beethoven’s Triple Concerto alongside Inon Barnatan and Hayoung Choi, conducted by Jonathan Heyward, and the Indianapolis Symphony for Berg’s Violin Concerto. He launches the Austin Symphony’s season with Prokofiev’s Violin Concerto No. 2, which he also performs later with the Vancouver Symphony. Jackiw joins the Seoul Philharmonic and Mei-Ann Chen for Bruch’s *Scottish Fantasy*. In winter 2026, he opens the Laguna Beach Music Festival with three consecutive concerts featuring a varied repertoire, including Janáček’s “Kreutzer Sonata” quartet. He also performs

Dvořák’s Concerto with the Kansas City Symphony.

Jackiw is set to make his debut at London’s iconic Southbank Centre in a highly anticipated special trio project with cellist Alisa Weilerstein and pianist Inon Barnatan. He continues touring with Junction Trio with engagements at Chamber Music Sedona, Sanford-Hill Piano Series, Noe Music, Caramoor, Jacksonville Symphony, and additional dates to be announced. As a recitalist, he returns to Montclair State University, Denver Friends of Chamber Music, Harvard University, Friends of Music Sleepy Hollow, and The Rockefeller University, with additional performances to be announced.

Jackiw’s 2024–25 season highlights included performances with the Cleveland Orchestra under Santtu-Matias Rouvali, National Symphony Orchestra of Ireland, Suwon Philharmonic, Pasadena Symphony, The Florida Orchestra, Erie Philharmonic, and the Jacksonville Symphony. He continued touring with Junction Trio, returning to the 92NY stage with a program including the world premiere of a new work by John Zorn and performing at Rockefeller University.

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Transformations of Spirit:

Jackiw plays Berg

L'Ascension

Olivier Messiaen

Born: December 10, 1908, Avignon, France

Died: April 27, 1992, Clichy, France

Year Composed: 1933

Length: c. 28 minutes

World Premiere: February 1935, Paris

Last ISO Performance: October 2014 with
conductor Matthew Halls

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

Oliver Messiaen was one of the major composers and professors of the 20th century. He was born into a family of readers and writers—his mother and brothers were poets and his father translated Shakespeare into their native French—but Oliver would channel his own appreciation for art into musical compositions rather than literary compositions. The poetic backdrop in his life still influenced his music, which often includes flowery French tempo indications (“extremely slow, emotional and solemn”) as well as illustrative subtitles to individual movements.

Although *L'Ascension* was one of Messiaen's earliest orchestral compositions, it was first published for solo organ—nearly fifteen years before the orchestral score appeared in print. Messiaen was pressed to rearrange his orchestral score by his publisher, Alphonse Leduc, who claimed *L'Ascension* was originally commissioned as an organ solo rather than an orchestral piece. Fearing the orchestral version would not be published at all without the solo arrangement, Messiaen acquiesced. Having already written the orchestral third movement, Messiaen was then forced to rewrite a new

movement for organ solo. The orchestral forces required to perform the third movement are far too intricate for one player to reduce at the organ, even when utilizing all four limbs.

Like other composers (Mahler comes to mind), Messiaen specified the exact number of string players he thought would be required to perform *L'Ascension* appropriately. Each movement employs section *divisi*—divided parts within each string section—and continues to split even further into solo lines. These divided string parts maintain a cohesive, blended section sound while allowing for multiple melodic and harmonic parts to fully color the orchestral landscape.

Color was incredibly important to Messiaen, and his orchestrations reflect this vividly. Messiaen experienced *synaesthesia*, a neurological anomaly where the experience of sound is crosswired with another sense. Specifically, Messiaen experienced *chromesthesia*, where external sounds are linked to the internal perception of color. The inner string parts shade the orchestral color provided by upper and solo violin lines, while brass and woodwinds are perfectly placed to add highlight and shimmer where needed.

L'Ascension is made up of four meditations for orchestra. Each meditation serves to illustrate Christ's ascension into heaven. The first and fourth meditations have explicitly narrative titles: “The Majesty of Christ Demanding His Glory of the Father” and “Prayer of Christ Ascending Towards His Father.” The inner two movements are alleluias that illustrate the narrative elements of movements I and IV while expressing the experience of ascension itself. The second movement is particularly illustrative: a soul longing for heaven constantly looks up, begging for His true ascension. This movement is filled with rhythmic complexity—another Messiaen compositional hallmark—that sounds entirely organic, like birdsong. Messiaen was a bird enthusiast,



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claiming that birdcalls were true, organic music and a major inspiration throughout his entire compositional output. While the second movement is yearning and introspective, the third movement soars. Guided by woodwinds and punctuated by percussion, the trumpets lead the listener through swirling strings that ultimately lift the orchestra, inch by inch, to its final destination: the tranquil serenity of Heaven, now reached in the fourth movement.

Violin Concerto Alban Berg

Born: February 9, 1885, Vienna, Austria

Died: December 24, 1935, Vienna, Austria

Year Composed: 1935

Length: c. 22 minutes

World Premiere: April 1936, Barcelona, Spain

Last ISO Performance: March 2022 with conductor Hans Graf and soloist Sarah Chang

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

There are two major catalysts for Alban Berg's Violin Concerto: much pleading from the commissioning violinist, and the unfortunate death of a beloved family friend.

Louis Krasner, the violinist, appreciated Berg's 1910 Piano Sonata for its expressive qualities. Krasner approached Berg about writing a violin concerto, leaving the composer flummoxed. Berg lamented that concerto writing was simply not in his wheelhouse, and he was sure that anything he wrote could not compare to Henri Vieuxtemps and Henryk Wieniawski,

Romantic composers who had both added significant works to the violin repertory. Ultimately, a reluctant Berg accepted Krasner's commission and began work on the Violin Concerto in the spring of 1935.

Just months after beginning work on the Violin Concerto, Alban Berg was devastated by the death of 18-year-old Manon Gropius, who succumbed to polio. While not blood related, Berg was closely connected to Manon through her family. Her mother, Alma Mahler-Werfel—widow of composer Gustav Mahler—had long been part of Berg's social and artistic circle. Manon was the product of Alma's second marriage, to architect Walter Gropius, and by the 1930s, Berg had become a trusted family friend, especially after Alma's third marriage to writer Franz Werfel. Berg's private affair with Werfel's sister, Hanna Fuchs-Robettin, further deepened his ties to the family. Only 18 years old at the time of her death, Manon had a shining vocal career ahead of her that would never come to fruition. Dismayed and shaken by her passing, Berg recognized an opportunity to memorialize Manon in the Concerto. The score of the Violin Concerto bears two dedications: "To Louis Krasner," as well as a line paying homage to work's true dedicatee: "To the Memory of an Angel." It would be Berg's final completed composition; he died later that year, in December 1935, from complications following a wasp sting.

Part of Berg's initial hesitation to write the work was that he felt his 12-tone compositional style did not lend itself to the concerto form. Krasner convinced Berg that only he could write serialist music that was still lyrical and expressive, relinquishing 12-tone music from the overly academic stereotype of being "all brain, no heart." Krasner was absolutely correct; the concerto includes moments of beautiful chorales, Bach-inspired counterpoint, and conversation between orchestral sections all while remaining strictly loyal to a

Transformations of Spirit: Jackiw plays Berg

set series of 12 pitches: G, B-flat, D, F-sharp, A, C, E, G-sharp, B, C-sharp, E-flat, and F.

The order of these pitches proves exceedingly important. The open strings of a violin are G D A E, and Berg's pitch set allows chromaticism to wind its way in and out of the natural resonance of the instrument with breathtaking nuance. The concerto is in two parts and requires masterful playing by the soloist and orchestral musicians alike. Clarinet and harp are prominent in the ghostly introduction of open fifths, which create a sense of harmonic vacancy. Later, the orchestra grows to spiral around the violin solo, creating an atmosphere of calculated confusion. The not-always-tonal, not-always-dissonant soundscape is distinctive of Berg, and ultimately the Violin Concerto ends as it began: open fifths (now in the low strings), a final whisper of how the concerto began.

Tod und Verklärung, Op. 24 (*Death and Transfiguration*) Richard Strauss

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949, Garmisch-Partenkirchen, Germany

Year Composed: 1888

Length: c. 24 minutes

World Premiere: June 1890, Germany

Last ISO Performance: March 2018 with conductor Hans Graf

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

Richard Strauss' *Death and Transfiguration* was completed in 1888 and narrates the experience of an artist as he lays dying. It is a powerful and challenging orchestral masterpiece that immediately engages the listener, written in four separate sections that are played without pause. We are presented with a sick man, The Artist, as he struggles with his final living moments. As he ruminates, his life passes before him as memories. Musical themes depicting childhood innocence, creative strife, and love symbolize The Artist's journey. Vignettes of happier memories float to the surface, dissipating just as quickly as Death ultimately overcomes The Artist. Finally, The Artist accepts his reality and allows his spiritual transfiguration to take place.

Strauss composed the work while working as a rehearsal pianist at Richard Wagner's Bayreuth Festival, and while there are no explicit quotations from the elder composer's masterful opera *Tristan and Isolde*, the harmonic landscape and melodic structure most certainly had an effect on young Strauss—only 25 years old at the time. The orchestral work does not employ a vocal part, though operatic moments pepper the 25-minute piece. Like *Tristan*, *Death and Transfiguration* is tumultuous and suspenseful, but retains moments of bittersweet optimism. It reminds us that even in the darkest moments, something better may await on the other side.

This optimism is a reflection of the philosopher Arthur Schopenhauer, who inspired a great many artists but explicitly influenced Wagner's *Tristan and Isolde*. Richard Strauss was subsequently influenced by Schopenhauer's philosophy that suffering is necessary to liberate the spirit. Schopenhauer also believed that death, while final in the physical world, did not equate to ultimate annihilation of

the spirit. *Death and Transfiguration* is able to personify this philosophy most explicitly in the battle between The Artist and Death in the middle of the work. Strings present multiple iterations of The Artist's yearning theme, pleading for just one more moment in time, which is squandered by Death's ominous timpani and brass interjections. A massively satisfying orchestral cadence follows, though The Artist's battle is still not won. The fourth section, "The Sought After Transfiguration," opens in stark contrast. Finally transcending the struggle, The Artist hesitantly steps into a sparsely orchestrated, sinister soundscape that quickly blooms into a serene reprieve—signaling that accepting Death has, finally, led The Artist to paradise.

Throughout *Death and Transfiguration*, we hear a recurring timpani motif—a heartbeat? The final grains of sand slipping through an hourglass?—that brings us back to the reality of the moment: imminent death. We are reminded constantly that nothing is forever, and our glimpses of happiness and accomplishment must be savored.

Fully accepting the narrative nature of this work, Strauss asked his close friend Alexander Ritter to write a poem to accompany the music. The composer expected a short inscription to include in the score's front matter, but the final version that Ritter returned was remarkably articulated poetry that exceeded Strauss' initial expectations. Ritter's poem became a roadmap to the work and left Strauss in awe of how well his musical ideas were captured in words. An English translation of the poem can be accessed via the QR code at the end of the program note.

Ultimately, *Death and Transfiguration* is a portrait of strife, pursuing an ideal, and transcending struggle. It is clear that Strauss intended to capture the rawest, most final moments of life through music, and there is something comforting in knowing that the dying process is not entirely anguished. On his own deathbed sixty years later, Richard Strauss is rumored to have said the experience of dying was just how he'd written it in *Death and Transfiguration*.

To read Alexander Ritter's preface to the published score of *Death and Transfiguration*, scan this QR code.



About the annotator: Cynthia Stacy is an orchestra librarian with the Indianapolis Symphony Orchestra and also maintains the ISO archive. Ms. Stacy studied bassoon at DePaul University and the New England Conservatory of Music, where her academic writing focused on Russian orchestral music.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† *Coffee Pops Series* • Program Two

Friday, October 17, at 11 a.m.

Hilbert Circle Theatre

ENRICO LOPEZ-YAÑEZ, *Conductor* | FRANKIE MORENO, *Vocalist*

Scan this QR code to view the musical selections:



† 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 Guest Conductor of Pops with the ISO in addition to Principal Pops Conductor of the Detroit Symphony.

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

Sandoval. 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).

Oct.
17–18

Frankie Moreno: King for a Day

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Printing Partners *Pops Series* • Program Two

Friday, October 17, 7:30 p.m.

Saturday, October 18, 7:30 p.m.

Hilbert Circle Theatre



ENRICO LOPEZ-YAÑEZ, *Conductor* | FRANKIE MORENO, *Vocalist*

Scan this QR code to view the musical selections:



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.



With 18 Top-Ten albums (9 No. 1's), 147 Top-Ten singles (118 No. 1's), an Emmy nomination, and being named Las Vegas "Headliner of the Year" five times, **Frankie Moreno** is consistently breaking records and wowing audiences

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

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

As a child prodigy on the piano and a gifted multi-instrumentalist, Frankie was first introduced to American audiences at the age of 10 on CBS's *Star Search*. His performance on ABC's *Dancing with the Stars* brought him into America's living rooms again performing his self-penned hit "Tangerine Honey." He has

continued to perform sold-out concerts including Carnegie Hall, The Kennedy Center, The Hollywood Bowl, and Vegas residencies.

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

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

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

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Oct.
24–25

Coming to America: Rachmaninoff, Stravinsky & Korngold

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Three

Friday, October 24, at 7:30 p.m.

Saturday, October 25, at 5:30 p.m.

Hilbert Circle Theatre

REBECCA TONG, *Conductor* | VADYM KHOLODENKO, *Piano*

Erich Korngold | 1897–1957

Overture to *The Sea Hawk*

Sergei Rachmaninoff | 1873–1943

Concerto No. 4 in G Minor for Piano and Orchestra, Op. 40

Allegro vivace

Largo

Allegro vivace

Vadym Kholodenko, *Piano*

Eunike Tanzil | b. 1998

Origin

INTERMISSION—Twenty Minutes

Igor Stravinsky | 1882–1971

Symphony in Three Movements

Allegro

Andante - Interlude

Con moto

Associate Sponsor



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This performance is endowed by Roche Diagnostics

There will be one 20-minute intermission.

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



Rebecca Tong is Resident Conductor of the Jakarta Simfonia Orchestra and Artistic Director and Music Director of Ensemble Kontemporer. Rebecca was the First Prize Winner of the inaugural La Mae-

stra competition in 2020, held in Paris, where she was also awarded the ARTE Prize and the French Concert Halls & Orchestras Prize.

Recent highlights include debuts with the Royal Philharmonic Orchestra, Johannesburg Symphony Orchestra, Kwa Zulu Natal Philharmonic, Orchestre national de Metz Grand Est and Orquesta Sinfónica de Tenerife.

Rebecca is actively involved in the artistic programming of both Jakarta Simfonia Orchestra and Ensemble Kontemporer; her aim being to educate and familiarise Indonesian audiences about both classical and contemporary orchestral works, whilst expanding her own repertoire. In addition to serving these ensembles, Rebecca founded the Jakarta Christian Youth Orchestra in 2011, and between 2009 and 2012 served as Music Faculty of the International Reformed Evangelical Seminary. An Indonesian of Chinese descent, Rebecca grew up in a musical family, and her musical experiences and involvement stem from a very young age. She is continually fascinated by connecting communities through music

Scan this QR code to read more in the ISO's digital program book.



Vadym Kholodenko, Piano



Combining fierce pianism, an unrivalled breadth of repertoire, and a level of interpretative refinement that ascends to the realms of poetry, **Vadym Kholodenko** rises as an artist the likes of which the

world has rarely seen since the great pianists of the Golden Age.

Gold Medallist of the Van Cliburn International Piano Competition, Kholodenko's distinguished pianism and profound artistic gifts have led to invitations from many of the world's finest orchestras and concert halls.

In recital, Kholodenko appears on the world's leading stages—from London, Paris, and Vienna, to Boston, Chicago, and New York—where he is praised for his “iron-clad technique, capable of moments of crystalline delicacy” (*The Guardian*). He is also a thoughtful and committed chamber musician, enjoying rewarding collaborations with an array of such artists as Clara Jumi-Kang, Anastasia Kobekina, Vadim Repin, and the Belcea and Jerusalem string quartets. He has made numerous recordings with violinist Alena Baeva, with whom recent and forthcoming appearances include concerts in the cultural capitals of Florence, London, and Paris.

Scan this QR code to read more in the ISO's digital program book.



Oct.
24–25

Coming to America: Rachmaninoff, Stravinsky & Korngold

Overture to *The Sea Hawk* Erich Korngold

Born: May 29, 1897, Brünn, Austria-Hungary

Died: November 29, 1957, Los Angeles, Calif.

Year Composed: 1940

Length: c. 8 minutes

World Premiere: Aug. 1940 (movie premiere)

Last ISO Performance: July 1994 with

conductor Robert Spano

Instrumentation: 3 flutes (one doubling

piccolo), 2 oboes (one doubling

English horn), 2 clarinets, bass clarinet,

2 bassoons, 4 French horns, 3 trumpets,

3 trombones, timpani, percussion, 2 harps,

piano and celeste, optional saxophone,

and strings

The Sea Hawk is a 1940 Warner Brothers film directed by Michael Curtiz that received critical acclaim at the time of its premiere and is still regarded as a pillar of the Golden Age of Hollywood. It is an American-made swash-buckler film starring Errol Flynn, created to boost morale in the throes of the Second World War. *The Sea Hawk* was one of multiple films scored by Erich Wolfgang Korngold for Warner Brothers Studios—his tenth completed film score in just six years. In 1941 the film was nominated for Best Original Score at the 13th Academy Awards, in no small part due to a dazzling swordfighting sequence that is underscored by Korngold's rhythmically intense music, bursting with virtuosic passagework in the strings and punctuated by harp *glissandi*.

Born in Austria, 1897, Korngold had an innate talent for composition. He mesmerized the public with his ballet, *Der Schneemann*, when he was just eleven years old. By 1916, Korngold had written multiple successful one-act operas and four years later received accolades for his full length opera *Die tote Stadt*. In 1924 he would begin conducting the Hamburg Opera. The proliferation of the Nazi Party

in Austria forced the composer to consider relocation in 1934. At the behest of Austrian filmmaker Max Reinhardt, Korngold emigrated to Hollywood on a film scoring contract through Warner Brothers Studios.

Considering his background as an opera composer, it is no surprise that Korngold began his compositional process with the film scripts, treating them as libretti. He believed that his music must be absolutely aligned with action and dialogue and regarded the script as his ultimate source of musical inspiration. This aesthetic lends itself to the use of *lietmotif*—a musical theme that represents a singular character or idea. Korngold believed that the use of designated themes would not only support the on-screen action, but would help the audience's understanding of the plot.

The overture condenses approximately two hours of symphonic music into a 8-minute summary of the film's musical landscape. Most prominent of all is the *Sea Hawk* theme: a heroic brass fanfare that places Errol Flynn's character (Geoffrey Thorpe) center stage as our swashbuckling protagonist, destined to usurp the Spanish Armada. Later, the *Sea Hawk* theme melts into an uber-romantic violin serenade, illustrating the blossoming romance between Geoffrey Thorpe and Doña María, portrayed onscreen by Brenda Marshall.

The Sea Hawk score is widely accepted as Korngold's career highlight and placed him alongside Max Steiner, Dmitri Tiomkin, and Alfred Newman, considered to be the "three fathers of film music." These composers garnered new respect for film scoring, setting a heightened musical precedent within the film industry.

Thirty years after *The Sea Hawk*, emerging director George Lucas would approach budding film composer John Williams about scoring a space opera: *Star Wars*. Lucas requested that Williams compose a symphonic powerhouse

for the galactic epic, citing *The Sea Hawk* as a profound inspiration both musically and cinematically.

Concerto No. 4 in G Minor for Piano and Orchestra, Op. 40 Sergei Rachmaninoff

Born: April 1, 1873, Semyonovo, Russia
Died: March 28, 1943, Beverly Hills, Calif.
Year Composed: 1926 (final revision, 1941)
Length: c. 24 minutes (revised version)
World Premiere: March 1927, Philadelphia, Penn. (original version)
Last ISO Performance: June 2019 with conductor Krzysztof Urbanski and soloist Garrick Ohlsson
Instrumentation: 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

The year was 1917: Russia had just been overthrown by the Bolsheviks, and Sergei Rachmaninoff, forced to flee his beloved homeland, packed up his aristocratic family. Upon escaping Russia, the Rachmaninoff family lost all of their earthly comforts, including their Ivanovka Estate where the patriarch composed three concerti and two symphonies. With their home burnt to the ground and only carrying what would fit in their suitcases, Rachmaninoff abandoned composition entirely and relied on his skills as a virtuoso concert pianist to support his family until 1926.

In that year, Rachmaninoff returned to composition and wrote his Fourth Piano Concerto, though it would take three revisions over the course of 15 years for the work to be completed and published in the form we know today.

Very similar to the disastrous reception of Symphony No. 1 three decades prior, the pre-

miere of the Fourth Piano Concerto left audiences dissatisfied and perplexed. Critics went so far as to call the new concerto “long winded” and even “tawdry.” Too modern, too capricious, they thought. This concerto rambled on with a lack of thematic focus—where was compositional elegance that graced the Second Piano Concerto? Doomed to be his magnum opus, the Second Piano Concerto loomed over the 6’6” Russian, with critics always reverting to it as his compositional pinnacle.

Rachmaninoff premiered the Fourth Piano Concerto as the soloist and, after its lackluster reception, made cuts before the score was set for publication. The original score was never published during the composer’s lifetime. The massive orchestral backdrop seemed to bury the solo piano, which worried the composer. Rachmaninoff was equally concerned that the second movement, in particular, was too long-winded. While the negative comments devastated the composer, Rachmaninoff painstakingly worked to improve the Fourth. Between 1928 and 1941, he revisited the work and ultimately cut 178 bars and rewrote the entire Finale. His cuts resulted in thinner orchestrations, more efficient thematic writing, and eliminated seven minutes of music.

What we are left with is a unique blend of nostalgia for Imperial Russia sprinkled with American jazz influences. Perhaps paradoxical, the blend of styles leads to an intensely articulate and bombastic work for soloist and orchestra alike.

In 1918, Rachmaninoff landed in New York City and became a devoted follower of jazz pianist Art Tatum. Rachmaninoff also became a fan of George Gershwin at this time. Tatum and Gershwin’s influences can be heard clearly in the opening of the second movement which employs a repeated grace note motif—a nod to Gershwin’s *Rhapsody in Blue*, which had taken New York by storm in 1924.

Coming to America: Rachmaninoff, Stravinsky & Korngold

Origin

Eunike Tanzil

Born: August 17, 1998, Medan, North
Sumatra

Years Composed: 2024–25

Length: c. 7 minutes

World Premiere: August 2024, Jakarta

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

Instrumentation: 2 flutes, 2 oboes, 2 clar-
inets, 2 bassoons, 4 horns, 2 trumpets
in B-flat, 3 trombones, tuba, timpani,
percussion, piano, and strings

After living abroad for the past eight years, I felt a profound need to reconnect with my heritage. This longing led me to compose *Origin*, a piece that delves into the rich musical traditions of Indonesia. My journey began with an exploration of the sounds that have shaped the music of my homeland. Through my research, I discovered the significant influence of Arabic music on Indonesian traditional sounds—a fusion that has given our music its unique character.

In *Origin*, I sought to capture the essence of these influences while staying true to the core of Indonesian culture. The piece is a reflection of my personal journey to rediscover my roots, blending the ancient and the contemporary, the familiar and the foreign, to create a soundscape that resonates with both my identity and my history.

Program note provided to the ISO by composer Eunike Tanzil.

Symphony in Three Movements

Igor Stravinsky

Born: June 17, 1882, Oranienbaum, Russia

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

Years Composed: 1942–1945

Length: c. 22 minutes

World Premiere: January 1946, NYC

Last ISO Performance: October 2009 with
conductor Thierry Fischer

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

Igor Stravinsky is perhaps most remembered for his ballets, notably *The Rite of Spring* with its rhythmic complexity and famed riotous premiere. Stravinsky's oeuvre encompasses ballet, opera, chamber, and symphonic works which all employ his signature multi-metric writing with colorful orchestrations, though his works can be categorized into three main periods: the Russian Period (1913–1920), Neoclassical Period (1920–1951), and Serialist Period (1954–1968). *Symphony in Three Movements* is one of the composer's middle works, written between 1942–1945, and is considered to be his direct response to the Second World War.

Symphony in Three Movements was premiered by the New York Philharmonic in 1946 under Stravinsky's own baton. He completed the work in the final days of WWII after immigrating to the U.S. and settling in California. At the time of the commission, Stravinsky had been (again) rescoring *Rite of Spring*, in part due to copyright issues, but abandoned this endeavor to focus on the symphony. *Rite* had significant influence on the *Symphony in Three Movements*, and elements of the esteemed ballet are evident in this work.

Instead of a narrative structure based on Russian folk idioms, though, the *Symphony* was born of “cinematographic impression of war.” It was rare for Stravinsky to prescribe programs for his works, but by the time of composition he had fled Russia for Switzerland, left Switzerland for France, and then immigrated from France to the U.S. to finally escape the turmoil that had encompassed Europe for thirty years. He had witnessed Europe crumble in the throes of war, survived near-destitution when his royalty payments abruptly halted, and grieved the deaths of the women closest to him. The scorching anger that permeates the *Symphony* reflects the recurrent destruction Stravinsky had experienced intimately. Stravinsky’s 1963 description of the work admits that every element of the *Symphony* leads back to his experience with war.

Symphony in Three Movements is true to its title, divided into three sections each with their own sources of inspiration. Additionally, much of the thematic material in the *Symphony* is from works never completed. The first movement, *Allegro*, depicts scorched-earth war tactics that Stravinsky witnessed in documentary footage and vehemently opposed. The

orchestral piano is prominent in this movement, with asymmetrical rhythmic motifs that echo the ever-present syncopation in *The Rite of Spring*. The middle movement, *Andante*, is harp-forward musical material from a film score that never came to fruition. Stravinsky had been approached by MGM Studios to score various films, including *The Song of Bernadette*. He never received a binding contract and some of these sketches, including the extensive use of harp in the second movement, were repurposed in the *Symphony*. Finally, the boisterous march in the final movement, *Con moto*, is an acerbic portrayal of German goose-stepping as the Allied Forces turn the tides toward victory. The Allied Forces’ struggle is manifested by the fugue at the end of the work, which ultimately leads to a triumphant final cadence in D-flat.

About the annotator: Cynthia Stacy is an orchestra librarian with the Indianapolis Symphony Orchestra and also maintains the ISO archive. Ms. Stacy studied bassoon at DePaul University and the New England Conservatory of Music, where her academic writing focused on Russian orchestral music.



PAYNE & MENCAS PALLADIUM | CARMEL, INDIANA

HANDEL'S MESSIAH

INDIANAPOLIS SYMPHONY ORCHESTRA

December 18 | 7:30 P.M.

PRESENTED BY  telamon.

Oct. 30,
Nov. 1–2

Vivaldi's *Four Seasons* Rediscovered

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† **Coffee Classical Series • Program Two**

Thursday, October 30, at 11 a.m.

Hilbert Circle Theatre

JEANNETTE SORRELL, *Conductor/Harpsichord* | FRANCISCO FULLANA, *Violin*

Special Guest Continuo: ANNA O'CONNELL, *Baroque Harp* | WILLIAM SIMMS, *Lute/Theorbo*

DOUGLAS DILLON, *Host, Words on Music*

Marco Uccellini, arr. Sorrell | 1603–1680

La Bergamasca

Antonio Vivaldi | 1678–1748

Le quattro stagioni (*The Four Seasons*) for Violin and Orchestra

“La primavera” (“Spring”)

Giunt' è la primavera: Allegro

Mormorio di fronde e piante, Il capraro che dorme, Il cane che grida: Largo

Danza pastorale: Allegro

“L'estate” (“Summer”)

Languidezza per il caldo: Allegro non molto

Toglie alle membra lasse il suo riposo: Adagio

Tempo impetuoso d'estate: Presto

“L'autunno” (“Autumn”)

Ballo e canto de' villanelli: Allegro

Dormienti ubriachi: Adagio molto

La caccia: Allegro

“L'inverno” (“Winter”)

Aggiaciatto tremar tra nevi argenti: Allegro non molto

La poggia; Passar al fuoco i di quieti: Largo

Camminar sopra il ghiaccio: Allegro

Francisco Fullana, *Violin*

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

Length of performance is approximately 90 minutes long.
Recording or photographing any part of this performance is strictly prohibited.



Grammy®-winning conductor **Jeannette Sorrell** is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. She is the subject of Oscar-winning

director Allan Miller's documentary, *Playing With Fire: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, she studied conducting under Leonard Bernstein, Roger Norrington and Robert Spano at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, com-

peting against over 70 harpsichordists from four continents.

As a guest conductor, Sorrell made her New York Philharmonic debut in 2021 to rave reviews and returned in 2023. She has repeatedly conducted the Pittsburgh Symphony, St Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Florida Orchestra, Philharmonia Baroque in San Francisco, and New World Symphony, and has also led the Philadelphia Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Baltimore Symphony, the National Symphony at the Kennedy Center, Houston Symphony, Los Angeles Chamber Orchestra, Opera St. Louis with the St. Louis Symphony, the National Arts Centre Orchestra (Ottawa), Calgary Philharmonic (Canada), Royal Northern Sinfonia (UK), and Orquesta Sinfónica de Castilla y León (Spain), among others.

Scan this QR code to read more in the ISO's digital program book.



Francisco Fullana, Violin



Spanish-born violinist **Francisco Fullana**, winner of the 2018 Avery Fisher Career Grant, has been hailed as an "amazing talent" (Gustavo Dudamel) and

"frighteningly awesome" (*Buffalo News*). His solo violin album *Bach's Long Shadow*, was named *BBC Music Magazine's* Instrumental Choice of the Month.

A native of Mallorca in the Balearic Islands of Spain, Francisco is making a name for himself as both a performer, fearless leader, and a founder of innovative educational residencies. As a soloist, he has performed the Mendels-

sohn Violin Concerto with the Bayerische Philharmonie led by the late Sir Colin Davis, the Sibelius Concerto with the Münchner Rundfunkorchester, and the Brahms Violin Concerto in Bolivar's National Hall under the baton of Gustavo Dudamel. His versatility as a performer, both with and without conductor, has brought him to perform with numerous ensembles across the artistic spectrum: from major orchestras such as the City of Birmingham, Charlotte, SWR Deutsche Philharmonie, Pacific and Buffalo Symphony Orchestras, the chamber orchestras of Saint Paul and Philadelphia, to the baroque ensemble Apollo's Fire and the new music driven Metropolis Ensemble.

Scan this QR code to read more in the ISO's digital program book.



Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Four

Thursday, October 30, 7:30 p.m.

Payne & Mencias Palladium, Carmel

Saturday, November 1, 5:30 p.m.

Sunday, November 2, 2 p.m.

Hilbert Circle Theatre

JEANNETTE SORRELL, *Conductor/Harpsichord* | FRANCISCO FULLANA, *Violin*

Special Guest Continuo: ANNA O'CONNELL, *Baroque Harp* | WILLIAM SIMMS, *Lute/Theorbo*

Marco Uccellini, arr. Sorrell | 1603–1680

La Bergamasca

Marin Marais | 1656–1728

Suite from *Alcyone*

Chaconne

Tempest

Marche

Antonio Vivaldi | 1678–1748

Le quattro stagioni (*The Four Seasons*) for Violin and Orchestra

“La primavera” (“Spring”)

Giunt' è la primavera: Allegro

Mormorio di fronde e piante, Il capraro che dorme, Il cane che grida: Largo

Danza pastorale: Allegro

“L'estate” (“Summer”)

Languidezza per il caldo: Allegro non molto

Toglie alle membra lasse il suo riposo: Adagio

Tempo impetuoso d'estate: Presto

INTERMISSION—Twenty Minutes

Vivaldi's *Four Seasons* Rediscovered

Oct. 30,
Nov. 1–2

“L'autunno” (“Autumn”)

Ballo e canto de' villanelli: Allegro

Dormienti ubriachi: Adagio molto

La caccia: Allegro

“L'inverno” (“Winter”)

Aggiaciatto tremar tra nevi argenti: Allegro non molto

La poggia; Passar al fuoco i di quieti: Largo

Camminar sopra il ghiaccio: Allegro

Francisco Fullana, Violin

Antonio Vivaldi, arr. Sorrell | 1678–1748

La Folia (“Madness”) after Sonata RV63

Scan this QR code to visit the ISO's digital program book and read biographies for Anna O'Connell and William Simms.



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The November 1 and 2 performances are endowed by Marianne Williams Tobias

There will be one 20-minute intermission.

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

La Bergamesca

Marco Uccellini, arr. Sorrell

Born: 1603, Forlimpopoli, Italy

Died: December 10, 1680, Forlimpopoli

Year Composed: Unknown

Length: c. 4 minutes

World Premiere: Unknown

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

Instrumentation: 2 flutes, basso continuo, strings

Marco Uccellini is credited with two major contributions to music history: developing violin technique and expanding the canon of Italian secular music. There is little surviving documentation about the composer's life, but all that remains points to his importance and popularity in 17th-century Italy.

He was a skilled violinist himself, and his sonatas reflect his expertise. Uccellini focused much of his compositional output on violin sonatas written in the popular Italian style: technically challenging passagework and virtuosic, leaping intervals. His style demanded a highly skilled violinist and required musicians to advance their own proficiency in order to perform these works. Uccellini's Opus 5 Sonatas for Solo Violin were published in 1649 and are some of the first works published for solo violin.

Uccellini composed droves of secular works—several collections of instrumental music are some of his only surviving compositions—during his time as *capo deg'instrumentisi* at the Este Court in Modena, Italy. Later, Uccellini served as *maestro di cappella* at the Farnese Court in Parma, Italy, and likely wrote opera, ballet, and vocal works, although virtually none of these manuscripts survive.

Marco Uccellini's *La Bergamesca* is joyful and sprightly. Historically, the *bergamesca* is a rustic peasant dance, with its title referring to its place of origin: 17th-century Bergamo, Italy. Clowns and “buffoons” (jesters) were common in this region and would have likely performed to this type of music, much to the delight of the locals. The *bergamesca* was a beloved form of entertainment across genres and mediums. In fact, William Shakespeare's *Midsummer Night's Dream* closes with a carefree “bergo-mask” performance by the lower class characters. Uccellini's charming musical treatment of the *bergamesca* form is easily imagined as the background music for a troupe of lighthearted Renaissance performers.

The three-minute work is playful and bright. The orchestral texture varies as melodic material bounces across string sections, creating a delightfully buoyant and multi-dimensional sound. Ascending scales flourish, motivating the otherwise simple harmonic progression. First a foundational continuo instrument, the harpsichord shines as a soloist in the latter half of this arrangement, which leads to a gradual and graceful *ritardando* as Uccellini's work draws to an elegant close.

Suite from Alcyone Marin Marais

Born: May 31, 1656, Paris, France

Died: August 15, 1728, Paris, France

Year Composed: 1705

Length: c. 10 minutes

World Premiere: February 1706, Paris, France (full opera)

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

Instrumentation: 2 flutes, piccolo, basso continuo, strings

Marin Marais was a Parisian viola de gamba virtuoso born to an ignoble family. He enrolled at the St. Germain-l'Auxerrois school where he received a robust musical education and his gamba playing was encouraged. By 1675, Marin Marais was performing regularly with the Paris Opera. Shortly after, Marais was hired at the esteemed Royal Orchestra where he also received composition lessons from Jean-Baptiste Lully. Seeing his incredible talent, Lully eagerly commissioned Marais to write for the stage. Marais composed four operas, including *Alcyone*, in addition to hundreds of small-ensemble and solo works for viola de gamba.

Alcyone is a French setting of the classical Greek myth. The plot includes (as all good operas do) a love triangle, revenge, and the triumph of good over evil. *Alcyone* is a notable example of *tragédie en musique*—a style of opera accredited to Jean-Baptiste Lully. These operas generally have five acts and, counterintuitively, happy endings. Written to proselytize the nobility of contemporary royals, these operas tend to have a regal, bouncing musical quality and end with a resolution aimed to please the audience.

Alcyone is primarily scored for strings and basso continuo with additional parts for double reeds and percussion. Its first performance was in Paris, 1706, and received positive reviews. *Alcyone* is most famous for its depiction of a tumultuous storm, the “Tempest Scene,” in the penultimate act. Here, *Alcyone* is lulled to sleep in the temple of Juno and has a visceral nightmare about her love, Ceyx, perishing at sea. The *Chaconne* comes from Act 5 and is an instrumental portion of the opera’s finale, as the lovers reunite. A relief after such turbulence! Its opening section rings purely major, expressing our protagonists’ solace. A short, chattering violin duo symbolizes *Alcyone* and Ceyx as they embrace. The middle section of the *Chaconne* changes harmonies: the grim minor mode illustrates the couple recalling their dramatic ordeal. The *Chaconne* ends

with a final retelling of the opening, major-key theme as the curtain closes on our reunited lovers.

The Four Seasons for Violin and Orchestra Antonio Vivaldi

Born: April 3, 1678, Venice, Italy

Died: July 28, 1748, Vienna, Austria

Years Composed: 1718–1723

Length: c. 35 minutes

World Premiere: 1725, Amsterdam,
Netherlands

Last ISO Performance: August 2012 with
conductor and soloist Barnabás Kelemen

Instrumentation: basso continuo, strings,
solo violin

Antonio Vivaldi was not the only writer of concerti in 18th-century Italy, but he was certainly the most prolific. This is largely due to his post at the Ospedale della Pietà. Vivaldi produced an astounding amount of concerti—over 500, with nearly half of them written for the violin—during his thirty year tenure at the Pietà.

The Ospedale della Pietà was a Venetian hospice established by nuns, likely in the 14th century, with the aim of caring for the orphaned and abandoned girls of Northern Italy. Centuries later, the Pietà was renowned for its all-girls school which included musical ensembles and budding virtuosi. Antonio Vivaldi became the *maestro di violino* at the school in 1703, assigned to teach violin lessons to the young ladies, and was eventually promoted—after a kerfuffle with the Board in 1711—to a post teaching general music as well as coaching ensembles and composing. In 1716, Vivaldi’s title was *maestro de’ concerti*, and he was regarded as the Ospedale della Pietà’s chief musician. Vivaldi’s reputation spread far and wide, eventually attracting students directly to

the Pietà, hoping to study with the master. For three decades, Vivaldi (an exceptional violinist in his own right) used his position not only to advance his students' talents, but to write new works that would challenge their progress and showcase their musicianship. Part of Vivaldi's staggering musical output was due to stipulations of his contract: the Pietà required him to compose two concerti per month.

Vivaldi's position composing for his students led to the genesis of his best known works, *The Four Seasons*. This set of four concerti was written between 1718 and 1723 in Mantua, Italy. The premiere history is murky—*Seasons* was not one of the many concerti written for his Pietà students—but we know the score was first published in 1725. Vivaldi elected to publish the score with accompanying text, which was unusual for his own oeuvre as well as the period. Each of the seasons is represented as its own concerto whose melodic themes are guided by the original sonnets. Those, too, were likely written by Vivaldi.

The resulting concerti are programmatic to the core. The term “program music” would not be coined for another century (that designation is accredited to Franz Liszt), but Vivaldi's *Four Seasons* overtly follow his very illustrative text. Not only were the sonnets included in the full-score, but specific lines from each sonnet were printed in the instrumental parts, guiding each performer.

In *Spring*, Vivaldi labels mordents on the solo violin line “Il canto degl'ucelli”—the song of birds—to capture the spirit of flippant chirping. At the very onset of the second movement, the ensemble violas are (unfortunately) likened to barking dogs while the violins portray plants swaying in the breeze. This strong connection between text and music was revolutionary and flows through the entire work.

Languishing in the heat of *Summer*, we hear a cuckoo and turtledove in Vivaldi's imagined

forest. The early-summer breeze transforms into wasps in the second movement, and ultimately *Summer* ends with a violent storm. The third concerto, *Fall*, opens with a brisk village dance, commemorating a harvest festival. Here, the violin solo portrays “the drunkard” who has celebrated a bit too much and eventually takes a snooze. The fall harvest mutates into a hunt in the third movement, with the soloist portraying a “wild beast” through a flashy descending and ascending arpeggio figure. After a chase, the ill-fated beast dies. Finally, we are in *Winter*, the fourth concerto, and can feel our teeth chattering in the “horrid wind” notated in the score. The second movement is slushy, cold rain which freezes over in the third movement. Walking slowly, fearfully—“Caminar piano e con timore”—the solo violin trips on the ice and falls, portrayed by descending scales across the entire ensemble.

Though *Winter* and *Spring* are likely the most famous of the four concerti, Vivaldi is able to portray an entire calendar year in under 35 minutes through this masterfully narrative set of concerti.

La Folia (“Madness”) Antonio Vivaldi, arr. Sorrell

Born: April 3, 1678, Venice, Italy

Died: July 28, 1748, Vienna, Austria

Year Composed: c. 1703

Length: c. 7 minutes

World Premiere: Unknown

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

Instrumentation: basso continuo, strings

“Folia” is a term for one of the oldest European musical ideas. Like the *bergamesca*, it is a simple musical form that has inspired composers for centuries. Its origin is contested, but scholarship suggests the *folia* originated on the Iberian Peninsula in the 15th century. The simple form was likely first recorded in Portugal,

1577, in Francisco de Salinas' treaty *De musica libri septem*.

Earliest versions of the *folia* are not one prescribed theme, but a method of improvisation. Later versions of the *folia* do employ a standardized chord progression. All *folias*, though, are based in a minor key. Traditional examples are slow, triple meter dances—today's example is a $\frac{3}{4}$ Adagio in D minor—and begin with a formulaic musical theme that returns at the end of the work. The middle section of these pieces vary greatly, and generally change both in melody and meter. The inner part of the work aims to sound improvisational and is often virtuosic. In a sense, the *folia* is the Baroque precursor to today's 12-bar blues.

Because this musical formula is easy to manipulate, it serves as an excellent compositional canvas. Composers have been utilizing *folia* for centuries, from Baroque doyen Jean-Baptiste Lully in 1672 to Romantic master Sergei Rachmaninoff in the 1930s. The *folia* on today's program is a string ensemble

arrangement by Maestro Sorrell after Antonio Vivaldi's Trio Sonata in D Minor, RV 63. The original trio sonata was published in 1705 and is scored for just two violins and continuo.

La Folia (Madness) is a single movement work that sprouts 20 variations. First establishing the *folia* theme, the introduction is standard Vivaldi fare. As the work progresses, each variation evolves without altering the famed formula. Rhythmic variants and tempo changes modify the pace of each variation while maintaining the *folia* both in form and harmonic structure. *La Folia* serves as a radiant example of Vivaldi's grasp of counterpoint as well as his ability to transform a melody.

About the annotator: Cynthia Stacy is an orchestra librarian with the Indianapolis Symphony Orchestra and also maintains the ISO archive. Ms. Stacy studied bassoon at DePaul University and the New England Conservatory of Music, where her academic writing focused on Russian orchestral music.

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January 26, 3:00 p.m.

Hilbert Circle Theatre

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FEATURING THE STRING QUEENS

May 4, 3:00 p.m.



Arrival from Sweden: The Music of ABBA

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† *Coffee Pops Series • Program Three*

Friday, November 7, at 11 a.m.

Hilbert Circle Theatre

HANNAH SCHENDEL, *Assistant Conductor* | ARRIVAL FROM SWEDEN, *Vocalists*

Selections to be chosen from the following:

Tiger
Knowing Me, Knowing You
Fernando
S.O.S.
Money, Money
Intermezzo
Waterloo
Mamma Mia
Voulez Vous
As Good As New
Kisses of Fire / Angel Eyes / Lay All of Your Love on Me
Gimme Gimme / Super Trouper
One Man One Woman
The Winner Takes It All
Chiquitita
Take a Chance
Summer Night City

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

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



Hannah Schendel, a leading conductor of her generation, is dedicated to performing and programming music that explores the human experience. Recently appointed Assistant Conductor of the Indianapolis Symphony, she also serves as cover

conductor with the Minnesota Orchestra.

Additionally, Schendel has served as Music Director of the Wayzata Symphony Orchestra and Conductor of the Carleton College Orchestra.

Schendel was named the 2025 David Effron Conducting Fellow at the Chautauqua Institution, leading performances of Barber, Tchaikovsky and Stravinsky and assisting Maestros Timothy Muffitt, Rossen Milanov, and Steven Osgood. This spring, she was chosen as one of three finalists for the prestigious Mills Williams Junior Fellowship Competition at the Royal Northern College of Music in Manchester, England. A semifinalist in the 2023 Sergei Koussevitzky International Conducting Competition, she has garnered honors from The American Prize and is a former Conducting Fellow with the Allentown Symphony.

An enthusiastic collaborator, Schendel has performed alongside celebrated soloists, including Anthony Ross (principal cello, Minnesota Orchestra), Cassie Pilgrim (principal oboe, St. Paul Chamber Orchestra), and Gao Hong (pipa). She is also in demand as a guest conductor and served as assistant conductor for Gregory Spears's acclaimed opera *Fellow Travelers* and Britten's *A Midsummer Night's Dream*. Schendel has recently assisted in performances with the Minnesota Orchestra, including Mozart's *Requiem*, the Nordic Soundscapes Festival, Puccini's *Turandot*, and the Composer's Institute, led by composer, Kevin Puts. As cover conductor, she has worked with solo-

ists such as Johan Dalene, Avi Avital, Stuart Skelton, Christine Goerke, Limmie Pulliam, George Li, J'Nai Bridges, Jon Kimura Parker, Steven Banks, and Njioma Chinyere Grevious.

Ms. Schendel has participated in prestigious festivals including the Järvi Academy/Pärnu Music Festival, the LEAD Foundation/Fiskars Summer Music Festival, and the Cabrillo Festival for Contemporary Music, led by Cristian Măcelaru.

Highlights of the 2024–25 season included performances of Brahms's *Ein deutsches Requiem*, and a range of guest conducting engagements. She was re-invited to assist the Minnesota Orchestra this season and is developing an exciting collaboration with violist Nathaniel Sendi, featuring Jörg Widmann's *Viola Concerto*.

A passionate advocate for contemporary and underrepresented composers, Schendel's repertoire includes works by Gabriela Lena Frank, Nkeiru Okoye, Elfrida Andree, Lili Boulanger, Gao Hong, Cécile Chaminade, Samuel Coleridge-Taylor, Jennifer Higdon, Chen Yi, and Stella Sung.

Ms. Schendel is committed to building bridges with diverse audiences and engaging with local communities. She is frequently invited as guest artist and clinician with schools and youth organizations, including YourClassical Minnesota Public Radio, the 2025 Northwest Suburban All-Conference Festival, and the 2024 Pennsylvania Music Educators Association Festival. Schendel has appeared on podcasts and radio interviews and has led repertoire discussions for the Lakes Area Music Festival.

Hannah Schendel studied at the University of Cincinnati College-Conservatory of Music with Mark Gibson and Joe Miller; her mentors include Johannes Schlaefli, Marin Alsop, Larry Rachleff, Kathy Romey, Jonathan Martin, and Michelle Miller Burns.

Arrival from Sweden: The Music of ABBA

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



Printing Partners Pops Series • Program Three

Friday, November 7, at 7:30 p.m.

Saturday, November 8, at 7:30 p.m.

Hilbert Circle Theatre

HANNAH SCHENDEL, *Assistant Conductor* | ARRIVAL FROM SWEDEN, *Vocalists*

Tiger

Knowing Me, Knowing You

Fernando

S.O.S.

Money, Money

Intermezzo

Waterloo

Mamma Mia

20-Minute Intermission

Voulez Vous

As Good As New

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Gimme Gimme / Super Trouper

One Man One Woman

The Winner Takes It All

Chiquitita

Take a Chance

Summer Night City

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Saturday, November 15, 2 p.m.

Saturday, November 15, 7 p.m.

Sunday, November 16, at 2 p.m.

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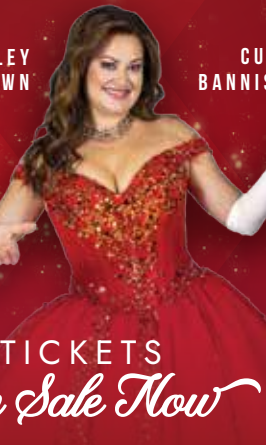
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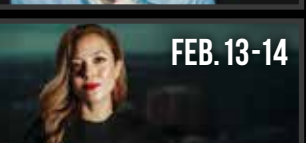
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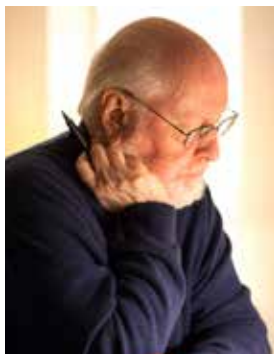


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and the *Indiana Jones* films. He served as music director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. He has composed numerous works for the concert stage including two symphonies and more than a dozen concertos commissioned by some of America's most prominent orchestras.

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

Photo credit: lefterisphoto

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The score for *Home Alone* has been adapted for live concert performance.

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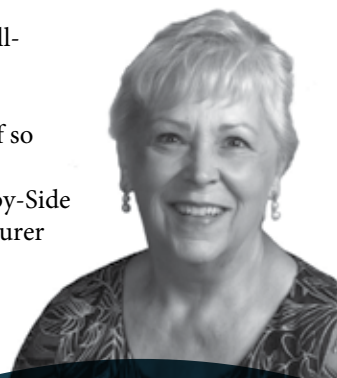
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AES Indiana Yuletide Celebration Closing Performance

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December 23, 2025—Closing Night

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

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Learn more about the many ways you can make the ISO a part of your story at:

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Already included the ISO in your plans? Let us know so we can thank you and welcome you into The Lynn Society. For questions, please call 317.713.3342 or email shaysmussoni@IndianapolisSymphony.org.



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

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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 Ballet

Legacy in Motion

Tobias Theater at Newfields | September 19–21, 2025

Experience the timeless elegance of *Legacy in Motion*, a captivating performance by Indianapolis Ballet celebrating the enduring genius of George Balanchine. This special program features two of his iconic masterpieces, *The Four Temperaments* and *Concerto Barocco*, along with a world premiere by the Indianapolis Ballet artistic team, showcasing the power, precision, and poetic beauty of Balanchine's choreography. Join us for an unforgettable evening honoring the living legacy of one of ballet's greatest visionaries.



Eclectica!

The District Theatre | October 30–November 2, 2025

A celebration of contrasts and connections. From the elegance of classical form to the edge of contemporary expression, each work presented in *Eclectica!* offers a unique voice—together composing a bold, multifaceted portrait of ballet today. This is where the past inspires the future, and movement knows no boundaries.

2025–26 season subscriptions and tickets are on sale now at indyballet.org.

Ronen Chamber Ensemble

Join us during our 25–26 concert season, “A Musical Migration from the Old World to Indianapolis.” Visit www.ronenchamber.org/events or scan the QR code for more information about each concert. **Artistic Directors:** Gregory Martin, Piano; Alistair Howlett, Flute; Jennifer Christen, Oboe

Brahms and His Circle

Sunday, September 28, at 4 p.m.

St Paul's Episcopal Church, 6050 N. Meridian Street, Indpls.

Monday, September 30, at 7:30 p.m.

Hilbert Circle Theatre Wood Room (second floor)

45 Monument Circle, Indpls.

Featuring Brahms' first violin sonata in an arrangement for flute and piano, his so-called “Werther” piano quartet, and his friend Herzogenber's trio for oboe, horn, and piano

Across the English Channel

Sunday, October 26, at 4 p.m.

Our Lady of Lourdes Catholic Church, 5333 E. Washington St., Indpls.

Monday, October 27, at 7 p.m.

Christel DeHaan Fine Arts Center, University of Indianapolis, 1400 E. Hanna Ave., Indpls.

Featuring Pierre Sancan's delightful flute sonatina and Benjamin Britten's early Tudor-inspired oboe quartet with Vaughan Williams warhorse “On Wenlock Edge.”



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 2026.



Join us for our **Fall Solo Recitals on November 16, 2025**, at Indiana Landmarks Grand Hall.

Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir is proud to unveil its 2025–2026 season—an inspiring lineup that honors the legacy of choral music while embracing new creative collaborations that connect our community through powerful performance.

This season, audiences can expect a vibrant mix of beloved masterworks and bold, contemporary compositions. From community favorites like *Festival of Carols* and *Messiah*, to works centered on themes of healing and belonging, each performance reflects the Choir's commitment to musical excellence and community engagement.



Indianapolis Children's Choir

The ICC has been bringing song to the community for 40 years! From 18-months to 18 years old, children can find their voice in choirs, camps, and classes in locations across central Indiana. We invite you to join a choir or join us for a performance! Learn more at icchoir.org. The 40th Anniversary Concert Season includes:



- **Voyages**, September 28 at STAR Bank Performing Arts
- **Holiday Memories**, December 12–14 at Second Presbyterian Church
- **Jubilate Deo**, March 8, 2026, at Hilbert Circle Theatre
- **Christel DeHaan In Harmony: At The Corner of Bach & Broadway**, May 3, 2026, at the Scottish Rite Cathedral

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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. The ISO also has sensory bags, lap pads, and a sensory room available; please ask an usher for assistance.

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 *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 *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!

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