



Volume 5

MAY
—
JUN

INDIANAPOLIS  SYMPHONY ORCHESTRA

24/25

S E A S O N

Mozart & Mahler

MYO Spring Concert

Time For Three and the ISO

Rachmaninoff's Symphony No. 2

Tchaikovsky's Symphony No. 5

Maestros in Concert: Jack & Enrico

Symphonie fantastique

Peace On Earth: Beethoven's 9th

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

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Mark Ortwein

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 Joseph Aumann**, *Acting Assistant Principal*

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25/26

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JUN MÄRKL
MUSIC DIRECTOR

Music in My Life: Li Li, Viola



Violist **Li Li** attended college in the U.S., earning degrees from Boston Conservatory and Boston University. A seasoned chamber player, Ms. Li has performed with Syracuse Friends of Chamber Music, Concert: Nova in Cincinnati, and on the Ronen Chamber Music Concert Series in Indianapolis. Ms. Li has been adjunct faculty at Syracuse University and was appointed Honorary Guest Professor of Shenyang Conservatory. She has also taught at Anderson University in Anderson, Ind. During her student years, Ms. Li won many awards and prizes, among them the American String Teachers Association and the Concerto Competition at Brevard Music Festival in North Carolina. Ms. Li was a participant in the Tanglewood Music Festival for three summers.

Tell us about your family.

I grew up in a very musical family in Shenyang, China (northeast). In fact, my father is a renowned viola professor who taught me in China and served as the vice president of the Shenyang Conservatory of Music. My mom worked as a chemist but she has a beautiful singing voice and I would always hear her singing growing up! I was a one-child policy production. While I enjoyed all the love and attention from my wonderful family, there's a part of me that wished for a sibling. I am a proud mother of a 16-year-old son, and a two-year-old puppy. My husband and I are both musicians and we do enjoy listening to music together and enjoy our life in Indianapolis.

When did you start playing the viola?

I started on piano at age 5, then learned the violin at age 7 for about 7 years, then switched to viola, studying with my father.

What do you enjoy about being part of the ISO?

I really enjoy the energy and the friendliness that my colleagues bring to work. The sense of a community is very important as an orchestra and an organization to me.

What piece are you been excited to perform this season?

Beethoven 9 because it is a symbolic and very meaningful piece for the world in which we live! And I love any great piece with chorus!!

What do you enjoy doing when you are not performing?

Oh so many things!!! I love eating and trying new foods, cooking, walking, and playing with my dog Louie. I love swimming and Zumba, traveling, movies, audiobooks, etc.

Any advice for someone considering a career in the orchestra?

I'd advise them to think of the orchestra as a large chamber group, and constantly search for phrase within the orchestra, even though it may not be in your part (speaking from a viola point of view).

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

It is the musicians of the ISO who generously bring their best talent and artistry to our community and beloved audience on a weekly basis! And we are so excited to welcome our new music director Jun Märkl!

Musicians Around Town

Mark Ortwein (bassoon) will be performing in *West Side Story* with the Indianapolis Opera at the Indianapolis Zoo, May 9–11, at 7 p.m. nightly. On May 13, he will be performing on saxophone at the Jazz Kitchen in Broad Ripple. In June, he will be playing a Concerto written for him by local composer Frank Felice at the International Double Reed Society's yearly conference. He will return to the Jazz Kitchen on June 11 to play two shows with the top jazz bassoon players in the world. In July, he'll be returning to the Baroque on Beaver Island music festival in Michigan as Principal Bassoon.

Don't miss Ronen Chamber Ensemble's final concerts of the season, featuring a piece by Ronen's friend and local composer, Michael Schelle. Clarinetist David Bellman will also return to perform in these concerts. Artistic Directors: Gregory Martin, Piano; Jayna Park, Violin; Alistair Howlett, Flute; Jennifer Christen, Oboe. Visit www.ronenchamber.org for more information.

- May 11, 2025, 4 p.m.: St. Paul's Episcopal Church
- May 12, 2025, 7:30 p.m.: Indiana Historical Society

On June 8, Amy Kniffen's (viola) quartet is performing for an event that is being offered for purchase at the ISOA's Spring Jubilee. They will be presenting *The Soundtrack of World War II*, which is a Sassy Violist program. Amy will also be teaching at the MasterWorks Festival in July that takes place in Lynchburg, Virginia.

ISO oboist Roger Roe retired in May of this year from his teaching position at IU Jacobs School of Music, and to celebrate, he is playing a recital with 15 of his former doctoral students at the International Double Reed Society conference at Butler University. The 30-minute recital will be on Saturday, June 14, at 11 a.m. at the Schrott Center on the Butler campus and will feature Roger playing chamber music with grads from his last 25 years of teaching, most of whom have university teaching positions of their own around the country.

From June 23 to 29, Austin Huntington (cello) will be participating in the Mainly Mozart Festival Orchestra in San Diego. He will also be part of the Colorado Music Festival in Boulder from July 7 to August 6.

Jennifer Christen (oboe) and Alistair Howlett (flute) will perform with the Grand Teton Music Festival in July.

Jennifer Farquhar (violin) will be returning to the Endless Mountain Music Festival in July along with musicians Hua Jin, Lisa and Perry Scott, Terry Langdon, and Noelle Tretick Gosling.



Riley Giampaolo (bass trombone) will be playing with the Santa Fe Opera this summer. This will be his second summer with them. Photo, left to right: Ian Maser, Principal Trombone in the Santa Fe Opera; Ross Holcombe, 2nd Trombone in the Florida Orchestra; and Riley Giampaolo.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† *Coffee Classical Series • Program Five*

Thursday, May 1, at 11 a.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | AMANDA WOODBURY, *Soprano*

DOUGLAS DILLON, *Host, Words on Music*

Wolfgang Amadeus Mozart | 1756–1791

Overture to *The Abduction from the Seraglio*, K. 384

Gustav Mahler | 1860–1911

Symphony No. 4 in G Major

Bedächtig, nicht eilen

In gemächlicher Bewegung, ohne Hast

Ruhevoll

Sehr behaglich

Amanda Woodbury, *Soprano*

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

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



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-Saëns in a project that will continue in the coming years.

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

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



IU Health Classical Series • Program Twelve

Indiana University Health

Friday, May 2, at 7 p.m.

Saturday, May 3, at 5:30 p.m.

Hilbert Circle Theatre

JUN MÄRKLE, *Conductor* | AMANDA WOODBURY, *Soprano*

Wolfgang Amadeus Mozart | 1756-1791

Overture to *The Abduction from the Seraglio*, K. 384

Wolfgang Amadeus Mozart | 1756-1791

Exsultate, jubilate, K. 165

Allegro (Exsultate, jubilate)

Recitativo (Fulget amica dies)

Tu virginum corona

Allegro (Alleluja)

Amanda Woodbury, *Soprano*

INTERMISSION—Twenty Minutes

Gustav Mahler | 1860-1911

Symphony No. 4 in G Major

Bedächtig, nicht eilen

In gemächlicher Bewegung, ohne Hast

Ruhevoll

Sehr behaglich

Amanda Woodbury, *Soprano*

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There will be one 20-minute intermission.

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IndianapolisSymphony.org/teddy-bear



UPCOMING PERFORMANCES

The Big Note

May 31, 11 a.m.

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The Runaway Strings

June 21, 11 a.m.

Indianapolis Public Library – Central Library

The Giant's Violin

July 19, 11 a.m.

Indianapolis Public Library – Southport Branch

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A native of Crestwood, Kentucky, soprano **Amanda Woodbury** has been praised by the *San Francisco Chronicle* as having a voice that is “bright, beautifully colored, and

full of strength and passion.” The 2024–2025 season sees Ms. Woodbury’s return to the role of Violetta Valery in Palm Beach Opera’s production of *La Traviata* under the baton of music director and principal conductor, David Stern. Ms. Woodbury also makes her house debut at Irish National Opera, again reprising her signature role of Violetta in Olivia Fuchs’ production of *La Traviata* at the historic Gaiety Theatre.

Recent seasons saw Ms. Woodbury’s house debut at Opéra national du Lorraine as Electre in Lorenzo Ponte’s production of *Idomeneo*, conducted by Jakob Lehmann. She also made her return to Los Angeles Opera for her role debut in the title role of *Lucia di Lammermoor*. Ms. Woodbury also returned to the Metropolitan Opera to sing Adina in Bartlett Sher’s production of *L’elisir d’Amore*, while covering Donna Anna in a new production of *Don Giovanni*.

Career highlights include Ms. Woodbury’s debut with the Glyndebourne Festival as Countess in the Michael Grandage production of *Le nozze di Figaro*, multiple appearances at the Metropolitan Opera including Countess in *Le nozze di Figaro*, a role debut as Juliette in the new Bartlett Sher production of *Roméo et Juliette*, Leïla in *Les Pêcheurs des perles*, Woglinde in Robert Lepage’s productions of *Das Rheingold* and *Götterdämmerung*, Tebaldo in *Don Carlo*, appearances on the Rising Stars concert series, and covers of the title role in

Manon, Norina in *Don Pasquale*, and Antonia in *Les contes d’Hoffmann*. Ms. Woodbury has also been regularly seen on the stage of LA Opera with roles including Micaëla in *Carmen*, Musetta in *La bohème*, and Papagena in *Die Zauberflöte*. Additional operatic highlights include the role of Violetta in *La Traviata* with both the Glimmerglass Festival and San Antonio Opera, Pia in Donizetti’s *Pia de’ Tolomei* with the Spoleto Festival, the title role in Bellini’s *La straniera* with Washington Concert Opera, her role debut as Marguerite in *Faust* with Tulsa Opera, Konstanze in *Die Entführung aus dem Serail* with Des Moines Metro Opera, Madison Opera, Opera Omaha, and Dayton Opera, Pamina in *Die Zauberflöte* with Madison Opera, Donna Anna in *Don Giovanni* with the Merola Opera Program, and Lauretta in *Gianni Schicchi* at the Aspen Music Festival.

Concert work includes her LA Phil debut as the soprano soloist in Beethoven’s *Choral Fantasy* conducted by Gustavo Dudamel, Handel’s *Messiah* with the Mormon Tabernacle Choir, Mahler’s Symphony No. 8 and Haydn’s *Creation* with the Cincinnati May Festival conducted by James Conlon, the soprano soloist in *Carmina Burana* with the Aspen Music Festival, Fauré’s *Requiem* with the Alabama Symphony Orchestra, and her international debut singing Ophelia’s mad scene from *Hamlet* by Thomas with Tokyo Metropolitan Symphony Orchestra. Additional appearances include American Symphony Orchestra for a concert of Bach Arias, marking her Alice Tully Hall debut, and Mozart’s Great Mass in C Minor with the New Choral Society.

Ms. Woodbury received a master of music degree in vocal performance at the University of Cincinnati College-Conservatory of Music and a bachelor of music degree at Indiana University. She currently lives in New York.



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Overture to *The Abduction from the Seraglio*, K. 384

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg

Died: December 5, 1791, Vienna

Years Composed: 1781–1782

Length: c. 6 minutes

World Premiere: 1782, Vienna

Last ISO Performance: July 2016 with
conductor David Danzmayr

Instrumentation: Flute, piccolo, 2 oboes,
2 clarinets, 2 bassoons, 2 horns, 2
trumpets, timpani, percussion, and
strings

After Wolfgang Amadeus Mozart moved to Vienna in 1781, the 25-year-old composer sought out Gottlieb Stephanie, director of Emperor Joseph II's Nationalsingspiel. The Nationalsingspiel, a project established by the emperor in 1778, was intended to produce new German-language operas that would rival or even outshine the popular Italian operas regularly staged in Vienna.

Mozart made a positive impression on Stephanie, who agreed to create a libretto for a new German opera. As was common at the time, Stephanie “borrowed” (without the author’s permission) the outline of a pre-existing libretto, *Belmont und Constanze, oder Die Entführung aus dem Serail*, which had been produced in Berlin that year. Stephanie apparently made few changes to the original libretto—he did not even bother to give the primary characters, Belmont and his sweetheart Constanze, different names—and delivered it to Mozart in the summer of 1781.

The Abduction from the Seraglio references the practice of Muslim corsairs operating along the Barbary coast to kidnap passengers and crews from non-Muslim ships and hold them for ransom, or sell them into slavery. It also capitalizes on *turquoiserie*, the obsession for all things Turkish that had taken hold across Europe. The perceived “exoticism” of the East, particularly the Ottoman Empire, fascinated Europeans, who were familiar with the stories from *One Thousand and One Nights*, a collection of Middle Eastern folk tales. These stories, set in colorful foreign lands, captured Europeans’ imaginations. Across the continent, people adopted Turkish fashions in clothing, food, visual art, perfumes, and entertainment.

Mozart made a point of including so-called “Turkish” instruments—piccolo, cymbals, bass drum, and triangle—in his score. These instruments originate in the music of Turkish military (Janissary) bands and were introduced into European orchestras by Western composers intrigued by their unusual timbres. Mozart himself imitated Janissary music in other notable works, including the “Rondo alla Turca” finale of his Piano Sonata No. 11 in A Major, K. 331, where the pianist is asked to imitate the piccolo and percussion, and his Violin Concerto No. 5 in A Major, K. 219, which is often referred to as the “Turkish Concerto” due to the Janissary section in the final movement. Beethoven also famously included a Turkish march in the finale of his Ninth Symphony, indicating that his call for “all men [to] become brothers” extended beyond political boundaries.

***Exsultate, jubilate*, K. 165**
Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg
 Died: December 5, 1791, Vienna
 Year Composed: 1772; rev. c. 1780
 Length: c. 16 minutes
 World Premiere: 1773, Milan
 Last ISO Performance: October 2016 with
 conductor Raymond Leppard
 Instrumentation: Solo soprano, 2 oboes,
 2 horns, strings, and organ continuo

In early November 1772, 16-year-old Wolfgang Amadeus Mozart, accompanied by his mother Anna, arrived in Milan for the premiere of Mozart's opera *Lucio Silla*. Mother and son remained in Milan for the duration of the opera's five-week run. In between rehearsals and performances, Mozart composed a quasi-religious motet for the opera's *primo uomo* (leading man), a well-known castrato named Venanzio Rauzzini, who, according to Mozart's father Leopold, "sang like an angel."

The text of *Exsultate, jubilate* has religious undertones—the closing Alleluia references the Virgin Mary—but is not liturgical; Rauzzini himself may have brought the text to Mozart. It calls on "blessed souls" to sing with joy, and commands the heavens themselves to join in celebration.

Mozart composed the vocal part to showcase Rauzzini's dazzling vocal agility. The melodic lines feature a series of supple coloratura passages, along with soaring legato phrases worthy of an opera aria. It is impossible to miss the rippling joy of the closing Alleluia's sparkling cascades of notes shimmering in the air.

Symphony No. 4 in G Major
Gustav Mahler

Born: July 7, 1860, Kalischt, Bohemia
 Died: May 18, 1911, Vienna
 Years Composed: 1892; 1899; 1901
 Length: c. 55 minutes
 World Premiere: November 1901, Munich
 Last ISO Performance: October 2015 with
 conductor Alexander Shelley
 Instrumentation: soprano, 4 flutes (2
 doubling piccolo), 3 oboes (1 doubling
 English horn), 3 clarinets (1 doubling
 bass clarinet, 1 doubling E-flat clarinet),
 3 bassoons (1 doubling contrabassoon),
 4 horns, 3 trumpets, timpani, percussion,
 harp, and strings

All of Gustav Mahler's symphonies are distinct sound worlds, and each has a specific premise or subtext. Of the Fourth Symphony, Mahler told a friend, "I only wanted to write a symphonic Humoresque, and out of it came a symphony of normal dimensions." What Mahler meant by "normal dimensions" isn't clear, but the Fourth Symphony, which explores the world of childhood, is known as Mahler's most approachable symphony (and one of his shortest, at just under one hour). Considering its accessibility, it is interesting that Mahler also described the Fourth Symphony in a letter as "fundamentally different from my other symphonies."

The first three movements are built around and culminate with the fourth, a setting of a poem from *Des Knaben Wunderhorn* (The Boy's Magic Horn), a collection of poems gathered, arranged, and otherwise tinkered with by the poets Achim von Arnim and Clemens Brentano in the early 1800s. Mahler set a number of these poems in the 1890s; among them was the poem *Der Himmel hängt voll Geigen* (Heaven is Hung with Violins),

which Mahler renamed *Das himmlische Leben* (The Heavenly Life). It is a child's concept of Heaven: full of music, dancing, and other innocent pleasure, as well as a feast of delicious foods. Various saints greet people in Heaven, including Peter, Martha, Ursula, and Cecilia, the patron saint of music.

The Fourth Symphony is the last of Mahler's *Wunderhorn* Symphonies (he used melodies from his settings of other songs in each of his three previous symphonies). Mahler's orchestration is delicately buoyant, with an emphasis on higher range instruments suggesting children's voices, omitting trombones and tuba. The sleigh bells, which ring in the opening of the symphony, tinkle throughout the first movement, with their suggestions of winter and Christmas. The violin solo serves as a musical narrator, taking on different characters and qualities in each movement.

"Life in heaven is the tapering spire of the edifice of this Fourth Symphony," said Mahler. He also expressed the hope that the Fourth Symphony would "bring me the only reward which I want from my work: to be heard and understood." Unfortunately, Mahler's critics were all too ready to attack the Fourth Symphony for what they perceived as its artificial naïveté and homage to childhood memories. Mahler-as-sunny-optimist clearly didn't conform to what critics and audiences expected from the death-obsessed composer of the *Resurrection* Symphony. In a letter to Julius Butts in 1903, Mahler lamented the negative reaction to the Fourth Symphony, describing it as "this persecuted step-child that has so far known so little joy in the world." Fortunately, one of Mahler's contemporaries, writer and musician Arthur Seidl, did understand the Fourth Symphony. In his 1901 review, Seidl observed, "Mahler is a real 'God Seeker.' His most secret inner being contemplates the immensity of nature with a really religious fervor; he is inexorably drawn toward the enigma of

existence . . . it is the critics who consider him with an ironic eye and find only affectation in his music; it is they who are stubborn and who cannot find the key to his naïve and childlike world!"

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About the Annotator:

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



These concerts are performed in memory of Russell Peed Jr. Russell and his wife, Terry, met at the ISO in 1987 and were ardent supporters until his untimely death in 2021. May 4 would have been Russell's

77th birthday. He is so missed by his family, and this seems a fitting way to celebrate his memory and his lasting impact on their lives.

Exsultate, jubilate, K. 165, Text and Translation

Exsultate, jubilate,

O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,

jam fugere et nubila et procellae;
exortus est iustis inexpectata quies.

Undique obscura regnabat nox,
surgite tandem laeti qui timuistis adhuc,
et jucundi aurorae fortunatae.
frondes dextera plena et lilia date.

Tu virginum corona,

tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Alleluja.

Rejoice, be glad,

O you blessed souls,
Rejoice, be glad,
Singing sweet songs;
In response to your singing
Let the heavens sing forth with me.

The friendly day shines forth,

both clouds and storms have fled now;
for the righteous there has arisen an
unexpected calm.
Dark night reigned everywhere [before];
you who feared till now,
and joyful for this lucky dawn
give garlands and lilies with full right hand.

You, o crown of virgins,

grant us peace,
console our feelings,
from which our hearts sigh.

Alleluja.

—Translation by Elizabeth Parcells

Mahler Symphony No. 4, Text and Translation

Das himmlische Leben

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanfterer Ruh!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Life in Heaven

We delight in Heaven's pleasures
and avoid earthly matters.
No worldly tumult
Can one hear in Heaven.
All here live in gentlest peace.
We lead an angelic life,
Yet have a merry time of it nonetheless.
We dance and we leap,
We skip and we sing.
Saint Peter in Heaven looks on.

Saint John has let the little lamb out,
And Herod the Butcher lies in wait.
We lead a patient,
Innocent, patient
Dear little lamb to its death.
St. Luke slaughters the ox
Without thought or concern.
Wine costs nothing
In the heavenly cellars.
The angels bake the bread.

Mahler Symphony No. 4, Text and Translation, continued

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Straßen sie laufen herbei!

Sollt ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchin muß sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß Alles für Freuden erwacht.

Good greens of all sorts
Grow in the heavenly garden.
Good asparagus, string beans,
And anything we want!
Whole bowls are laid out for us.
Good apples, good pears, and good grapes,
And the gardeners who permit us everything!
If you want venison or hare,
You'll find them running on the streets.

Should a day of fasting come along,
All the fishes swim up with joy.
There goes Saint Peter, running
With net and his bait
To the heavenly pond.
Saint Martha shall be the cook.

There is no music on earth
That can compare to ours.
Eleven thousand maidens
Dare to dance,
Even Saint Ursula herself is laughing!
Cecilia and all her relatives
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that everything awakes with joy.

— from *Des Knaben Wunderhorn*



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Metropolitan Youth Orchestra

Spring Concert: Out of This World!

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Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

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Metropolitan Youth Orchestra Spring Concert

Sunday, May 4, at 3 p.m.

Hilbert Circle Theatre

KRYSTLE FORD, *Director, Metropolitan Youth Orchestra*

JORDAN NELSON, *Associate Director, Metropolitan Youth Orchestra*

Orchestra D

Debut

First Star by Lauren Taylor | Arr. Jordan Nelson

Dolce Primo 1

Theme from *Jurassic Park* by John Williams | Arr. Robert Longfield

Dolce Primo 2

Theme from *Harry Potter* by John Williams | Arr. Paul Cook

Dolce Secundo

Star Wars: Main Theme by John Williams | Arr. Larry Clark

MYO Parent & Alumni Ensemble

“Space Oddity” by David Bowie | Arr. John Reed

Orchestra C

Star Trek by Michael Giacchino, Alexander Courage & Gene Roddenberry

Arr. Robert Longfield

Black Panther by Ludwig Göransson | Arr. Larry Moore

Orchestra B

“Rocket Man” by Elton John | Arr. Bojana Jovanovic

“Starlight” by Matthew Bellamy | Arr. Sasha Ivanov & Derek Stein for

Vitamin String Quartet

Orchestra A

Back to the Future by Alan Silvestri | Arr. Sean O’Loughlin

Mario Brothers by Koji Kondo | Arr. S. Joven & K. Ford

All Orchestras Closing Song

“Stand By Me” by Ben E. King | Arr. Bob Lowden, Feat. Kyle Reed

Krystle Ford, Metropolitan Youth Orchestra Director

May 4



Krystle Ford is a contemporary violinist and Indianapolis native. She is the director and alumnus of the Metropolitan Youth Orchestra and holds a music degree from Butler University where she studied under Dr. Lisa Brooks and Mark Buselli. Krystle has always had a love for teaching and mentoring children. She lived in NYC for nearly 10 years and taught in the public schools in Brooklyn while serving as the Artistic Director of the Noel Pointer Foundation. In 2015 she moved back to Indianapolis to carry out the vision of MYO for her former orchestra director and mentor, the late Betty Perry. She enjoys making music with her band The Trap Orchestra, sewing, and making ice cream with her family. She also enjoys hosting guests from all over the world in her short-term rentals and has plans to build tiny homes! Krystle currently resides on the northwest side with her husband Quinton, 7-year-old daughter, Zoe, and 8-month-old son Cameron.

Jordan Nelson, Associate Director



Born and raised in Indianapolis, **Jordan Nelson** began his violin studies at age six under the guidance of the late Betty Perry, founder of the Metropolitan Youth Orchestra (MYO). His passion for music grew from that early start. He was a member of MYO from 1995 until graduating in 2007. Jordan earned a Bachelor of Music in Violin Performance/Orchestral Strings from California State University Northridge, studying under Dr. Lorenz Gamma. While classically trained, he also enjoys playing other music genres, including R&B and Indie.

After spending 15 years in California, Jordan returned to Indianapolis and currently serves as the Associate Director and Teaching Artist for MYO. He also teaches at the Butler Community Arts School. Outside of music, Jordan has diverse interests, including calisthenics, weight lifting, combat sports, reading classic literature, studying theology, and collecting and reselling sneakers.

Metropolitan Youth Orchestra

The Metropolitan Youth Orchestra (MYO) is a youth and family development program of the Indianapolis Symphony Orchestra. For nearly 30 years, the MYO program has focused on developing life skills through the rehearsal and performance of music. Students are provided a safe and loving environment to make mistakes, overcome fears, develop healthy relationships, fulfill their potential, and take the life skills learned through music to become successful adults.



Scan this QR code to view the list of 2024–2025 MYO participants.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† ***Coffee Pops Series • Program Seven***

Friday, May 9, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | RANAAN MEYER, *Double bass*

NICOLAS “NICK” KENDALL, *Violin* | CHARLES YANG, *Violin*

Musical selections to be announced from the stage.

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



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

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

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

Everly recently extended his contract with the Indianapolis Symphony Orchestra through 2026. He will then become Conductor Emeritus and continue to be the Music Director and conduct the AES Indiana *Yuletide Celebration* and the *Film Series* presented by Bank of America. He will also continue to make appearances on the *Printing Partners Pops Series* each season.

Everly led the ISO in its first Pops recording, *Yuletide Celebration*, Volume One. Some of his other recordings include *In The Presence* featuring the Czech Philharmonic and Daniel Rodriguez; Sandi Patty's *Broadway Stories*; the soundtrack to Disney's *The Hunchback of Notre Dame*; and *Everything's Coming Up Roses: The Overtures of Jule Styne*.

Originally appointed by Mikhail Baryshnikov, Everly was conductor of the esteemed American Ballet Theatre for 14 years, where he served as music director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello, Dolly!* in two separate Broadway productions.

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

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

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Grammy and Emmy-winning ensemble, **Time For Three** (TF3), defies convention and boundaries by showcasing excellence across different genres, including classical music, Americana, and singer-songwriter. Their unique sound captivates audiences, immersing them in a musical experience that merges various eras, styles, and traditions of Western music. TF3, consisting of Charles Yang (violin, vocals), Nicolas “Nick” Kendall (violin, vocals), and Ranaan Meyer (double bass, vocals), combines their instruments and voices in a remarkable sound, establishing a distinct voice of expression that resonates with listeners worldwide.

TF3’s longstanding history of collaboration with contemporary classical composers continues to thrive. They have worked closely with esteemed artists such as Chris Brubeck and Pulitzer Prize winners William Bolcom and Jennifer Higdon. Their most recent commission, *Contact*, composed by Pulitzer Prize winner Kevin Puts, premiered with the San Francisco Symphony and The Philadelphia Orchestra in the summer of 2022. This extraordinary piece, alongside Jennifer Higdon’s *Concerto 4-3*, was released on Deutsche Grammophon under the album title *Letters for the Future*. Conducted by Xian Zhang, the album’s exceptional quality propelled it onto the Billboard top 10 Classical Recordings charts. Additionally, it garnered a nomination for an Opus Klassik award and received a Grammy win in the Best Classical Instrumental Solo category.

Renowned for their charismatic and energetic performances, TF3 has garnered praise from respected outlets including NPR, NBC, the *Wall Street Journal*, and the *Chicago Sun-Times*. They have graced illustrious stages such as Carnegie Hall, The Kennedy Center, and The Royal Albert Hall, effortlessly adapting their inimitable and versatile style to intimate venues like Joe’s Pub in New York or Yoshi’s in San Francisco. TF3 was featured on the acclaimed “Night of the Proms” tour, sharing stages with renowned artists like Chaka Khan and Ronan Keating across several European countries. Their collaborations span a diverse range of artists, including Ben Folds, Branford Marsalis, Joshua Bell, Aoife O’Donovan, Natasha Bedingfield, and Arlo Guthrie.

TF3’s exceptional talents have not only earned them a Grammy win but also secured them an Emmy for their concert special, “Time For Three In Concert,” produced by PBS. Their appetite for new experiences led them to collaborate with cellist and composer Ben Sollee, creating the soundtrack for Focus Features’ film *Land*, directed by Robin Wright, which premiered at the Sundance Film Festival in January 2021. TF3 has teamed up with Grammy-winning songwriter Liz Rose and Grammy-winning producer Femke Weidema for new recordings released through Warner Music. They have also contributed to Summer Walker’s R&B hit, *Constant Bullsxxxt*, showcasing their versatility across genres.

Time For Three’s artistic achievements, fueled by their relentless pursuit of musical excellence, have solidified their status as a remarkable ensemble. Their Grammy win and extraordinary collaborations speak to their unwavering dedication to pushing creative boundaries and captivating audiences with their exceptional talent.

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



Printing Partners Pops Series • Program Seven

Friday, May 9, at 7 p.m.

Saturday, May 10, at 7 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | RANAAN MEYER, *Double bass*
NICOLAS “NICK” KENDALL, *Violin* | CHARLES YANG, *Violin*

Musical selections to be announced from the stage.

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Rachmaninoff's Symphony No. 2

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



IU Health Classical Series • Program Thirteen

Indiana University Health

Friday, May 16, at 7 p.m.

Saturday, May 17, at 5:30 p.m.

Hilbert Circle Theatre

KEITARO HARADA, *Conductor* | RICHARD LIN, *Violin*

Antonín Dvorák | 1841–1904

Concerto in A Minor for Violin and Orchestra, Op. 53

Allegro, ma non troppo

Adagio, ma non troppo

Finale: Allegro giocoso, ma non troppo

Richard Lin, *Violin*

INTERMISSION—Twenty Minutes

Sergei Rachmaninoff | 1873–1943

Symphony No. 2 in E Minor, Op. 27

Allegro molto

Adagio

Allegro vivace

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Guest Artist Sponsor, Richard Lin

Steve Hamilton, in memory
of Keith O. Norwalk

This performance is endowed by the Dennis T. Hollings Fund

There will be one 20-minute intermission.

Length of performance is approximately two hours.

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



Keitaro Harada is armed with intensity and depth, consistently providing riveting concerts and opera performances in Asia, the Americas, and Europe. Named Music and Artistic Director Designate for

Dayton Philharmonic for the 2024–25 season, Harada will begin a five-year tenure as Music and Artistic Director with the 2025–26 season. As Music Director of the Savannah Philharmonic since the 2020–21 season, Harada has transformed the orchestra and energized its audiences throughout the community with his imaginative programs and charismatic presence. In 2024, Harada became Permanent Conductor of the Tokyo Symphony Orchestra. He has forged a close connection with the NHK Symphony Orchestra with whom he appears frequently and has recorded three albums. Also in 2024, Harada became Principal Guest Conductor and Artistic Partner for the Aichi Chamber Orchestra. His eclectic musical scope ranges from symphony, opera, and chamber music to pops, film scores, educational outreach, and multidisciplinary projects, all of which enrich his programming. Harada is a recipient of the 2023 Sir Georg Solti Conducting Award.

In the 2024–25 season, Harada makes his debut with Adelaide Symphony and his subscription debut with Cincinnati Symphony. Recent and upcoming highlights include engagements with the symphony orchestras of Houston, Seattle, NHK, Yomiuri Nippon, Osaka, Tokyo, Hawaii, Fort Worth, Indianapolis, Memphis, Louisiana, Charlotte, West Virginia, Tucson, Phoenix, and Virginia, as well as the Osaka Philharmonic, Kanagawa Philharmonic, Nagoya Philharmonic, Japan Philharmonic, New Japan Philharmonic, Tokyo Philharmonic, and Orquesta Filarmónica de Sonora in Mexico. Well versed in the operatic canon, Harada was

a Seiji Ozawa Fellow at the Tanglewood Music Center in 2010, where he delivered a critically acclaimed performance of Strauss' *Ariadne auf Naxos*. Since then, he has led performances of Mozart's *Die Zauberflöte*, Leoncavallo's *Pagliacci*, Bizet's *Carmen*, and Britten's *Turn of the Screw* at North Carolina Opera. In 2017, he led performances of Mazzoli's *Song from the Uproar* at Cincinnati Opera, followed by *Carmen* at Bulgaria's Sofia National Opera, subsequently conducting the production on a tour of Japan in 2018. In past seasons and as Associate Conductor of Arizona Opera, he conducted *Don Pasquale*, *La fille du régiment*, and *Tosca*.

In the 2022–23 season, he made his debut at Nippon Kaikan Opera in Tokyo, leading performances of *Orphée aux enfers*, and he returned to Cincinnati Opera as part of an all-Japanese creative team to conduct a critically acclaimed *Madama Butterfly*. In 2024, he will lead *La fanciulla del West* at North Carolina Opera and *La fille du régiment* at Nissay Theatre in Tokyo.

Harada was Associate Conductor for four years at the Cincinnati Symphony and Pops, where he regularly assisted with Music Director Louis Langrée and collaborated with James Conlon and Juanjo Mena at the orchestra's annual May Festival. He is a six-time recipient of The Solti Foundation U.S. Career Assistance Award, and in 2013 he was invited to the Bruno Walter National Conductor Preview. Harada has released eight albums with various orchestras. He studied with Lorin Maazel at Castleton Festival and Fabio Luisi at the Pacific Music Festival, where, at Valery Gergiev's invitation, he served on the festival's faculty in 2016, 2018, and 2021.



Violinist **Richard Lin** continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. Following his June 2022 Carnegie Hall Stern

Auditorium recital debut, *New York Concert Review* asserted, “Richard Lin. Remember the name. For he has everything required to take the world by storm.”

Richard’s 2024–25 season includes appearances as soloist with the National Taiwan Symphony, Evergreen Symphony, One Song Orchestra, National Chinese Orchestra Taiwan, Sichuan Symphony, Yamagata Symphony, Phoenix Symphony, and the Indianapolis Symphony Orchestra. He will also appear in recitals in Poland and throughout the United States, including performances with Chamber Music Society of Lincoln Center.

Richard has collaborated with numerous orchestras and performed at celebrated concert venues throughout the world including the Tokyo Symphony Orchestra under conductor Norichika Iimori at Tokyo’s Suntory Hall. Other orchestras with whom he has worked are the NDR Radiophilharmonie; Indianapolis, North Carolina, Shanghai, and Singapore symphonies; Poznań, Łódź, Polish Baltic, Nagoya, Taiwan, and Oklahoma City philharmonics; Hong Kong Sinfonietta, Kaohsiung Symphony Orchestra, National Taiwan Symphony Orchestra, Evergreen Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, One Song Orchestra, Orchestra Ensemble Kanazawa, Munich Chamber Orchestra, Amadeus Polish Chamber Orchestra, Taipei Chinese Orchestra, and the Royal Chamber Orchestra of Wal-

lonia, among others. He has also appeared at the Summit Music Festival and Music@Menlo. Richard performs regularly with Chamber Music Society of Lincoln Center.

Richard’s discography includes a new release of his Carnegie Hall recital program with pianist Thomas Hoppe on the Azica label. He also has an album on the Fontec label featuring works for violin and orchestra by Beethoven, Bartók and Brahms with the Sendai Philharmonic and conductor Pascal Verrot. He also recorded the complete Brahms Sonatas for Piano and Violin with his brother, pianist Robert Lin.

In addition to his 2018 Indianapolis win, Richard has amassed a startling collection of top prizes at major international competitions including 1st Prize at the Sendai International Violin Competition; 3rd Prize in the Joseph Joachim International Violin Competition in Hannover; and 2nd Prize at the Singapore and Michael Hill International Violin competitions. A dedicated teacher, Richard is on the faculty of the National Taipei University of Education and is frequently invited to give masterclasses whenever he is on tour.

Born in Phoenix, Arizona, and raised in Taiwan, Richard began his violin studies at the age of four. He gave his public debut at age eleven performing the Saint-Saëns Violin Concerto No. 3 with the Taipei Symphony Orchestra. Richard graduated from the Curtis Institute of Music and The Juilliard School where he studied with Aaron Rosand and Lewis Kaplan, respectively. He plays on a 2022 Samuel Zygmuntowicz violin made especially for him.



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Violin Concerto in A Minor, Op. 53 Antonín Dvořák

Born: September 8, 1841, Nelahozeves,
Bohemia

Died: May 1, 1904, Prague

Year Composed: 1879

Length: c. 31 minutes

World Premiere: October 1883, Prague

Last ISO Performance: Sept. 2022 with
conductor Leonard Slatkin and soloist
Sirena Huang

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

"Would you like to write a violin concerto for me? Highly original, tuneful and for good violinists? Let me know what you think!" When Antonín Dvořák received this suggestion from his publisher Fritz Simrock in January 1879, he seized the opportunity. Having studied violin as a child, Dvořák was both familiar and comfortable with the instrument, but he also sought the advice of one of the 19th century's most talented violinists.

Joseph Joachim began making a name for himself as a child prodigy (he performed Beethoven's Violin Concerto under the direction of Felix Mendelssohn at age 12). As he matured, the virtuoso violinist inspired the creation of several major violin concertos, including those of Johannes Brahms and Robert Schumann. After finishing the first draft of his violin concerto, Dvořák sent it to Joachim, who advised many changes, some of them substantial. Despite his concerns, Joachim was also an ardent supporter of Dvořák's music, and told him, "While working on this revision I was struck by the many beauties of your work, which it will be a pleasure for me to perform." As it happened, Joachim did not premiere the concerto; in fact, he never played it in public.

In a letter to Simrock, Dvořák explained why the concerto was taking so long to finish: "At his [Joachim's] request, I have revised the whole concerto; not a single bar has been left unaltered. I have no doubt that he will be pleased with what I have done. I have taken immense trouble over it. The whole concerto has now assumed a different aspect." After this first revision, Dvořák undertook a second in 1882, to address Joachim's misgivings about the dense orchestration, through which Joachim worried that "not even the fullest tone" of the soloist's violin would penetrate.

A man of strongly conservative musical tastes, Joachim may have decided not to perform the concerto because he could not endorse Dvořák's unusual structural choices. He wrote a standard three-movement concerto, but the first two movements, which contrast the energy and power of the orchestra with the singing lyricism of the solo violin, are played without pause, making them sound like one. The finale features distinctly Czech folk dances and rhythms, a wild *furiant* and a gentle *dumka*. Joachim's doubts notwithstanding, Dvořák's Violin Concerto became a favorite of violinists and orchestras, and it continues to delight and challenge both performers and audiences today.

Symphony No. 2 in E Minor, Op. 27 Sergei Rachmaninoff

Born: April 1, 1873, Oneg, Russia

Died: March 28, 1943, Beverly Hills, CA

Years Composed: 1906–1907

Length: c. 60 minutes

World Premiere: Feb. 1908, St. Petersburg

Last ISO Performance: May 2018 with
conductor Karina Canellakis

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

Artists of all types have a love-hate relationship with critics: they need the exposure criticism brings to their work, but often scorn the critiques themselves. Other artists take criticism too much to heart, which was the case with Sergei Rachmaninoff. After Rachmaninoff premiered his First Symphony, he was so savaged by critics that he could not compose a note for three years. Eventually Rachmaninoff consulted a doctor, Nicolai Dahl, who used hypnotism to bolster Rachmaninoff's flagging confidence. Rachmaninoff's Second Piano Concerto was dedicated to Dahl, and it vindicated Rachmaninoff as a composer by becoming one of his most popular works.

After the success of the Second Piano Concerto, Rachmaninoff felt ready to tackle another symphony, and in 1906 he began work on his second. The writing was difficult for him, as he reported in a letter to a friend, and the work proceeded slowly. The final version lasted over an hour; Rachmaninoff later suggested several performance cuts that shorten it by as much as 20 minutes. Although Rachmaninoff, out of necessity, agreed to the cuts, which amounted to some 300 measures of music, he later confided to conductor Eugene Ormandy, "You don't know what cuts do to me. It is like cutting a piece out of my heart." Rachmaninoff likely appreciated the words of one critic, who wrote at the Symphony's premiere, "After listening with unflagging attention to its four movements, one notes with surprise that the hands of the watch have moved sixty-five minutes forward. This may be slightly overlong for the general audience, but how fresh, how beautiful it is!"

Rachmaninoff's Symphony No. 2 is ahead of its time by sonically anticipating the emergence of a new genre: the Hollywood film score. Twenty years before Ernest Korngold essentially invented the movie soundtrack, Rachmaninoff's Symphony No. 2 often sounds like a score searching for a suitable love story. The luxe orchestration and opulent sound of the orchestra, along with Rachmaninoff's ease in generating one lyrical theme after another,

suggest a romantic—both rapturous and tragic at times—and a sweeping narrative arc.

The symphony opens with cellos and basses murmuring a dark theme that anchors the remainder of the first movement and recurs throughout the symphony. The violins contrast with a lyrical melody, which is followed by a plaintive English horn solo. Throughout the *Allegro moderato*, Rachmaninoff uses solo instruments as structural signposts, indicating changes of mood or harmony.

The horns launch the *Scherzo* with a bold, energetic theme, which the strings continue using a bouncier, skipping melody. These are contrasted by a series of interludes, one unabashedly romantic, and others feverishly intense. As was his wont in many orchestral works, including the *Rhapsody on a Theme of Paganini*, Rachmaninoff includes the Dies irae melody (Day of Wrath) from the *Requiem*; it appears here in the coda to the trio.

In the *Adagio*, Rachmaninoff's signature romanticism is heard in the violins' opening melody, which could easily serve as the theme song in a cinematic love story. 1970s pop singer Eric Carmen wrote a hit song based on this theme, *Never Gonna Fall in Love Again*.

In the *Finale* Rachmaninoff unleashes a whirlwind of vibrant joy. Buoyant strings recall the *Scherzo*, but this music is abruptly interrupted by a stark call of muted horns. We also hear snatches of music from previous movements, especially the *Scherzo* and *Adagio*. The strings, playing in the style of a vigorous Italian *tarantella*, are the foundation for this movement, and its energy drives the symphony to a spirited conclusion.

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About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon.
www.classicalmusicprogramnotes.com

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

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

Thursday, May 29, at 11 a.m.

Hilbert Circle Theatre

DAVID DANZMAYR, *Conductor* | DOUGLAS DILLON, *Host, Words on Music*

Julia Perry | 1924–1979

A Short Piece for Orchestra

Piotr Ilyich Tchaikovsky | 1840–1893

Symphony No. 5 in E Minor, Op. 64

Andante - Allegro con anima

Andante cantabile con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso - Allegro vivace

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

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



Described by *The Herald* as “extremely good, concise, clear, incisive and expressive,”

David Danzmayr is widely regarded as one of the most exciting European conductors of his generation.

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

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

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

Propelled into a far reaching international career, Danzmayr has quickly become a sought after guest conductor having worked in America with the symphonies of Cincinnati, Minnesota, St. Louis, Seattle, Baltimore,

Atlanta, Indianapolis, Detroit, North Carolina, San Diego, Colorado, Utah, Milwaukee, New Jersey, the Pacific Symphony, Chicago Civic Orchestra, Houston Symphony, and Grant Park Music Festival.

In Europe David has lead the Deutsche Kammerphilharmonie Bremen, City of Birmingham Symphony Orchestra, Bamberger Symphoniker, Sinfonieorchester Basel, Mozarteum Orchester, Essener Philharmoniker, Hamburger Symphoniker, Iceland Symphony Orchestra, Odense Symphony, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, and the Radio Symphony Orchestras of Vienna and Stuttgart.

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

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

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

May
29–31

Tchaikovsky's Symphony No. 5

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



IU Health Classical Series • Program Fourteen

Indiana University Health

Friday, May 30, at 7 p.m.

Saturday, May 31, at 5:30 p.m.

Hilbert Circle Theatre

DAVID DANZMAYR, *Conductor* | JU-FANG LIU, *Contrabass*

Julia Perry | 1924–1979

A Short Piece for Orchestra

James Beckel | b. 1948

Memoirs in Time: Concerto for Bass and Orchestra

Ju-Fang Liu, *Contrabass*

INTERMISSION—Twenty Minutes

Piotr Ilyich Tchaikovsky | 1840–1893

Symphony No. 5 in E Minor, Op. 64

Andante - Allegro con anima

Andante cantabile con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso - Allegro vivace

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This performance is endowed by Mr. and Mrs. William L. Fortune

There will be one 20-minute intermission.

Length of performance is approximately 90 minutes.

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



Ju-Fang Liu was appointed Principal Bass of the Indianapolis Symphony Orchestra by Maestro Mario Venzago in 2003, shortly after receiving her bachelor and master's degrees in double bass performance

from Indiana University. There she studied with notable bass pedagogues Bruce Bransby and Larry Hurst. In addition, she has worked with other internationally-known teachers such as Edwin Barker, Edger Meyer, Harold Robinson, Stuart Stankey, Lawrence Wolf, and Tim Cobb.

Ms. Liu's musical interests encompass all aspects of musical performance. She was a repeat performer in the world-renowned Marlboro Music Festival working with the top chamber music professionals of our time as well as performing in the Aspen and Tanglewood Music Festivals. A sensitive and thoughtful performer, she is constantly in demand in Indianapolis' various chamber music venues.

Ju-Fang has been a finalist for the Boston Symphony as well as for the Atlanta Symphony Principal position in 2014, and has appeared with the Chicago Symphony. In addition, she has performed as co-principal with the New World Symphony. Her solo concerto performances have included the Bottesini, Koussevitzky, and Tubin concerti, the latter performed under the baton of Maestro Venzago. She is also the first performer to win both the Solo and Orchestral Categories (Adult/Professional) of the International Society of Bassists competitions.

Ju-Fang has always had a serious interest in teaching and pedagogy and has previously taught at DePauw University and Indiana University. She joined the faculty of the Butler University School of Music in Indianapolis in 2014. Ms. Liu has given master classes in Colombia, working with the Filarmónica Joven de Colombia and has been a guest artist at the Taipei National School of the Arts and the Beijing Central Conservatory and other conservatories in China and Taiwan, performing recitals and giving classes.

Always seeking to improve her musical scope, Ju-Fang was awarded a Creative Renewal Grant from the Arts Council of Indianapolis and has added the electric bass and jazz study to her résumé.

A Short Piece for Orchestra

Julia Perry

Born: March 25, 1924, Lexington, Kentucky

Died: April 29, 1975, Akron, Ohio

Year Composed: 1952; Rev. 1955 & 1965

Length: c. 8 minutes

World Premiere: Nov. 2022, Akron, Ohio

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

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 trombones, tuba, timpani, percussion, piano/celeste, harp, and strings

American composer Julia Perry was the first Black woman to have her music performed by the New York Philharmonic. However, as happened with other composers of color and female composers in past decades, Perry's music dropped out of sight after her untimely death. As part of the current racial reckoning taking place in cultural and artistic organizations worldwide, Perry and her music have been "rediscovered" by musicians and audiences alike, and her artful, accomplished works are establishing themselves in the orchestral canon.

The daughter of a doctor and an amateur pianist, Perry took both piano and violin lessons as a child growing up in Akron, Ohio. She later earned both a bachelor's and a master's degree in music from Westminster Choir College in Princeton, NJ, and continued her musical studies at Juilliard and Tanglewood. In the 1950s, Perry was awarded two Guggenheim Fellowships, which she used to study composition in Italy with Luigi Dallapiccola, and in Paris with Nadia Boulanger.

While working with Dallapiccola in 1952, Perry's *A Short Piece for Orchestra* was performed for the first time in Torino, Italy. She reorchestrated it in 1955 and again in 1965, giving it an alternative title, *Study for Orchestra*.

The music opens with dramatic flair and three contrasting motifs; an agitated ascending scale for trumpet, followed by a taut theme in the strings, woodwinds, and horn, which leads to strong syncopated punches for lower brasses. Each motif repeats twice, generating material for the rest of the work. A pensive interlude for flute and strings leads to a reprise of the opening music, which Perry then subjects to a series of variations featuring xylophone and brasses, with contrasting tempos, timbres, and moods.

Memoirs in Time: Concerto for Double Bass and Orchestra

James Beckel

Born: 1948, Marion, Ohio

Year Composed: 2025

Length: c. 18 minutes

World Premiere: This is the world premiere of this piece. Commissioned by the ISO for Ju-Fang Liu, Principal Contrabass

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

Composer/trombonist James Beckel is a longtime favorite of ISO audiences. From 1969 to 2018, he was the ISO's Principal Trombone; during that time he also taught at DePauw University and the University of Indianapolis. Beckel, who has composed for orchestras, wind, and brass ensembles since the 1980s, has seen his music performed by many of the leading orchestras in the United States. His

1997 horn concerto, *The Glass Bead Game*, was nominated for a Pulitzer Prize and has entered the standard horn repertoire.

“The title *Memoirs in Time* well describes this Double Bass Concerto,” Beckel writes. “For me, time is elusive. We exist within Einstein’s fourth dimension, but for most of us time’s passing is in its own way mystical. Without our memories of the past to help us recall the history of it all, time would be very vague in our awareness of our own existence. In our minds, we can go back in time to see old friends, loved ones, and family. This is not possible in the real physical world. For me, music is a language that can express these feelings better than words.

“In this concerto I recapture some of the emotions related to this dichotomy in the first movement, expressing the joy of remembering the beauty of happier times versus the sadness of not actually being able to communicate with parents and friends who are no longer with us.

“In that vein, the first movement is entitled ‘Memories of Home,’ where the music captures the love and warmth of those memories of home, especially from my own wonderful parents and family. In the second movement, ‘Memories of Youth,’ I create the world of my teen years, strongly influenced by my study and appreciation of jazz and the carefree existence of young adulthood. The third movement, entitled ‘Memories of Taiwan—Spring Breeze,’ uses a very popular folk song from Taiwan in a theme and variation format, relating memories of our Bass Soloist Ju-Fang Liu’s remembrance of her home in Taiwan. The final movement, ‘Memories Unwritten—Winds of Change,’ is a fast allegro showcase for our soloist that brings back many of the themes from the first movement and captures some trepidation regarding what the future might hold for us. The opening arpeggiated line that you hear in the very first measure of the first movement, played initially by the harp, returns in this final movement’s recapitulation with

the harp playing this arpeggiated figure once again, leading us to a passionate climax to this concerto. This arpeggiated theme in fifths is meant to be a musical leitmotif of time itself. This leitmotif occurs in every movement of this concerto in different forms, becoming the musical glue reminding us we cannot escape Father Time in life’s journey.”

Symphony No. 5 in E Minor, Op. 64 Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 6, 1893, St. Petersburg, Russia

Year Composed: 1888

Length: c. 47 minutes

World Premiere: November 1888, St. Petersburg

Last ISO Performance: June 2021 with conductor Peter Oundjian

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

“I desperately want to prove, not only to others, but also to myself, that I am not yet played out as a composer,” Piotr Ilyich Tchaikovsky wrote to his patron Nadezhda von Meck in the spring of 1888. For today’s audiences, the idea that Tchaikovsky could think himself “played out” is puzzling, even bizarre; after he completed the Fifth Symphony he went on to write *Sleeping Beauty*, *The Nutcracker*, and the “Pathétique” Symphony. All artists go through periods of self-doubt, however, and Tchaikovsky was plagued by creative insecurity and emotional mood swings more than most.

If you ask a Tchaikovsky fan to name their favorite symphony, they’ll most likely choose either the Fourth, with its dramatic “Fate”

motif blaring in the brasses, or the Sixth (“Pathétique”). Sandwiched in between is the Fifth Symphony, often overlooked or undervalued when compared to its more popular neighbors. The Fifth is a monument in its own right, however, showcasing Tchaikovsky’s undisputed mastery of melody as it rolls out one unforgettable tune after another. Over time, the Fifth Symphony has earned its place in the canon of orchestral repertoire itself, but Tchaikovsky, along with several 19th century music critics, wavered in his opinion of its worth. At the end of the summer in 1888, Tchaikovsky wrote to von Meck, “It seems to me that I have not blundered, that it has turned out well,” and to his nephew Vladimir Davidov after a concert in Hamburg, “The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time.” After a performance in Prague, however, Tchaikovsky wrote to von Meck, “I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes.”

Critics dismissed the new symphony as beneath Tchaikovsky’s abilities, and one American critic damned the composer with faint praise, writing “[Tchaikovsky] has been criticized for the occasionally excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.”

Tchaikovsky unifies all four movements of the Fifth Symphony with a recurring theme. We hear it first as a sense of foreboding in the lowest chalumeau register of the clarinet. Critic Michael Steinberg noted, “It will recur as a catastrophic interruption of the second movement’s love song, as an enervated ghost that approaches the languid dancers of the waltz, and . . . in majestic and blazing E major triumph.”

In 1939, Tchaikovsky’s poignant horn solo from the Andante cantabile reached new audiences when Mack David, Mack Davis, and Andre Kostelanetz transformed it into the popular song *Moon Love*, which became a hit for Frank Sinatra, as well as Glenn Miller.

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About the Annotator:

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

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† **Coffee Pops Series • Program Eight**

Friday, June 6, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | ENRICO LOPEZ-YAÑEZ, *Conductor*

MANDY GONZALEZ, *Vocalist*

Selections to be chosen from the following:

Opening Prelude	Various Composers, arr. Everly
<i>A Jule Styne Overture</i>	Jule Styne, arr. Various
<i>Habanera en Habana</i>	Georges Bizet, arr. Jonner
<i>Satisfied / As If We Never Said Goodbye</i> Mandy Gonzalez , <i>Vocalist</i>	Lin-Manuel Miranda / Andrew Lloyd Webber, Don Black, & Christopher Hampton
“Bacchanale” from <i>Samson and Delilah</i>	Camille Saint-Saëns
<i>Let It . . . Snow</i> Sherry Hong , <i>Violin</i>	Antonio Vivaldi / Robert & Kristin Anderson Lopez
<i>Swan Lake</i> Act IV Finale	Piotr Ilyich Tchaikovsky
“Main Title” from <i>Star Wars</i>	John Williams
<i>Que Sera Sera / Breathe</i> Mandy Gonzalez , <i>Vocalist</i>	Jay Livingston & Ray Evans / Lin-Manuel Miranda
<i>Baby Boomer Prelude</i>	Arr. Various
<i>Tango (Por Una Cabeza)</i> Kevin Lin , <i>Violin</i>	Carlos Gardel, arr. Williams
<i>Love Story Concerto for Trumpet, Piano, and Orchestra</i> Jack Everly , <i>Piano</i> Enrico Lopez-Yañez , <i>Trumpet</i>	Francis Lai
“Imperial March” from <i>The Empire Strikes Back</i>	John Williams

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

Length of performance is approximately one hour and fifteen minutes long.
See Jack Everly’s biography on page 27.



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).

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



Printing Partners Pops Series • Program Eight

Friday, June 6, at 7 p.m.

Saturday, June 7, at 7 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | ENRICO LOPEZ-YAÑEZ, *Conductor*

MANDY GONZALEZ, *Vocalist*

Opening Prelude

Various Composers, arr. Everly

A Jule Styne Overture

Jule Styne, arr. Various

Habanera en Habana

Georges Bizet, arr. Jonner

Satisfied / As If We Never Said Goodbye

Lin-Manuel Miranda / Andrew Lloyd Webber,

Mandy Gonzalez, *Vocalist*

Don Black, & Christopher Hampton

“Bacchanale” from *Samson and Delilah*

Camille Saint-Saëns

Let It . . . Snow

Antonio Vivaldi /

Sherry Hong, *Violin*

Robert & Kristin Anderson Lopez

Swan Lake Act IV Finale

Piotr Ilyich Tchaikovsky

INTERMISSION—Twenty Minutes

“Main Title” from *Star Wars*

John Williams

Que Sera Sera / Breathe

Jay Livingston & Ray Evans / Lin-Manuel Miranda

Mandy Gonzalez, *Vocalist*

Baby Boomer Prelude

Arr. Various

Tango (Por Una Cabeza)

Carlos Gardel, arr. Williams

Kevin Lin, *Violin*

Love Story Concerto for Trumpet, Piano, and Orchestra

Francis Lai

Jack Everly, *Piano*

Enrico Lopez-Yañez, *Trumpet*

“Imperial March” from *The Empire Strikes Back*

John Williams

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.

See Jack Everly’s biography on page 27.



Mandy Gonzalez is an accomplished film, TV, stage actor, and author. She possesses one of the most powerful and versatile contemporary voices of our time.

Mandy is a survivor, thriver, and exudes positivity.

Mandy's passion for theatre began at the age of 15 when she attended a musical theatre camp with teachers like Ann Reinking, Treat Williams, and Gregory Hines. At 19, she left college to go on tour with Bette Midler as a backup singer before moving to NYC to pursue her Broadway dreams.

Her first Broadway role was in *Aida*. Mandy then brought her talent to Lin-Manuel Miranda's *In the Heights*, where she originated the role of Nina Rosario in the Tony Award-winning Broadway musical, where she received a Drama Desk Award. As a proud Latina-American, the story of Nina resonated deeply.

Mandy then soared as Elphaba in *Wicked* and left an indelible mark in the megahit *Hamilton*, where she starred as Angelica Schuyler for 6 years. Mandy also received an OBIE Award and overwhelming critical praise for her performance in the Off-Broadway production of *Eli's Comin'*.

At the beginning of 2020, Mandy was diagnosed with breast cancer and battled the disease doing chemotherapy while still performing 8 shows a week in *Hamilton*. Her fight persisted through the pandemic, which included remote schooling for her daughter as well as continuing chemotherapy alone due to visitor restrictions. In July 2020 she got to ring the "cancer-free" bell.

Television viewers have had the pleasure of seeing Mandy in her recurring roles in the hit series *Madam Secretary*, *BULL*, *Quantico*, and alongside Steve Martin, Martin Short, and Selena Gomez in *Only Murders in the Building*. Equally at home on the big screen, Mandy has appeared in *Across the Universe*, *Man on a Ledge*, and she can be heard as the voices of Mei in Disney's *Mulan 2* and Mother Rose on Disney series *Alice's Wonderland Bakery*.

A frequent concert soloist, Mandy has performed with symphony orchestras around the world. Highlights include: Carnegie Hall with the New York Pops, Boston Pops, The National Symphony Orchestra, Houston Symphony, and Cincinnati Symphony Orchestra to name a few.

Mandy released her debut album *FEARLESS*, with Warner Music East/West, which debuted in the top 20 of iTunes pop charts. In her quest to create positive change, Mandy is the proud founder of #FearlessSquad—a social media movement for inclusiveness and positivity. Mandy is also an accomplished author who recently published her Young Adult series, *FEARLESS*—a four-book, middle-grade series that follows young thespians whose brushes with the supernatural teach them about theater, friendship, and themselves.

Mandy serves on the boards of BCRF (Breast Cancer Research Foundation) and BCEFA (Broadway Cares/Equity Fights AIDS), where she actively promotes awareness and fundraising efforts.

Starting October 22, 2024, Mandy will be guest-starring in the role of Norma Desmond at select performances of Broadway's *Sunset Blvd.*

When she's not on stage, on set, or traveling, Mandy resides in New Jersey with her husband, daughter, and two dogs!

June
13–14

Symphonie fantastique

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Su-Han Yang, Associate Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops



IU Health Classical Series • Program Fifteen

Friday, June 13, at 7 p.m.

Saturday, June 14, at 5:30 p.m.

Hilbert Circle Theatre

Indiana University Health

JUN MÄRKL, *Conductor* | JENNIFER CHRISTEN, *Oboe* | IVY RINGEL, *Bassoon*

Maurice Ravel | 1875–1937

Alborada del gracioso

Hanna Benn | b. 1987

A Through Line

Jennifer Christen, *Oboe*

Ivy Ringel, *Bassoon*

INTERMISSION—Twenty Minutes

Hector Berlioz | 1803–1869

Symphonie fantastique: Épisode de la vie d'un artiste, Op. 14

Réveries - Passions (Reveries - Passions)

Un bal (A Ball)

Scène aux champs (Scene in the Country)

Marche au supplice (March to the Scaffold)

Song d'une nuit du sabbat (Dream of the Witches' Sabbath)

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Guest Artist Sponsor,

Jennifer Christen and Ivy Ringel

Dan and Vicky Hancock

Commission Sponsor: *A Through Line*,

Hanna Benn

John and Linda Zimmermann

There will be one 20-minute intermission.

Length of performance is approximately 90 minutes.

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

See Jun Märkl's biography on page 13.



Jennifer Christen, a Buffalo, NY, native is the Principal Oboist of the Indianapolis Symphony Orchestra. She has performed as Guest Principal Oboe with the Chicago, Pittsburgh, Detroit, Baltimore and

Milwaukee Symphony Orchestras and as Guest English Horn with the Atlanta Symphony. Ms. Christen studied at the Juilliard School with John Mack, Nathan Hughes and Elaine Douvas. Before her time in Indianapolis, Ms. Christen spent a year in Miami Beach with the New World Symphony under Music Director Michael Tilson Thomas.

Ms. Christen has also spent several summers with the Verbier Festival Orchestra in Switzerland, where she met her husband, ISO flutist Alistair Howlett. Over the summers, she has performed as principal oboe at the Lakes Area Music Festival, Finger Lakes Opera, and upcoming at the Grand Teton Music Festival. As a teacher, Ms. Christen has had the pleasure of working with students at the Verbier Music Camp, Indiana University Summer Music Clinic, Indiana University Med Orchestra and with the students of the Indianapolis Youth Symphony. She enjoys spending time with her husband and two little boys, and exploring the many family experiences Indianapolis has to offer. She has an identical twin sister who plays the flute.

Ivy Ringel, Bassoon



Ivy Ringel is the Principal Bassoon of the Indianapolis Symphony Orchestra. Prior to her time in Indianapolis, Ms. Ringel served as the Principal Bassoon of the Atlanta Opera Orchestra and the

Des Moines Metro Opera Orchestra. As an active freelance musician and teacher in the Atlanta area, she held a teaching position at Morehouse College, and taught masterclasses at Columbus State University (GA).

Ms. Ringel performed regularly with orchestras such as the Houston Symphony, Atlanta Symphony, Chattanooga Symphony, Rochester

Philharmonic, Louisiana Philharmonic, and the Jacksonville Symphony.

Originally from Hillsborough, North Carolina, Ms. Ringel earned her Bachelor of Music degree and Performer's Certificate from the Eastman School of Music, where she studied with John Hunt and Charlie Bailey. She then earned her Master of Music degree at Rice University, studying with Benjamin Kamins. When she is not playing the bassoon, Ms. Ringel enjoys cooking, traveling, live music, and hiking.

Alborada del gracioso Maurice Ravel

Born: March 7, 1875, Ciboure, France

Died: December 28, 1937, Paris

Year Composed: 1918

Length: c. 8 minutes

World Premiere: May 1919, Paris

Last ISO Performance: June 2022 with
conductor Jun Märkl

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings.

Comparing orchestrations of piano works to their original piano versions is like comparing apples and oranges. Both have their merits, although the orchestra cannot match the intimacy of a solo piano work, and the piano does not have access to the vast array of colors available in the orchestral palette. It takes a master orchestrator like Maurice Ravel to reveal the solo piano work's hidden symphonic character.

Ravel's *Alborada del gracioso* is a quasi-ironic portrait of a bumbling court jester, originally one of five movements in Ravel's piano suite *Miroirs*. In its orchestral version, however, *Alborada del gracioso* has become part of a ballet and a popular stand-alone symphonic work in its own right.

One of Ravel's biographers, Alexis Roland-Manuel, who was also Ravel's pupil and friend, described the *Alborada* as a work "in which the dry and biting virtuosity is contrasted, Spanish-wise, with the swooning flow of the lovelorn melodic line which interrupts the angry buzzing of guitars." The overall structure, which Ravel insisted was "as strict

as that of a Bach fugue," features two dances framing a central love song. The orchestra's percussion section, enhanced by castanets, effectively captures the "dry, biting virtuosity" of the Spanish-flavored rhythms. We hear this virtuosity first in the opening pizzicato strings and harp (imitating Spanish guitars), and the first orchestral entrance, which wallops the ear with joyful clamor. Ravel gives the "lovelorn melodic line" to the solo bassoon, which represents the hapless jester and can be heard as either plaintive or ironic, or perhaps both at once. The Spanish dance rhythms of the *Alborada* return, led by the percussion section, engulfing the poor jester at last.

A Through Line Hanna Benn

Born: June 17, 1987, Indianapolis

Years Composed: 2024–2025

Length: c. 16 minutes

World Premiere: Commissioned by the
Indiana Symphony Society. This is the
world premiere of this piece.

Instrumentation: solo oboe, solo bassoon,
bass drum, suspended cymbal, tubular
bells, vibraphone, and strings

Indianapolis native Hanna Benn is a composer, vocalist, and genre-spanning collaborator. Her multi-disciplinary approach has incorporated dance, opera, and theater, blurring genre and discovering new sonic landscapes in the process. Benn's work as a composer has taken her across the globe, from most recently a new spiritual for GRAMMY Award-winning choir The Fisk Jubilee Singers and a premiere at The Perth (Australia) International Arts Festival to Antwerp (Belgium) performing with the B.O.X. Baroque Orchestra. Benn's music has been performed by the Orpheus Chamber Orchestra, Northwest Symphony, Saint Helen's

String Quartet, Seattle Chamber Players, and the Indianapolis Symphony, among other ensembles.

The ISO commissioned an oboe and bassoon concerto from Benn to coincide with the International Double Reed Society's annual convention at Butler University, which takes place June 10–14. For Benn, a singer with many years of choral music experience, the commission offered her an opportunity to write a concerto, a genre she has not previously explored.

"I titled it *A Through Line*," says Benn in a recent interview. "Because I'm a singer, my instrument is a voice, so lyricism and lyrical lines show up in all my work. That is the "through line" of this concerto. I'm really honing in on the emotional quality of the lyricism."

Benn usually uses non-musical prompts—poetry or visual art, for example—as initial inspiration for her composing process, but *A Through Line* focuses on the inherent qualities of music itself, particularly vocal music. Lyrical melodies and flowing lines predominate. "I gravitate towards writing music I would want to sing on top of," says Benn. "And then I'll edit and try to think like a double-reed player."

Concertos, by definition, showcase soloists and solo writing. Benn's inclinations as a performer are towards collaboration rather than solo performance. "For me, writing a concerto is quite a challenge because I can imagine something as a soloist, but also I'm just so enamored with the collective," she explains. "So even though this is a double concerto, the oboe and the bassoon are kind of one voice a lot of the time; not that they're playing in unison, but that they're in communication with each other." Some of the soloists' music is meant to convey the idea that the oboe and bassoon have merged into one imaginary instrument with the range and expression of

both. "Sometimes it's like they're one organism in the piece," says Benn. "and sometimes it's just cut and dried, where one instrument introduces a melody and the other repeats it in a different register or key."

The concerto has three movements, in keeping with standard concerto structure; each has a different emotional and musical feel. "The first movement is jazzy, lush," says Benn. "In the second movement, there's a pastoral folk-like melody. It's very Ralph Vaughan Williams. The first thirty seconds is a long introduction with the string orchestra, and it invokes that feeling of pastoral England. The third movement is almost minimalist. It has a more contemporary feel, with a lot of repetition and then finally the instruments come together in unison."

Like many composers, Benn does not want to be too specific about what the audience will hear or feel when listening to her music; she prefers to let each listener experience her music in a way that's unique and personal to them. "I do like to be more on the ambiguous and mysterious side. And also, I feel like the ideas that I had at the time I was writing, and maybe even the emotions I felt were the vessels to the notes, and were fleeting in the moment."

Symphonie fantastique Hector Berlioz

Born: December 11, 1803, La Côte-Saint-André, France

Died: March 8, 1869, Paris

Year Composed: 1830

Length: c. 49 minutes

World Premiere: December 1830, Paris

Last ISO Performance: March 1997 with conductor Raymond Leppard

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling E-flat clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, 2 sets of timpani, percussion, 2 harps, and strings

Say what you want about Hector Berlioz: he was an arrogant, selfish, self-obsessed man, full of vitriol, and he drove poor Harriet Smithson, the inspiration for his *Symphonie fantastique*, to drink and despair. Yet none of Berlioz' deficits as a human being take away from the fact that at age 27, he wrote, by general agreement, the most groundbreaking first symphony any composer has yet produced.

Berlioz completed the *Symphonie fantastique* just three years after the death of Beethoven. When heard in that context, it is possible to appreciate how original this music is. Berlioz was no doubt inspired by Beethoven's own symphonic innovations, especially Beethoven's use of a program in the Sixth (Pastoral) Symphony, but, typically, Berlioz pushed the programmatic elements further than any composer had before.

Berlioz' inspiration for the *Symphonie fantastique* grew from his obsession with Smithson, an Irish actress he first saw in a production of *Hamlet* in 1827. Berlioz spoke

almost no English, so his violent infatuation with Smithson was likely more carnal than courtly. (Berlioz and Smithson did not actually meet for another five years, after the premiere of the revised version of the *Symphonie*.)

What made Berlioz' program so innovative and shocking to audiences was the story's overtly autobiographical and literary quality. Along with Smithson, who was musically transformed into the *idée fixe*—recurring theme—of the symphony, Berlioz drew on plots from literature, most notably *Faust*, in his exploration of the gloriously ruinous nature of love. Berlioz was not interested in a literal depiction of events, but rather the transformation of his emotional response to those events into music.

Berlioz insisted his music could not be understood or appreciated without its accompanying program, which he provided to audiences at the first performances of the work. Its five movements, in roughest outline, proceed as follows: *Part I: Dreams – Passions*: Boy meets girl. *Part II: A Ball*: Boy obsesses about girl. *Part III: A Scene In the Country*: While strolling through the countryside listening to shepherds' songs, boy convinces himself girl doesn't return his love. *Part IV: March to the Scaffold*: In despair, boy takes a less-than-fatal dose of opium, which induces horrible visions and hallucinations, including a death march to the guillotine. *Part V: Dream of a Witches' Sabbath*: Still hallucinating, boy dreams his funeral is a witches' Sabbath, and his beloved joins the diabolical festivities.

Or, as Leonard Bernstein so eloquently put it, in one of his Young Peoples' Concerts, "Berlioz tells it like it is . . . You take a trip, you wind up screaming at your own funeral."

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About the Annotator:

Elizabeth Schwartz is a musician, writer, and music historian based in Portland, Oregon.
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Enrico Lopez-Yañez, Principal Guest Conductor of Pops



IU Health Classical Series • Program Sixteen

Indiana University Health

Friday, June 20, at 7 p.m.

Saturday, June 21, at 5:30 p.m.

Hilbert Circle Theatre

Sunday, June 22, at 3 p.m.

The Payne & Mencias Palladium, Allied Solutions Center for the Performing Arts

JUN MÄRKL, *Conductor* | INDIANAPOLIS SYMPHONIC CHOIR

ERIC STARK, *Artistic Director* | **HEIDI STOBER**, *Soprano* | **LAUREN DECKER**, *Contralto*

THOMAS COOLEY, *Tenor* | **KEVIN DEAS**, *Bass-Baritone*

Arnold Schoenberg | 1874–1951

Friede auf Erden (Peace on Earth), Op. 13

Indianapolis Symphonic Choir

Ludwig van Beethoven | 1770–1827

Symphony No. 9 in D Minor, Op. 125 (“Choral”)

Allegro ma non troppo, un poco maestoso

Scherzo: Molto vivace

Adagio molto e cantabile

Presto - Allegro assai - Allegro assai vivace

Heidi Stober, *Soprano*

Lauren Decker, *Contralto*

Thomas Cooley, *Tenor*

Kevin Deas, *Bass-Baritone*

Indianapolis Symphonic Choir

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This concert is performed without intermission.

Length of performance is approximately 90 minutes.

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

See Jun Märkl's biography on page 13.



American soprano **Heidi Stober**, whom *Opera News* exclaimed is a “distinctly American lyric soprano that makes the rest of the world listen,” is enjoying an international career with a crystalline

voice and method-like commitment to stage acting.

In the 2024–25 season, Ms. Stober will make her debut at the Royal Opera House, Covent Garden singing her acclaimed portrayal of Gretel in *Hansel und Gretel*, as well as appearances at the Deutsche Oper Berlin as Zdenka in *Arabella*, Pat Nixon in *Nixon in China*, the Semperoper Dresden as Pamina in *Die Zauberflöte*, and the title role in Thea Musgrave’s *Mary, Queen of Scots* with English National Opera. In concert, Ms. Stober will debut with the San Francisco Symphony in Mahler’s Symphony No. 2 with Esa-Pekka Salonen, perform Mozart’s Requiem with the Musikkollegium Winterthur in Switzerland with Roberto González-Monjas, Pamina with Sir Donald Runnicles, and the Grand Teton Music Festival, and Beethoven’s Symphony No. 9 with the Indianapolis Symphony Orchestra. In solo recital, Ms. Stober will appear at the Oxford International Song Festival, the New England Conservatory in Jordan Hall, at Deutsche Oper Berlin, and with the Collaborative Arts Institute of Chicago.

In the 2023–24 season, Heidi Stober returned to the Metropolitan Opera as Musetta in *La bohème*, conducted by Carlo Rizzi, premiered a new production of *Nixon in China* as Pat Nixon with Deutsche Oper Berlin, in addition to performances of Gretel, and sang the title role of Rahel in Detlev Glanert’s world premiere opera, *Die Jüdin von Toledo* at the Semperoper Dresden in a production by Rob-

ert Carsen. Also at Dresden, she sang performances of Pamina, and debuted with Opernhaus Zürich in Andreas Homoki’s production of *Sweeney Todd* as Johanna. In concert, Ms. Stober performed Mozart’s Requiem at the Lyric Opera of Chicago, conducted by music director Enrique Mazzola. In Boston, Ms. Stober performed in Beethoven’s Symphony No. 9 with Boston Baroque and sang Haydn’s *Lord Nelson Mass* on tour in Spain with Omer Meir Wellber and the Kammerphilharmonie Bremen.

An expressive and passionate concert performer and recitalist, Heidi Stober has performed Mahler’s Symphony No. 2 (Grand Teton Music Festival, Deutsche Oper Berlin); Mahler’s Symphony No. 4 (NDR Radio-philharmonie, Rundfunk-Sinfonieorchester Berlin, Milwaukee Symphony, Grand Teton Music Festival); Beethoven’s Symphony No. 9 (Rundfunk-Sinfonieorchester Berlin, Milwaukee Symphony, Baltimore Symphony); Brahms Requiem (Houston Symphony, Tucson Symphony), Samuel Barber’s *Knoxville: Summer of 1915* (Oslo Philharmonic, Rundfunk-Sinfonieorchester Berlin), Mozart’s Requiem (Los Angeles Philharmonic); Stravinsky’s *Cantata* (Los Angeles Philharmonic), Handel’s *Messiah* (New York Philharmonic, Boston Baroque) as well as a solo recital at Carnegie Hall. Frequent conductor collaborators include Sir Donald Runnicles, Eun Sun Kim, Harry Bicket, Gustavo Dudamel, Omer Meir Wellber, Marc Albrecht, Esa-Pekka Salonen, Nicola Luisotti, Evan Rogister, Patrick Hahn, Patrick Summers, Nicholas Carter, Mark Wigglesworth, Edo de Waart, Jonathan Darlington, and Daniel Carter.

Originally from Waukesha, Wisconsin, Heidi Stober attended Lawrence University and the New England Conservatory. She continued professional training as a member of the Houston Grand Opera Studio and resides in Berlin.



This season, **Lauren Decker** returns to Palm Beach Opera for *Roméo et Juliette* (Gertrude) and Camerata Chicago for Handel's *Messiah* and Mozart's Requiem. She makes debuts with Teatro

Nacional de São Carlos in Mahler's Symphony No. 8 (Maria Aegyptiaca) and the Indianapolis Symphony Orchestra in Beethoven's Symphony No. 9. Next season, she returns to Deutsche Oper Berlin for Erda, 1st Norm, and Schwertleite in Wagner's *Ring Cycle*, and La Zia Principessa and Zita in Puccini's *Il trittico*; she also returns to the Lyric Opera of Chicago as Mamma Lucia in *Cavalleria Rusticana*.

In the 2023–24 season, she made her European debut with Deutsche Oper Berlin: *Erda*, Schwertleite, and the cover of 1st Norn in Richard Wagner's *Ring Cycle*; Mary in *Der fliegende Holländer*; Third Lady in *Die Zauberflöte*; Mamma Lucia in *Cavalleria rusticana*; La Zia Principessa & La Badessa in *Suor Angelica*; the cover of Frugola in *Il Tabarro*; and the cover of Zita in *Gianni Schicchi*.

A consummate concert artist, Ms. Decker is highly coveted in the works of Mahler, Beethoven, Brahms, Wagner, and Verdi. Recent concert engagements include her debut with the Banatul State Philharmonic in Mahler's Symphony No. 2 and performances with the Grant Park Music Festival for Gustav Holst's *The Cloud Messenger* and the Aspen Music Festival for Act 3 of *Die Walküre* (Schwertleite).

Other credits include Elgar's *Sea Pictures* with the San Francisco Orchestra; Beethoven's Symphony No. 9 with the Royal Philharmonic Orchestra, Aspen Music Festival, and Bozeman Symphony; Mahler's Symphony No. 2 with Richmond Symphony; Mahler's Symphony No. 8 (Maria Aegyptiaca) with the South Dakota Symphony; Mendelssohn's *Elijah* with The Florida Orchestra; Brahms' Two Songs for Voice with Frankly Music; a concert with the Harare International Festival of the Arts in Zimbabwe; Scenes from Verdi's *Falstaff* (Quickly) with the Civic Orchestra of Chicago, and the Elmhurst Symphony Orchestra in Verdi's Requiem.

Additional opera appearances include Toledo Opera in *Cavalleria rusticana* / *Suor Angelica* (Mamma Lucia / La Zia Principessa), Madison Opera in *Salome* (Herodias), Palm Beach Opera in *Falstaff* (Quickly), Dayton Opera in *Das Rheingold* (Erda), Haymarket Opera Company in *Marc'Antonio e Cleopatra* (Marc'Antonio), Opera Philadelphia in *Rigoletto* (Giovanna), and the Aspen Music Festival as a Renée Fleming Artist in both *Die Zauberflöte* (Third Lady) and *Rodelinda* (Eduige).

An alumna of the Ryan Opera Center, Ms. Decker made her Lyric Opera of Chicago debut as the Third Lady in *Die Zauberflöte*, she would go on to perform in *Die Walküre* (Schwertleite), *Dead Man Walking* (Jade Boucher), *Elektra* (First Maid), *Il trovatore* (Inez), *I puritani* (Enrichetta di Francia), and *La traviata* (Annina). Covers included *Das Rheingold/Siegfried* (Erda), *Götterdämmerung* (1st Norn), *Cendrillon* (Madame de la Haltière), *Les Troyens* (Hécuba/Anna), *Eugene Onegin* (Filipyevna), and *Faust* (Marthe Schwertlein).



With an acclaimed international performance career spanning over two decades, tenor **Thomas Cooley** continues to set the standard in his field, delivering memorable performances across the Americas, Europe, and Asia.

Among Cooley's notable engagements are frequent collaborations with internationally acclaimed orchestras and ensembles such as the Bavarian Radio Symphony, Gewandhaus Orchestra Leipzig, New York Philharmonic, Copenhagen Philharmonic, National Symphony, Atlanta Symphony, Orchestre Symphonique de Québec, the National Arts Center Orchestra of Ottawa, Orchestra of St. Luke's, Trinity Wall Street, St. Thomas Fifth Avenue, Singapore Symphony, Mark Morris Dance Group, the Jerusalem Symphony, and the Osaka Philharmonic.

Cooley has made noteworthy appearances in major concert halls such as Carnegie Hall, Concertgebouw, Konzerthaus Berlin, Berlin Philharmonie, Symphony Hall Boston, Avery Fisher Hall, Konzerthaus Vienna, Walt Disney Hall, and the Kennedy Center, and has collaborated with distinguished conductors such as Helmuth Rilling, Donald Runnicles, Teodor Currentzis, Michael Tilson-Thomas, Robert Spano, Franz Welser-Möst, Wolfgang Sawallisch, Osmo Vänskä, Matthew Halls, Markus Stenz, Carlo Rizzi, Manfred Honneck, Jaap van Zweden, and Andrea Marcon.

Renowned as an expert in the works of Handel and J.S. Bach, particularly in the role of the Evangelist, Cooley has performed this repertoire with renowned ensembles such as the Thomanerchor and Gewandhaus Orchestra Leipzig. He also performs regularly with historically informed groups such as Philharmonia Baroque Orchestra and the Göttingen and Halle Handel Festivals.

Thomas Cooley's discography includes 20 recordings. An upcoming recording of Bach's *St. Matthew Passion*, under the baton of Nicholas McGegan, is planned for Avie Records 2025.



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Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it

with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, as well as the most illustrious orchestras on the North American continent, and at the Ravinia, Vail, and Saratoga festivals.

Kevin Deas' 2023–24 season included performances of Mozart's Requiem with the Vermont Symphony and Mobile Symphony, Handel's *Messiah* with the North Carolina Symphony, National Cathedral, Houston Symphony, and the NAC Orchestra in Ottawa. Other notable performances in the season included a Gershwin program with Oregon Symphony and Rochester Philharmonic, Beethoven's Symphony No. 9 with the Pacific Symphony, Brahms's German Requiem with Long Beach Symphony Orchestra, and performing the role of Commendatore in Mozart's *Don Giovanni* with Boston Baroque, as well as the role of Dick Hallorann in Paul

Moravec's critically acclaimed opera *The Shining* with the Opera Atlanta. Other recent highlights include performances with New York Philharmonic, Toronto Symphony, Minnesota Orchestra, Dallas Symphony, San Diego Symphony, Seattle Symphony, Portland Symphony, Minnesota Orchestra, Buffalo Philharmonic, Phoenix Symphony, Virginia Symphony, Colorado Symphony, Omaha Symphony, and Jacksonville Symphony.

A proponent of contemporary music, Kevin Deas has performed Menotti's *Amahl and the Night Visitors* at Italy's Spoleto Festival, Derek Bermel's *The Good Life* with the Pittsburgh Symphony, and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony. He also enjoyed a twenty-year collaboration with the late jazz legend Dave Brubeck.

Kevin Deas has recorded Wagner's *Die Meistersinger* (Decca/London) with the Chicago Symphony under Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble under Riccardo Chailly. Other releases include Bach's Mass in B Minor and Handel's *Acis and Galatea* (Vox Classics); Dave Brubeck's *To Hope!* with the Cathedral Choral Society (Telarc); Haydn's *Die Schöpfung* with the Virginia Symphony and Boston Baroque (Linn Records); and Dvorák's *in America* (Naxos).

Eric Stark, Indianapolis Symphonic Choir Artistic Director

June
20–22



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

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

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

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

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

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

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

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

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



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Friede auf Erden (Peace on Earth), Op. 13 Arnold Schoenberg

Born: September 13, 1874, Vienna
Died: July 13, 1951, Los Angeles
Years Composed: 1906–1907
Length: c. 10 minutes
World Premiere: December 1911, Vienna
Last ISO Performance: This is the ISO's first performance of this piece
Instrumentation: SATB chorus

Arnold Schoenberg was, first and foremost, an autodidact; i.e., self-taught. This characteristic, perhaps more than any other factor or influence, informed his forays and experiments into musical realms beyond conventional Western tonality. Many of Schoenberg's conceptions of music and its potential derived not from conventional study, but from his own idiosyncratic approach, which led him to push tonality to its utmost limits, and then abandon tonality altogether in favor of his 12-tone system, in which all pitches are equal and there is no "home key" hierarchy of notes.

Schoenberg composed *Friede auf Erden*, one of his earliest choral works, in 1907, on a text by the Swiss poet Conrad Ferdinand Meyer. The 1886 poem references anti-war verses from the Books of Isaiah and Micah from the Hebrew Bible, particularly the verse, "They will beat their swords into plowshares and their spears into pruning hooks. Nation will not take up war against nation, nor will they learn war anymore."

Musically, *Friede auf Erden* pushes post-Romantic tonality and aesthetics beyond their breaking point. The text reflects Schoenberg's hopes for peace as the 20th century began. Sadly, just three years after its premiere, Kaiser Wilhelm unleashed World War I across Europe, which resulted in approximately 40 million military and civilian casualties. In a 1923 letter to conductor Hermann Scherchen, Schoenberg remarked, "[*Friede auf Erden*] is an illusion for mixed choir, an illusion, as I know today, having believed, in 1907, when I composed it, that this pure harmony among human beings was conceivable."

Significantly, the music for the word "Friede" (peace), is tonal whenever it appears within the text. The first verse, which describes the birth of Jesus, is also primarily set within tonal framework. As the text moves from peace to descriptions of war and its brutality, the music grows more fragmented and less harmonically grounded, and eventually shatters the fragile tonality into discordant shards. The final chord, on the word "Erden" (earth), is embedded in the unambiguously tonal key of D major, the same key, not coincidentally, of Beethoven's "Ode to Joy" chorus.

Despite its challenges to both performers and listeners, *Friede auf Erden* was enthusiastically received at its 1911 premiere. The following day, conductor Franz Schreker wrote to Schoenberg, "Your work had an undoubted success—I was called back three times. No hissing or anything like that." Today, *Friede auf Erden* remains an eerily beautiful evocation of the fragile hope that humanity can refrain from destroying itself in endless war.

**Symphony No. 9 in D Minor, Op. 125
("Choral")
Ludwig van Beethoven**

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna

Years Composed: 1822–1824

Length: c. 70 minutes

World Premiere: May 1824, Vienna

Last ISO Performance: April 2022 with
conductor Krzysztof Urbanski

Instrumentation: soprano, alto, tenor, and
bass soloists, four-part mixed chorus,
piccolo, 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, contrabassoon, 4 horns,
2 trumpets, 3 trombones, timpani,
percussion, and strings

The Ninth Symphony extends beyond the realm of the concert hall and permeates Western culture on multiple levels, including socio-political and commercial arenas. The music of the Ninth, particularly the "Ode to Joy" melody of the final movement, is so familiar to us that it has lost its unique character and taken on the quality of folk music; that is, it has shed its "composed" identity as a melody written by Ludwig van Beethoven and simply exists within the communal ear of our collective consciousness.

While some classical works are inextricably linked to the time in which they were written, Beethoven's profound musical statements about freedom, equality, and humanity resonate just as powerfully today as they did at the Ninth's premiere. This was evident to the entire world when Leonard Bernstein conducted an international assembly of instrumentalists and singers in a historic performance of Beethoven's Ninth at East Berlin's Schauspielhaus (now Konzerthaus) on December 22, 1989, three days after the fall of the Berlin Wall. To emphasize the historic event, Bernstein

substituted the word "freedom" for "joy" in the famous lyrics by the poet Friedrich Schiller in the final movement. The performance was broadcast worldwide, attracting more than 200 million viewers.

By 1822, Beethoven was completely deaf and emotionally isolated. Five years earlier, at the age of 47, he had written in his journal, "Before my departure for the Elysian fields I must leave behind me what the Eternal Spirit has infused into my soul and bids me complete." Alone and embittered, Beethoven focused almost exclusively on his musical legacy.

The lofty salute to the human spirit expressed in Schiller's poem *An die Freude* (To Joy) had resonated with Beethoven for many years; in 1790 he set a few lines in a cantata written to commemorate the death of Emperor Leopold II; he also included portions of Schiller's poem in his opera *Fidelio*. "The search for a way to express joy," as Beethoven described it, was the subject of his final symphony. To that end, Beethoven edited and arranged Schiller's lines to suit his musical and dramatic needs, using a melody from the Choral Fantasy he had written 20 years earlier.

The Symphony opens with the strings sounding a series of hollow open chords, neither major nor minor, which are harmonically ambiguous—what key *is* this? The fifths build into a massive statement featuring a weighty dotted rhythmic theme. The intensity of this movement foreshadows the finale.

As was his wont, Beethoven broke with symphonic convention by writing a second-movement scherzo. The music explodes with dramatic string octaves and pounding timpani. The main theme, a contrapuntal fugue, gives way to a demure wind melody. Underneath its playful simplicity, the barely contained agitation of the scherzo pulses in the strings, like a racehorse pawing at the starting gate.

In a symphony synonymous with innovation, Beethoven's most significant departure from convention is the inclusion, for the first time in any symphony, of a chorus and vocal soloists in what had been an exclusively instrumental genre. The cellos and basses play an instrumental recitative, later sung by the baritone, which is followed by the unaccompanied "Joy" melody. Beethoven then presents several instrumental variations, including a triumphal brass fanfare. The baritone soloist introduces Schiller's poem with words from Beethoven: "O friends, not these tones; instead, let us strike up more pleasing and joyful ones." The chorus repeats the last four lines of each stanza

as a refrain, followed by the vocal quartet. A famous interlude, the Turkish March, follows. After several variations, the chorus returns with a monumental concluding double fugue.

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About the Annotator:

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

Friede auf Erden (Peace on Earth) Text and Translation

Da die Hirten ihre Herde
Ließen und des Engles Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede! auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heiligen Nacht
Sang der Chor der Geister zingend,
Dringlich flehend, leis verklagend: "Friede,
Friede . . . auf der Erde!"

Doch es ist ein ewiger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebarde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

When the shepherds left their flocks
and carried the words of the angel's
through the lowly gate
to the Mother and the Child.
the heavenly host continued to sing
in the starry spheres,
and the heavens echoed their sound:
"Peace, peace on Earth!"

Since the angels thus admonished
o, how many bloody deeds
has strife on its wild steed
and in its warlike armour done!
In how many holy nights
has the chorus of spirits hesitantly sung
with urgent prayer and mild reproach.
"Peace, peace on Earth!"

Yet it is an eternal belief
that the weak should not forever
fall victim to every bold
murderous gesture.
Something akin to justice
dwells in the midst of murder and horror,
and a kingdom shall gradually arise
that shall seek peace for the earth.

Friede auf Erden (Peace on Earth) Text and Translation, cont.

Mählich wird es sich gestalten,
Seines heiligen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühen mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

Gradually it shall take shape
and carry out its holy task,
shall forge weapons that are without danger,
fiery swords of justice;
and a kingly race
shall flourish with strong descendants
whose shining trumpets shall resound:
“Peace, peace on Earth!”

—Original German by Conrad Ferdinand
Meyer (1825–1898)

Scan this QR code to read the text and
translation for Beethoven's Symphony
No. 9 in D Minor, Op. 125 (“Choral”).



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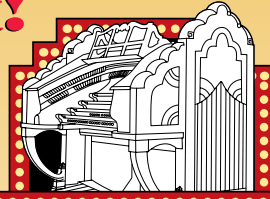
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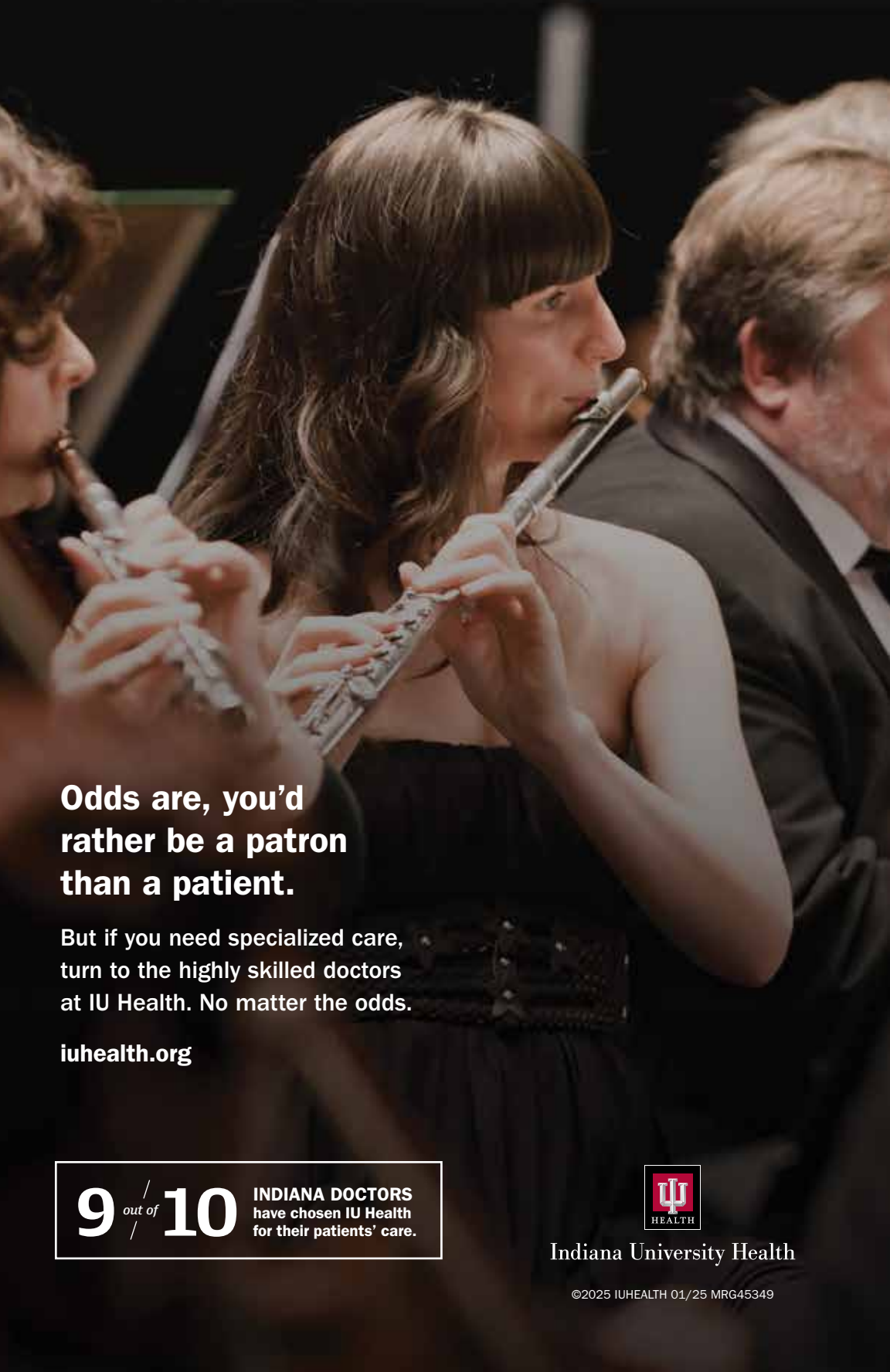
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Support the Arts in Indy!

Indianapolis Children's Choir

Come learn, laugh, sing, and dream big with the Indianapolis Children's Choir at Summer Music Camp! It's ideal for kids in grades 1-8 who love music, no matter their level of experience. This week-long camp is packed with part-singing, instruments, music games, and crafts, and ends with a concert where campers will present all that they've learned. Choose from two sessions: **June 2-5, 2025**, or **July 21-24, 2025**. See all the details and register at icchoir.org/camp



Upcoming concerts with the ICC include:

- **Christel DeHaan In Harmony: A Beautiful Tomorrow.** May 3, 2025, at Pike Performing Arts
- **Dawning.** May 18, 2025, at St. Paul's Episcopal Church

Indianapolis Suzuki Academy

More Than Music Lessons: The Indianapolis Suzuki Academy offers violin, cello, harp, and piano lessons via the Suzuki Method. Unlike traditional music lessons, this is an activity for the child AND the parent, partnering with our Suzuki teachers to help the child learn music just as naturally as learning their first language. Our mission is to nurture beautiful character in every child through excellence in music. Learn more by attending a Parent Info Session—now enrolling for Fall 2025.



Join us for our **Spring Solo Recitals on May 4, 2025**, at Indiana Landmarks Grand Hall.

Indianapolis Symphonic Choir

You are invited to A Night of Elegance and Music! Join us on **Saturday, June 21**, at the Columbia Club, following the 5:30 p.m. concert *Peace On Earth: Beethoven's 9th*, at Hilbert Circle Theatre. Join us to raise a glass and support the Indianapolis Symphonic Choir. For tickets and more information visit indychoir.org.



Ronen Chamber Ensemble

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

The season wraps up with some Ronen firsts and a piece by Ronen’s friend and local composer, Michael Schelle. Clarinetist David Bellman will also return to perform in these concerts.

May 11, 2025, 4 p.m.: St. Paul’s Episcopal Church
May 12, 2025, 7:30 p.m.: Indiana Historical Society

Program to include:

Kurashikku for Flute, Clarinet, and Piano by Michael Schelle
Suite de Ballet for Flute and Piano by Ralph Vaughan Williams
Nonet by Samuel Coleridge-Taylor

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



Indianapolis Ballet

Discover the joy of dance this summer at Indianapolis School of Ballet! Our summer programs offer young dancers the perfect opportunity to begin or continue their training in a fun, supportive environment. From our dynamic Summer Intensive for serious students to engaging Summer Camps for beginners and young movers, there’s something for every dancer.

- **2025 Summer Intensive, June 16–July 18**, with 2- and 5-week training options
- **Ballet & Art Camps, July 21–25**, with full- and half-day camp options available
- **Six-Week Summer Class Program, June 16–July 25**

Whether your dancer is looking to refine technique, explore new styles, or simply stay active, ISB’s professional faculty and welcoming community make summer the perfect time to dance, grow, and shine. Learn more about these programs by visiting indyballet.org/summer.



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Hilbert Circle Theatre Information

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

Box Office

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

Subscriber Information

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

Coat Checks and Restrooms

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

Ushers

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

Emergency

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

Beyond the Concert

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

Parking

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

Other parking options include:

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

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

We welcome your comments at iso@IndianapolisSymphony.org!

2024–25 Season Sponsors

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

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

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IndianapolisSymphony.org/Support





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