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+Leave of Absence

Music in My Life: Trina Gross, Clarinet



Trina Gross is the Second and E-flat Clarinetist in the Indianapolis Symphony Orchestra's clarinet section, a position she has held since 2005. Prior to joining the ISO, she was principal clarinetist of the Louisville and Augusta Symphony Orchestras. She has also held positions with the Indianapolis Chamber Orchestra and the Columbus Indiana Philharmonic Orchestra. As an active chamber musician, she is a founding member of the Circle City Winds and performs frequently with other ensembles in Indianapolis. Trina is an Instructor of Clarinet at Butler University. She has also been an Instructor of Clarinet at the University of Indianapolis and Indiana State University and maintains a private studio in her home.

Tell us about your family.

I am the youngest of five siblings and the only musician in my family. I have three sisters and one brother and grew up in Rochester, NY. My siblings still live in Rochester. I also have a niece and nephew as well as two great nieces and one great nephew.

When did you start playing the clarinet?

I was 8 years old and in the fourth grade when I started playing the clarinet. It was my first instrument. I always enjoyed the sound of the clarinet when I heard it on records or television as a kid. I couldn't wait to get a clarinet and start learning to play it.

What do you enjoy about being part of the ISO?

The orchestra sounds great, and it is a pleasure to play with all of my colleagues.

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

There are pieces that have many great clarinet parts coming up. I'm looking forward to playing Shostakovich's 10th Symphony on January 9–10, Mahler's "Resurrection" Symphony February 13–14, Mendelssohn's Symphony No. 3 Feb. 27–28, Rachmaninoff's 2nd Piano Concerto April 24–25, *Appalachian Spring* May 29–30, and Mahler's Symphony No. 6 June 12–13.

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

I like many composers, but being a clarinetist, Mozart is one of my favorite and his concerto for clarinet is perhaps the most famous piece in our repertoire. Additionally, I have enjoyed playing many performances of the Mozart Quintet for Clarinet and String Quartet.

What do you enjoy doing when you are not performing?

I like doing crafts such as making beaded jewelry when I have time. It's another way to be creative. I also like taking walks with my dogs, Toby and Lucy. I try to stay active with walking and have done a few half marathons over the years, and I enjoy riding my recumbent trike too! I am also involved in music at St. Monica Church in the music ministry singing in the choir and as a cantor.

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

Keep practicing and always listen to yourself as you play. Perhaps record yourself or play along with YouTube recordings as you work on repertoire. There will always be difficult passages to play and slow practice helps with this. Keep up with ISSMA events and look for other opportunities to play and perform.

Musicians Around Town

Jen Christen (principal oboe) will be performing *The Garden Symphony* with the Teddy Bear series on January 10 at the Central Library. She and Alistair Howlett (flute) will also be performing the Poulenc Sextet with Ronen Chamber Ensemble January 25 at 4 p.m. at the Jewish Community Center and on January 26 at 7:30 p.m. in the Wood Room of the Hilbert Circle Theatre. See ronen-chamber.org for details.

The ISO Chamber Series will be presenting free concerts on January 26 at the University of Indianapolis at 7 p.m. and on January 28 at 7:30 p.m. on Butler University's campus. More information is available at IndianapolisSymphony.org.

Several ISO musicians including Dianne Seo (flute), Jonah Krolik (cello), Nick Gallitano (viola), and Yeajin Kim (violin) performed a chamber music concert on October 28 at the Indianapolis Public Library's Beech Grove Branch. Their next library concert will be on January 31 at 2 p.m. at the Decatur Branch. For this upcoming program, the violist will be Zhenbo Zheng. They perform under the name Ensemble Narae and are excited to continue sharing music with the community through these downtown and branch library concerts.

On February 9, Mark Ortwein (bassoon) will be performing on the University of Indianapolis's Faculty Artist Series concert at 7 p.m. at the Christel DeHaan Fine Arts Center. It will be live-streamed on WICR 88.7 FM.

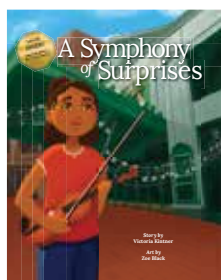
The ISO is honored to partner with the Sphinx Organization, a national nonprofit dedicated to developing young Black and Latinx classical musicians, to bring Sphinx artists and ISO musicians together. The next free concert takes place on February 15 at 3 p.m. at Phillips Temple CME Church.

On February 22, Jen Farquhar (violin) will be performing at the Jazz Kitchen as part of a string quartet, performing jazzy works by Gary Walters and retired ISO bassist Peter Hansen. Stephen Hawkey (cello), retired ISO violinist Phil Palermo, and frequent viola sub Lerryn Schaefer Donatelle will also be part of the quartet.

From February 23 to March 2, James Cooper (cello) will be going on an East Coast tour with the Chicago Symphony Orchestra and their new music director Klaus Makela.

Craig Hetrick (percussion) will be a visiting professor at Indiana University Jacobs School of Music this spring. He continues to play with the Mark Ortwein Jazztet and Rock E. Bassoon, which consists of 6 electric bassoons and a drummer.

Next July, Hua Jin (violin) will be attending the Endless Mountain Music Festival in Pennsylvania as concertmaster. She will perform the solo violin piece *Fidl-Fantazy: a Klezmer Concerto for Violin and Orchestra* by Noah Bendix-Balgley.



Coming soon! Created in honor of the Metropolitan Youth Orchestra's 30th anniversary, *A Symphony of Surprises* is the story of a young girl's journey through the MYO program. It celebrates the power of music, the strength of community, and the life-skills opportunities that build confidence, leadership, and resilience. This is the fifth book in the Teddy Bear Concert Series. Purchase books at IndianapolisSymphony.org or at a Teddy Bear concert.

Shostakovich's Tenth Symphony

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Classical Series • Program Five

Friday, January 9, at 7:30 p.m.

Saturday, January 10, at 5:30 p.m.

Hilbert Circle Theatre

KEVIN JOHN EDUSEI, *Conductor* | SOFYA GULYAK, *Piano*

Sergei Rachmaninoff | 1873–1943

Concerto No. 1 in F-sharp Minor for Piano and Orchestra, Op. 1

Vivace

Andante

Allegro vivace

Sofya Gulyak, *Piano*

INTERMISSION—Twenty Minutes

Dmitri Shostakovich | 1906–1975

Symphony No. 10 in E Minor, Op. 93

Moderato

Allegro

Allegretto

Andante - Allegro

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There will be one 20-minute intermission.

Length of performance is approximately one hour and fifty minutes.

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



German conductor **Kevin John Edusei** is sought-after the world over. He is praised repeatedly for the drama and tension in his music-making and the sense of architecture, warmth and

stylistic insight that he brings to his performances. He is deeply committed to the creative elements of performance, cultivating audiences and conducting an eclectic range of repertoire.

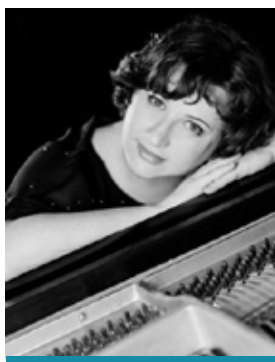
In the 2025–26 season, Edusei will be Conductor-in-Residence with the Royal Philharmonic

Orchestra, which will include three specially curated programs at London's iconic Cadogan Hall. He continues to be in high demand in North America where he debuts with the Atlanta and St. Louis Symphony Orchestras and returns to the Kansas City, Colorado, Indianapolis, and Seattle Symphony orchestras. Other engagements this season include returns to the Sydney Symphony Orchestra, the Deutsche Radio Philharmonie, and the Royal Scottish National Orchestra as well as his debut with the Prague Symphony Orchestra and Orquesta Sinfónica de Castilla y León.

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



Sofya Gulyak, Piano



In September 2009 **Sofya Gulyak** was awarded the 1st prize and the Princess Mary Gold Medal at the Sixteenth Leeds International Piano Competition—the first woman in the

history of the competition to achieve this distinction. Since then she has appeared all over the world to great acclaim.

Her recital programs are frequently reviewed in superlatives, and her concerto appearances with major orchestras are noted in glowing terms by the world's music press. Sofya has been praised for her “tremendous precision

and coloration . . . exquisite soft playing . . . with delicacy” and described as a “Rach star” (*Washington Post*).

Sofya Gulyak's résumé includes prizes from many prestigious piano competitions: she is a 1st prize winner of William Kapell International Piano Competition in the USA, Maj Lind Helsinki International Piano Competition, Tivoli Piano Competition in Copenhagen, Isang Yun International Piano Competition in South Korea, San Marino Piano Competition, winner of Busoni Competition in Italy and prize winner of Marguerite Long Piano Competition in Paris.

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



Shostakovich's Tenth Symphony

Concerto No. 1 in F-sharp Minor for Piano and Orchestra, Op. 1 Sergei Rachmaninoff

Born: January 4, 1873, Oneg, Novgorod, Russia

Died: March 28, 1943, Beverly Hills, Calif.

Year Composed: 1891, rev. 1919

Length: c. 27 minutes

World Premiere: 1901, Moscow

Last ISO Performance: June 2019 with conductor Krzysztof Urbński and pianist Garrick Ohlsson

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

Any composer's Opus 1—their first published work—can be assumed to be their most youthful, perhaps unpolished, piece of music. Sergei Rachmaninoff's Piano Concerto No. 1 is indeed fresh and effervescent, though it does not lack compositional prowess. Rachmaninoff was only seventeen when he took on the task of writing this piano concerto. Already a virtuoso pianist, the decision was logical. The young composer was working to complete his conservatory training, and his composition degree required various large-scale works be completed before graduation. Planning to complete his first symphony and opera in his final year of training, Rachmaninoff set out to complete his concerto in 1890, one year prior to finishing his studies at the Moscow Conservatory.

Rachmaninoff would perform the first movement of the concerto in 1892, though a premiere of the full, original work likely took place as late as 1901. The second and third movements of the concerto were written in a two-day creative explosion in 1893; Rachmaninoff was rumored to have composed for

fifteen hours at a time, completing them in an inspired frenzy. His fated first opera and symphony were thus delayed to 1892 and 1895, respectively, as the concerto took longer than Rachmaninoff had planned (in part due to a severe bout of malaria). The fledgling composer would tinker for years—as became his *modus operandi*—but Rachmaninoff finally finished revisions to the concerto in November of 1917, mere weeks after the Bolshevik revolution forced the composer and his family to escape Russia.

By 1917, audiences already knew Rachmaninoff as a fully fledged composer. His beloved Second Piano Concerto had gripped pianists and concertgoers alike, he had survived the turmoil of a disastrous premiere of Symphony No. 1, and he regained his compositional confidence (with the help of hypnotism) after a well-received premiere of Symphony No. 2. Piano Concerto No. 1 is a synthesis of young and not-so-young Rachmaninoff; the exuberance of teenage Sergei is miraculously retained by the forty-four year old who revised the final work. As with nearly all Rachmaninoff revisions, the result is thinner orchestration and a more efficient melodic structure. Much to his chagrin, Rachmaninoff's changes were successful but underwhelming to his audience. The composer believed that the edits made the work not only more playable, but still more youthful and fresh. He programmed the First Concerto many times, but always knew his audiences preferred the Second or Third Concerto to his First. Rachmaninoff lamented that “nobody pays it any attention.” The composer's sulky disposition is, unfortunately, not wrong. Piano Concerto No. 1 is not programmed nearly as frequently as the Second Concerto or the *Rhapsody on a Theme of Paganini*, though it remains a major work in piano concerto literature.

It is in Edvard Grieg that Rachmaninoff found his first concerto; Rachmaninoff's first movement opens with a theme not dissimilar

to Grieg's Piano Concerto in A Minor. Rachmaninoff admired Grieg's work both as a composer and pianist and studied the elder's form and structure while pursuing his composition studies in Moscow. The outer movements are especially reliant on Grieg's example, suggesting that young Rachmaninoff owes some of his concerto writing to imitation more so than his own compositional plan. Here we are reminded of Pablo Picasso's famous line: good artists copy, great artists steal.

The second movement is incredibly short—seventy-two measures over the span of six minutes—and apexes to episodic cadenzas that were also heavily revised. This deeply intimate, tender movement is introduced by the French horn solo whose dotted rhythm is echoed in the soloists' entrance soon after. The main theme is sentimental; its slow ascent to a repeated note creates a sense of restrained longing that develops into a more gentle cadenza, rife with triplets that seem to exude from the piano with perfect pacing. Woodwind entrances are superimposed over the solo as it swells and diminishes around the orchestral texture. The *Andante* ends subtly, with the piano leading the strings in two final D-major chords.

In the final movement, *Allegro vivace*, the piano solo erupts after just one measure of grandiose orchestral introduction. Here the solo is frantic, a flurry of sextuplets, but controlled. It is hard to remember that this is Rachmaninoff's first work as the piano solo weaves back and forth through the string texture in effortless conversation. Later joined by the principal flute, clever Rachmaninoff offers a false ending just before the Tempo I. As an articulate and evermore capricious coda unfolds, the full orchestra emulates the piano solo with repeated staccato notes and brass fanfares which lead to powerfully spirited final bar.

Symphony No. 10 in E Minor, Op. 93 Dmitri Shostakovich

Born: September 25, 1906, St. Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

Year Composed: 1953

Length: c. 57 minutes

World Premiere: December 1953, Leningrad

Last ISO Performance: March 2016 with conductor Krzysztof Urbanski

Instrumentation: 3 flutes (two doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets (one doubling E-flat clarinet), 3 bassoons (one doubling contrabassoon), 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings

Put very generally, in Russian music history there are two worlds: pre-Revolution and post-Revolution. The 1917 Russian Revolution caused chaos and upheaval, but (as we know) political upheaval begets notable artistic expansion.

Before the revolution, there were Russian symphonists: Tanayev, Glazunov, and Tchaikovsky. Of these, Tchaikovsky is the most famous, but before even Tchaikovsky the likes of the Mighty Handful—Russian Nationalist composers Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—composed Russian symphonies that acquiesced to and borrowed from Western traditions. In the years before the revolution, borrowing musical idioms from the West was not itself a problem, but the Mighty Handful were particularly interested in creating a Russian tradition of orchestral music. Glazunov's similarity to German and French music of the time was beautiful, but it wasn't *Russian*. Tchaikovsky and the Five

Shostakovich's Tenth Symphony

utilized Russian folk songs—so much of his Fourth Symphony (1878) is Tchaikovsky's setting of "The Birch Tree"—but the setting itself is still decidedly Western. Tchaikovsky took German formal cues from Schumann and French instrumentation ideas from Delibes. He loved Mozart's musical efficiency and precociousness. All of these very Western influences come through clearly in Tchaikovsky's music, making it nearly impossible to hear his Russian-ness with absolute clarity. Rimsky-Korsakov's *Scheherezade* (1888) was exotic and modal, something new. In Rimsky-Korsakov, we trade the West for the East. Here we have new combinations of instruments, colorful scales, and themes drawn from unfamiliar (Eastern) stories. What ties many of these pre-Revolution symphonists together is not their adherence to Western musical idioms, but their dedication to embedding folk elements into their works.

After 1917, it would be impossible to know a true Russian symphony. With the rise of Josef Stalin's tyranny came immediate artistic censorship. The abhorrent treatment of artists, journalists, and other truth-tellers in the 1930s created a dangerous atmosphere where one could be sent to the gulag for, seemingly, just one wrong note. This censored existence extended for years; Alexander Zhdanov's 1946 doctrine forced all works of art to reject Western "formalism" and required all new works of art to be distinctly Soviet. No religious content, no use of Western idioms, and most certainly no direct artistic representation of any Western ideals. The concept of "socialist realism" spewed forth from the Soviet officials, calling it the "truthful, historically concrete representation of reality in its revolutionary development." The reality was simple: total censorship and punishment for expressing anything deemed "disloyal" by the regime. Soviet oppression was in full force in post-1917 Russia, and it had now come for the artists.

Under Stalin's reign, many composers were isolated, imprisoned, or killed for the ideas they expressed. In 1938, Stalin denounced Dmitri Shostakovich entirely, claiming that his opera *Lady Macbeth of Mtsensk* was "formalist" (Western musically and critical of the regime socially). The article "Muddle Instead of Music" ran in *Pravda*—Party propaganda—and Shostakovich subsequently feared for his life, having witnessed the Great Purge just a year prior. He was noted as always having a bag packed in the event he was apprehended or jailed, ripped from his home and shipped off to hard labor in the middle of the night. It happened to the composer Alexander Mosolov, the writer Alexander Solzhenitsyn, and the painter Mikhail Sokolov. Thus Shostakovich anxiously awaited his fate. While composing his true works, "desk drawer" pieces that he would not bring to light after the *Macbeth* ordeal, Shostakovich relied on scoring propaganda films like *The Great Citizen* and *The Fall of Berlin* to support his wife and children. Artistic survival meant writing what he could, pressing boundaries ever so slightly and pulling back when the Secret Police began to circle. For reasons still unknown, Dmitri Shostakovich was spared and did not find himself sent to the camps.

His Tenth Symphony is often called Shostakovich's response to Stalin; mocking bassoon marches depict images of the tyrant stomping through official buildings, militant snare drums rip through the orchestra, and the brass hammer us with unrelenting, distressed melodies. There are most certainly vicious moments of the Tenth, balanced by biting satire in the form of sharp accents and snarling articulations, but there is no verifiable program nor narrative to the Tenth Symphony. It has no subtitle, no tell-all front matter. The depictions *could* represent Stalin, deep in the recesses of Shostakovich's psyche, but they could just as easily be interpreted as the anxiety, fright, and desperation that the composer was surely experiencing under Stalin's thumb.

Eight important years passed between Symphony No. 10 and its predecessor, No. 9 (1945). Though the Tenth might not represent Stalin in an obviously narrative form, the act of writing a symphony was, in itself, a response to Stalin's death. Josef Stalin died March 5, 1953, and with his death came an end to artistic censorship. For decades, Shostakovich, like most other Soviet composers, did not trust what was and was not safe to create. Now, without fear of persecution, Dmitri Shostakovich immediately returned to the symphonic form; his Symphony No. 10 premiered on December 17, 1953.

The first movement opens eerily with the lowest strings creeping through a foreboding motif. The chromatic alterations are unsettling, with intervals never sitting quite where they should. The upper strings respond with some offer of quiet hope, but the unwavering bass line remains ghostly, unyielding. The anxious introduction leads to a clarinet solo of pure sound: reserved optimism that ruminates but, ultimately, does not last long. This theme looms over the orchestra throughout the movement, interrupted by shrieking flutes and pummeling timpani strokes that introduce a suspiciously playful second theme. The first movement ends with a piccolo duet—odd in any symphony—that illustrates a hollow loneliness at the top of the score, completely contrasting the foreboding basses that open the work.

The second movement, a quick *Allegro* rather than the expected slow movement, is a biting and crude military march. Brass fanfares and violent percussion reign supreme in this movement, punctuated by the clobber of *fortissimo* timpani interjections. The military march transforms into a paranoid waltz in the third movement, *Allegretto*. Over-articulate winds present snappy themes in pure Shostakovich fashion. Interesting instrument combinations—solo flute and two harmonizing clarinets—create oddly asymmetrical woodwind balances that add to Shostakovich's frightful

atmosphere. A solo, triumphant horn speaks common sense into the orchestra, begging for a sliver of reprieve. The tam-tam—a symphonic Grim Reaper—snuffs out the horn solo, but Death is scared off by the double reeds. A solo violin hesitantly iterates the theme, punctuated by smatterings of percussion, flute, and horn commentary.

Finally, Shostakovich graces us with a slow section. A pleading oboe solo introduces the fourth movement, but this theme is ultimately taken up by the expansive bassoon soliloquy, marked *dolce* in the score. The movement transforms into another lurching *Allegro*, as if being chased by the previous movements. At the height of this movement, the orchestra feels as though it is running for its life, frantic and fiery, as if in complete upheaval. Another bassoon solo cuts through the orchestra, this time mockingly militant.

A *Dies irae* appears in the brass at the end of the final movement, signifying imminent death—but whose?

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

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† **Coffee Pops Series • Program Four**

Friday, January 16, at 11 a.m.

Hilbert Circle Theatre

ENRICO LOPEZ-YAÑEZ, *Conductor* | JORGE LOPEZ-YAÑEZ, *Tenor*

ALFREDO CARRILLO, *Tenor* | JESÚS LEÓN, *Tenor*

Overture to *Candide*

Leonard Bernstein

Funiculi funiculà

Luigi Denza & Pepino Turco

Torno a Surriento

Ernesto De Curtis & Giambattista De Curtis

O Sole mio

Eduardo di Capua, Alfredo Mazzuchi &
Giovanni Capurro

La Danza

Gioachino Rossini & Carlo Pepoli

“Some Enchanted Evening” from *South Pacific*

Richard Rodgers & Oscar Hammerstein II

Con te partirò

Francesco Sartori & Lucio Quarantotto

You Raise Me Up

Rolf Lovland & Brendan Graham

“Libiamo, ne’ lieti” from *La Traviata*

Giuseppe Verdi & Francesco Maris Piave

Granada

Augustin Lara

Pelea de Gallos

Juan S. Garrido

Cielito Mexicano

Arr. José Luis Esquivel

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

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



Enrico Lopez-Yañez is redefining what it means to be a conductor in the 21st century. Celebrated for his charismatic stage presence, definitive collaborations, and passion for making orchestral music accessible to all,

Lopez-Yañez is one of the most innovative and in-demand conductors in North America. He currently serves as Principal Pops Conductor of the Detroit and Pacific Symphonies, Principal Conductor of Dallas Symphony Presents, and Principal Guest Conductor of Pops at the Indianapolis Symphony Orchestra. He previously spent eight seasons conducting the Nashville Symphony, where he also served as their Principal Pops Conductor.

As a trailblazer in the symphonic world, Lopez-Yañez has premiered dozens of groundbreaking symphonic collaborations with artists including Dolly Parton, Kelsey Ballerini, Portugal. The Man, The Mavericks, Tituss Burgess, and The War and Treaty. His wide-ranging collaborations span genres and generations, featuring artists such as Nas, Patti LaBelle, Itzhak Perlman, Kenny Loggins, Stewart Copeland, Toby Keith, Richard Marx, Bernadette Peters, Leslie Odom Jr., Gladys Knight, Ben Folds, The Beach Boys, Tower of Power, and Kenny G. As a composer and arranger, Lopez-Yañez's versatility is equally expansive. He has written for artists like Big Sean and Mariachi Los Camperos, and he has been commissioned by major orchestras including the Baltimore Symphony, Cincinnati Pops, Detroit Symphony, Houston Symphony, Indianapolis Symphony, San Diego Symphony and many more.

Highlights of the 2025–26 season include performances with Ben Rector, Cody Fry, Common, Trisha Yearwood, Angela, Leonardo, and Pepe Aguilar. He will make appearances

with the Cleveland Orchestra, Hollywood Bowl Orchestra, and Canada's National Arts Centre Orchestra, while returning to lead the Baltimore Symphony, Cincinnati Pops, Minnesota Orchestra, National Symphony, Philadelphia Orchestra, and Seattle Symphony, among others. Past guest engagements include the Los Angeles Philharmonic, Houston Symphony, San Francisco Symphony, Pittsburgh Symphony, St. Louis Symphony, and Toronto Symphony.

In 2023, Lopez-Yañez was honored with the “Mexicanos Distinguidos” award by the Mexican government, recognizing outstanding career achievements by Mexican citizens abroad. A passionate advocate for Latin music, he has arranged and produced concerts featuring Latin Fire, Mariachi Los Camperos, and The Three Mexican Tenors, and collaborated with Aida Cuevas, Arturo Sandoval, Lila Downs, and Lupita Infante.

Lopez-Yañez is also Artistic Director and Co-Founder of Symphonica Productions, LLC, a creative production company developing innovative Pops, Family, and Educational concerts for orchestras. Symphonica's shows have been praised as “incredibly special—and something that needs to become the new norm” (Lima Symphony) and have been performed by the Baltimore, Milwaukee, North Carolina, Phoenix, Seattle, Toronto, and Utah Symphony, among others.

His work as a producer, composer, and arranger can be heard on numerous recordings, including the UNESCO benefit album *Action Moves People United* and award-winning children's albums such as *The Spaceship that Fell in My Backyard* and *Kokowanda Bay*. His work has received honors from the John Lennon Songwriting Contest, Hollywood Music in Media Awards, Parents' Choice Foundation, and Global Media Awards, where he was recognized for his “catchy arrangements.” For more, visit: www.enricolopezyanez.com or follow @enricolopezyanez

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Friday, January 16, 7:30 p.m.

Saturday, January 17, 7:30 p.m.

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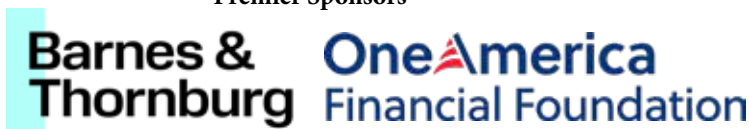
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There will be one 20-minute intermission.

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The Mexican tenor **Jorge Lopez-Yañez**, is a graduate of the University of Zacatecas in Mexico, and studied music and voice at California State University, Northridge and at the University

of Southern California. His teachers included Curt Allen, Ernest St John Metz (Music Director of the Aguascalientes Opera,) and Jane Westbrook. He came to public attention as a finalist in the Metropolitan Opera National Council auditions and as first-prize winner of the Loren Zachary Competition.

Jorge Lopez-Yañez has distinguished himself as a leading tenor on operatic stages throughout the world. In North America, he has appeared with the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Canadian Opera, San Diego Opera, Pittsburgh Opera, Austin Lyric Opera, Atlanta Opera, Edmonton Opera, Opera de Quebec, and in San Antonio, Texas and San Juan, Puerto Rico. In Europe, he has appeared on the stages of the leading opera houses of Amsterdam, Berlin, Hamburg, Munich, Paris, Antwerp, Bern, Bordeaux, Canary Islands, Cologne, Dresden, Düsseldorf, Frankfurt, Ghent, Hannover, Karlsruhe, Monte-Carlo, Nice, Pesaro, Stuttgart, Strasbourg, Toulouse, Venice, and Zurich. Elsewhere, he has performed with the opera companies of Santiago, Chile, Teatro Colon in Buenos Aires, Argentina, Tokyo, Japan, Tel-Aviv, Isreal, and Sydney and Melbourne, Australia.

Alfredo Carrillo, Tenor



Internationally acclaimed tenor **Alfredo Carrillo** has captivated audiences worldwide with his powerful voice, emotional depth, and commanding stage presence. Born in Durango, México, he began his musical journey at

the Casa de la Cultura, later founding Viernes de Ópera, which nurtured a devoted following of opera enthusiasts.

Renowned for his portrayals of Don José (*Carmen*), Alfredo Germont (*La Traviata*), and Rodolfo (*La Bohème*), Maestro Carrillo has performed across Mexico, the U.S., Costa Rica, and Europe. His artistry has earned him

top honors, including Best Tenor at the Olivia Gorra Contest and first place in the prestigious Academia in Perm, Russia.

Many hail him as “a young Pavarotti.” Notably, he has trained with Operísima México, Bellevue Opera, and with the legendary Plácido Domingo, among other great singers of today, and has performed live for thousands of listeners.

While opera remains his passion, Carrillo’s versatility spans multiple genres and languages, including Spanish, Italian, French, German, Russian, and Zapotec. Committed to the next generation of artists, he actively mentors young musicians while continuing to enchant audiences with his recordings and live performances, both in opera and traditional crossover styles to please each audience.



Tenor **Jesús León** is an acclaimed opera singer renowned for his performances in the bel canto repertoire. He has brought to life leading roles in various operas, including Ernesto in *Don Pasquale*, Tonio in *La Fille du*

Régiment, and Edgardo in *Lucia di Lammermoor*. His career has taken him to prominent opera houses and concert halls worldwide, where he has collaborated with prestigious orchestras such as the Munich Philharmonic and the Royal Liverpool Philharmonic.

León began his musical journey at the UCLA Opera Studio and continued his training at the Solti Accademia di Bel Canto, the Boston Opera Institute, and the Domingo-Thornton Young Artist Program at Los Angeles Opera. He further honed his craft in Italy under the mentorship of soprano Mirella Freni, who awarded him the Nicolai Ghiaurov Scholarship.

In 2025, León is set to perform at the Alamos Festival in Mexico, where he will be honored with the Alfonso Ortiz Tirado Medal. He will also collaborate with the Sonora Philharmonic Orchestra, conducted by Toby Purser, as part of the festival's celebrations.

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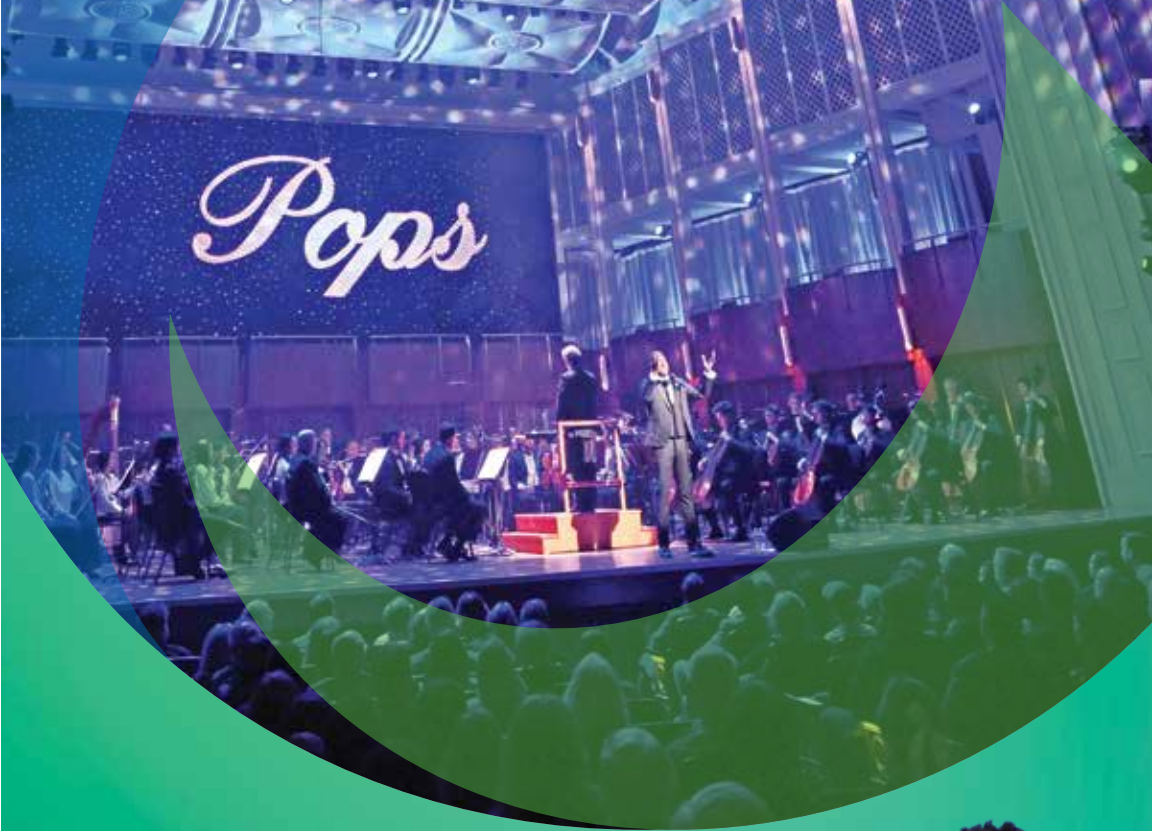
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Classical Series • Program Six

Friday, January 23, at 7:30 p.m.

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Sergei Rachmaninoff | 1873–1943

Concerto No. 3 in D Minor for Piano and Orchestra, Op. 30

Allegro ma non tanto

Intermezzo

Finale

Alexander Gavrylyuk, *Piano*

INTERMISSION—Twenty Minutes

Piotr Ilyich Tchaikovsky | 1840–1893

Manfred Symphony, Op. 58

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Allegro con fuoco

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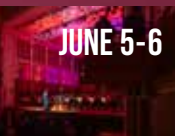
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Thierry Fischer has been Music Director of the São Paulo Symphony since January 2020 and of the Orquesta Sinfónica de Castilla y León since September 2022. He is also Music Director

Emeritus of the Utah Symphony (where he was Music Director 2009–2023).

Fischer has conducted orchestras across the globe, notably the Cleveland Orchestra, the Boston, Atlanta and Cincinnati Symphonies, London Philharmonic, Royal Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic,

and Maggio Musicale Firenze, among others. He has performed and commissioned many world premieres, and works with the London Sinfonietta, Ensemble Intercontemporain, as well as with other leading chamber orchestras such as the Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment, and Swedish Chamber.

April 2024 saw the launch of Frank Martin: Odyssey of which Fischer is Artistic Director. To celebrate the 50th anniversary of his compatriot's death Fischer has curated a series of concerts running through to the end of 2026 in which every note of Martin's oeuvre performed in Geneva.

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Alexander Gavrylyuk, Piano



A stunningly virtuosic pianist, **Alexander Gavrylyuk** is internationally recognised for his electrifying and poetic performances. His performance of Rachmaninoff's Piano Concer-

to No.3 at the BBC Proms was described as "revelatory" by *The Times* and "electrifying" by *Limelight*. Alexander was Artist-in-Residence at Wigmore Hall for the 23–24 season.

Highlights of the 2024–25 season included concerto debuts with Hamburger Symphoniker, Orchestre Philharmonique Royal de Liege, Australian Chamber Orchestra, Estonian National Symphony, Phil Zuid, Enescu Phil-

harmonic, and Taiwan National Symphony, as well as return visits to Rotterdam Philharmonic, Melbourne Symphony, and New Zealand Symphony. Recent highlights also include NDR Hannover, Bournemouth Symphony, Sydney Symphony, Detroit Symphony, Dallas Symphony, Chicago Symphony, San Francisco Symphony, and São Paulo Symphony. This season also sees a return to the Concertgebouw Master Pianists Series and a solo recital debut at Philharmonie Luxembourg, as well as recitals throughout Australia and the UK.

Alexander collaborates regularly with conductors including Rafael Payare, Thomas Sondergard, Kirill Karabit, Edward Gardner, Sir Donald Runnicles, Juraj Valcuha, and Gustavo Gimeno.

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Concerto No. 3 in D Minor for Piano and Orchestra, Op. 30 Sergei Rachmaninoff

Born: January 4, 1873, Oneg, Novgorod, Russia

Died: March 28, 1943, Beverly Hills, Calif.

Year Composed: 1909

Length: c. 39 minutes

World Premiere: Nov. 1909, New York City

Last ISO Performance: June 2019 with conductor Krzysztof Urbański and pianist Garrick Ohlsson

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

In 1898, concert pianist Alexander Siloti left Russia to perform a series of recitals in the United States. Many of his performances included a new work: Prelude in C-sharp Minor, Op. 3, No. 2 by the then-unknown Sergei Rachmaninoff. The Prelude took American audiences by storm; listeners adored the four-minute work and were interested in who composed these captivating sixty-two bars. The man behind the Prelude was a young Rachmaninoff who had been composing as a “free artist,” having recently graduated from the Moscow Conservatory.

To quell the enthused Americans, Sergei Rachmaninoff was offered a U.S. tour of his own in 1909. The tour arrangement was complete with a handsomely financed contract and commission for a new work. Rachmaninoff accepted the vigorous performance schedule and set pen to paper for his Piano Concerto No. 3. In an unfortunate turn of events, the agent organizing the American performances died and Rachmaninoff assumed (you know what they say . . .) that his tour was now canceled. He reported being somewhat relieved; the stress

of performing endless concerts in such a short timespan left him no time to compose. Now having lost the edge of an impending deadline, Rachmaninoff let time pass and paused his newest composition. When the composer learned that his tour was indeed still scheduled, he scrambled to finish the Third Concerto in a matter of weeks. He did so just in time to board his ship, score in hand, but this left him no time to practice. Without access to a piano on the ship, Rachmaninoff had to get creative. He worked up a dummy keyboard and practiced, in silence, while crossing the Atlantic.

It is nothing short of a miracle that Rachmaninoff was able to practice Concerto No. 3 in silence; the piano solo almost never ceases. In his Third Concerto, Rachmaninoff is not pushing the limits of concerto structure nor is he particularly subscribing to them. This is more of a fantasy than a true concerto, as one movement seemingly bleeds into the next without any major stopping point to delineate each movement as “separate.” Each movement’s theme is related, creating an overall sense of continuity throughout the entire work.

The piano solo enters in the third bar and is subsequently relentless. After the opening theme, the soloist flurries through arpeggios while the orchestra evolves melodic material over top. Tumbling into the *Moderato* section, the orchestra responds in pure Rachmaninoff fashion: longing and full-bodied melodies unfold into a march-like interlude that results in another gracefully passionate solo episode. The first movement cadenza is a swarm of notes: massive runs traverse the entire keyboard with snippets of the theme surrounded by organized chaos, controllable by only the most prepared pianist. Huge chords slow into nimble, delicate runs underscored by the woodwinds. The piano prevails, and a second cadenza emerges after just a few orchestral measures. The gorgeous first movement ends with a quiet pizzicato, and the second movement begins in short order.

Led by the principal woodwinds, the *Adagio* is suffused with dark inner string color that echoes the intimacy of the first movement's theme. The solo piano enters with a rumbling, low triplet that soon becomes elegantly affectionate. Just as quickly, Rachmaninoff's trill bleeds into another cadenza interlude, this time underscored by strings. The capricious nature of the solo is, in part, what makes the Third Concerto so difficult to perform. The second movement ends in the blink of an eye—just two orchestral chords—and the third movement begins immediately thereafter, *attacca subito*. The *Alla breve* is a fantastical, march-like romp that again spans the range of the piano in quick succession. Just as quickly, the passionate first half quiets to a gentler B-theme. Unable to stay in one emotive state too long, Rachmaninoff crafts a staccato theme out of thin air. This results in a punchy finale that races to the double bar.

Although Rachmaninoff toured the U.S. extensively with the Third Concerto, the work did not become popular among pianists until years later. Vladimir Horowitz toured with No. 3, and *then* it became a staple of the repertoire. The concerto was dedicated to Josef Hoffmann, who consistently refused to play it. The work is one of the most technically demanding concerti in pianists' repertoire, with single chords spanning intervals of a tenth or more. Rachmaninoff was famously tall—foreboding even: Igor Stravinsky called him a six-foot scowl—and his hands were enormous. The expansively scored piano part was not at all difficult for Rachmaninoff's freakishly large hands, though mere mortals tend to struggle, at first, to learn the work.

After a successful and lucrative tour, Rachmaninoff was eager to spend his earnings on something important, luxurious, and handsome. In 1914 he collected his pay and set out to purchase an automobile. It's not entirely verifiable what Rachmaninoff purchased but many assume it would have been a Benz Patent-Motorwagen, the first available (and most

chic) motorcar available in Europe. Later in life, Rachmaninoff would continue to indulge in luxuries almost as opulent as his music. He lived in Switzerland but traveled to Paris to practice (due to noise at home), he shipped his beloved concert grand piano abroad, sailed motor boats on Lake Geneva, and even went so far as to blow up a chunk of a cliff in order to build a house on Lake Lucerne.

Slightly less glamorous but just as expensive, Sergei Rachmaninoff invested in Igor Sikorsky planes in 1923. This financial decision led to his sweetheart title of Sikorsky's Vice President. Arriving via limousine to a rural chicken farm in Long Island (the locale of the nearly-defunct factory) Rachmaninoff took in his surroundings and examined the factory, ultimately uttering, "I believe in you and your plane, and I want to help you," to his fellow Russian expat. Rachmaninoff's \$5,000 investment would equate to nearly \$95,000 today and saved the factory from nosediving. The six-foot-scowl smiled a rare smile and told Igor Sikorsky, "pay me back whenever you can." Poetically, the Sikorsky company's first legitimately profitable flight came in 1924, flying two concert grand pianos from New York City to Washington, D.C.

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

Manfred Symphony, Op. 58 Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Viatka, Russia

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

Year Composed: 1885

Length: c. 57 minutes

World Premiere: 1886, Moscow

Last ISO Performance: May 1999 with
conductor Raymond Leppard

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

While Piotr Ilych Tchaikovsky's symphonies are no strangers to subtitles—*Winter Daydreams*, *Little Russian (Ukrainian)*, *Polish*, and *Pathétique*—his *Manfred* Symphony (1885) is his first non-staged work that closely follows a preexisting narrative. He had written the uber-romantic *Romeo and Juliet Fantasy-Overture* (1869, rev. 1880), and even dabbled with Dante in *Francesca de Rimini* (1876). His music was inspired by these texts conceptually, rather than set to the narratives. In *Manfred*, Tchaikovsky crafted music that illustrates major themes and characters of Lord Byron's work as well as music that echoes the play's narrative pacing and structure. Here, his music unfolds just as if we were reading the text.

Tchaikovsky originally found this task difficult and restrictive. He worried that setting music to an established text was cheating his audience of his own imaginative world-building. Ultimately, the composer was challenged but fulfilled by the resulting composition, calling it one of his best works upon its completion. Though in his later years, melancholic

Tchaikovsky threatened to destroy the score, save for the first movement. He denied the urge, thankfully, and his *Manfred* Symphony remains a daunting masterwork, rarely performed, of the orchestral canon.

Tchaikovsky's sweeping, dramatic music follows the plot of Lord Byron's 1817 "dramatic poem" of the same name. The author called it a "metaphysical drama," though some believe the obvious themes of guilt are potentially autobiographical; Byron wrote *Manfred* upon his exile to Switzerland after being ostracized from English society due to an illicit and incestuous affair. The poem's titular character is agonized by a mysterious but overbearing sense of guilt. Readers will glean that this guilt is somehow related to the death of Astarte, Manfred's love interest. The shame wracks Manfred, but an explanation of its source is never explicitly given to the reader. In a desperate attempt to forget his unnamed sins, Manfred conjures seven spirits who are, regrettably, unable to help our antihero. Manfred trudges through the forest, willfully defying fate, but ultimately escapes his transgressions by committing suicide. His final words to the unhelpful spirits: "Old man! 'Tis not so difficult to die."

Manfred was written between Tchaikovsky's Fourth and Fifth symphonies and, at approximately fifty-seven minutes of music performed by nearly ninety musicians, it is his longest and largest orchestral work. Though, Tchaikovsky almost did not set the poem to music. Mily Balakirev, Tchaikovsky's mentor, was sent a copy of the poem (translated into Russian) in the hopes *he* would set it to music. Balakirev did not find the task appealing and instead approached Hector Berlioz about such a composition. Berlioz had already written his *Harold in Italy*—another poem by Byron—and likely could have masterfully set *Manfred* in equally dramatic fashion, but the ailing composer rejected the thought. He wrote to Balakirev explaining he was too old, too ill to take on such a task. Berlioz died the next year.

Tchaikovsky was not approached about *Manfred* until 1881. He had sent a new piece to Balakirev but had not received a reply or confirmation that *Romeo and Juliet* had arrived for review. Concerned, Tchaikovsky wrote Balakirev a follow up letter and in the eventual reply was the inception of Tchaikovsky's *Manfred*.

Balakirev had schematics in mind—key centers, flute, and percussion parts—but no real thematic ideas to impart on his student. Even Tchaikovsky initially denied writing such a work; if it was too vulgar for Balakirev, it was too vulgar for Tchaikovsky. Like all good mentors, Balakirev huffed, “You must, of course, make an *effort*.”

Manfred opens as if a curtain is drawn up. It drips with drama as the titular character wanders alone in the Alps. Manfred's lonely theme is presented by reedy bass clarinet and three bassoons and is later grasped, overtaken by the strings. The strings leap down, echoing Manfred's descent into his own guilt. This collapse, the large falling intervals, will follow Manfred through the work.

In the spirit realm, the Alpine Fairy appears before Manfred in the second movement *Vivace*. The music pops, dizzying the listener, though there is truly a lack of thematic material. Instead, the spirit realm is communicated in colors and textures that are a direct product of the orchestration. The strings flit and flutter like wind rustling through forest leaves until, finally, we are graced with a melody—beautifully accompanied by the harp—171 measures into the movement.

In the *Andante*, Manfred is joined in the mountain forest by a hunter. The pastoral setting is, unsurprisingly, opened by an oboe solo in 6/8. One imagines Manfred leaving the fairy forest and coming upon a breezy pasture alive with woodland creatures. A horn call beckons more bucolic imagery—there can be no story in the Alps without a horn call—as the woodwind serenade illustrates rolling hills.

Manfred experiences only a brief respite before anxious strings return, presenting a frightful and ominous theme which calls him back to the depths of the forest. Throughout the movement, the strings act as an undercurrent. Babbling and pushing the winds' thematic material leads to an expansive, full-orchestral melody. Tchaikovsky melodies are larger-than-life but somehow manage to sneak up on the listener, unfolding out of the smallest motives and blooming at the last possible moment.

Critics and scholars may not be favorable to the fourth movement. Here, Tchaikovsky's luck runs out as Byron's plot turns difficult and disjunct. Manfred finds himself in the underbelly of the forest, Arimanes' hellish palace. Lord Byron's stage directions here are “enter the destinies and nemesis,” and enter they do, depicted by Tchaikovsky's fugue. Manfred's theme juxtaposed with Arimane's melts into one final tableaux. Manfred refuses to bow to Arimane's subterranean throne and is threatened by the unhelpful spirits he conjured earlier. Tchaikovsky places Arimane's theme in the celli and basses to depict his nefarious qualities, lurking and threatening the underworld. Manfred has arrived at this infernal palace to conjure the spirit of his beloved Astarte but unwittingly finds himself in an orgiastic bacchanale.

Manfred's final theme, again in the bass clarinet and bassoons, is pounded further down by determined strings. Ultimately, the tam-tam—music's ultimate signifier of death—finally strikes Manfred down, releasing him of his misgivings. Employing every musician on-stage, we are met with Tchaikovsky's ultimate Finale: a swirling haze of string passagework and brass drama that is intercepted—quite suddenly—by a grandiose entrance of the harmonium. *Manfred* closes in devotional fashion, though the subtlest hint of a *Dies Irae* resides in the basses, leaving the listener to decide where Manfred's spirit might finally rest.

Metropolitan Youth Orchestra

30th Anniversary Winter Concert

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Presented by:

BANK OF AMERICA 

Metropolitan Youth Orchestra 30th Anniversary Winter Concert

Sunday, January 25, at 3 p.m.

Hilbert Circle Theatre

KRISTLE FORD, *Director, Metropolitan Youth Orchestra*

JORDAN NELSON, *Associate Director, Metropolitan Youth Orchestra*

Orchestra D

Debut

Finding Figaro by Wolfgang Amadeus Mozart | Arr. Carrie Lane Gruselle

Dolce Primo 1 & 2

Voyager by Soon Hee Newbold

Harp Ensemble

Down the River by Angela Klöhn

Dolce Secundo

Merry Go Round of Life from *Howl's Moving Castle* by Joe Hisaishit | Arr. Krystle Ford

Orchestra C

In the Hall of the Mountain King by Edvard Grieg | Arr. Jeff Manookian

The Inner Planets—Themes for Mercury, Venus and Mars by Gustav Holst

Arr. Carrie Lane Gruselle

Orchestra B

Catalyst by Lauren Taylor

Overture to *Rusland and Lyudmila*, by Mikhail Ivanovich Glinka

Arr. Robert D. McCashin

Orchestra A

Koze Dantan by Christopher Ducasse

Ever Into the Radiant Sky by Alex McGrath

(commissioned for MYO's 30th anniversary, world premiere) with Harp

All Orchestras Closing Song

Canon in D by Johann Pachelbel | Arr. John Caponegro & Betty Perry

Krystle Ford, Metropolitan Youth Orchestra Director

Jan. 25



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, daughter Zoe, and 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 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 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 2025–2026 MYO participants.

Jan. 30–
Feb. 1

Harry Potter and the Sorcerer's Stone™ in Concert

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Film Series Presented by Bank of America

Friday, January 30, 7 p.m.

Saturday, January 31, 7 p.m.

Sunday, February 1, 2 p.m.

Hilbert Circle Theatre

Presented by:

BANK OF AMERICA 

JACK EVERLY, *Conductor*

“Harry Potter and the Sorcerer’s Stone”

Directed by Chris Columbus

Produced by David Heyman

Written by Steve Kloves

Based on “Harry Potter and the Sorcerer’s Stone” by J.K. Rowling

Starring:

Daniel Radcliffe

Rupert Grint

Emma Watson

John Cleese

Robbie Coltrane

Warwick Davis

Richard Griffiths

Richard Harris

Ian Hart

John Hurt

Alan Rickman

Fiona Shaw

Maggie Smith

Julie Walters

Music by John Williams

Cinematography by John Seale

Edited by Richard Francis-Bruce

Produced by Heyday Films, 1492 Pictures

Distributed by Warner Bros. Pictures

Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.

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

See page 11 for Jack Everly’s biography.



In a career spanning more than six decades, **John Williams** has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of

our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, and *The Book Thief*. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG*, *The Post*, and *The Fabelmans*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), *NBC's Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games. He has received five Academy Awards and fifty-three Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-five Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for

his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their history that this honor was bestowed upon a composer. In 2020, he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK, and in 2022 he was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993 after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, the Boston Symphony premiered his concerto for harp and orchestra entitled "On Willows and Birches," and in the same year, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama.

In 2021, Williams premiered his second violin concerto with the Boston Symphony Orchestra at Tanglewood along with soloist Anne-Sophie Mutter, for whom he composed the work.

Troupe Vertigo: Cirque Magic

Jun Märkl, Music Director
Jack Everly, Principal Pops Conductor
Hannah Schendel, Assistant Conductor
Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Coffee Pops Series • Program Five
Friday, February 6, at 11 a.m.
Hilbert Circle Theatre

JACK EVERLY, *Conductor* | TROUPE VERTIGO, *Artists* | KATIE SWANEY, *Vocalist*

| | |
|--------------------------------------------------------------------|--------------------|
| <i>Magic!</i> Overture | Arr. Fred Barton |
| <i>A Night on Bald Mountain</i> | Modest Mussorgsky |
| “In The Hall of The Mountain King” from <i>Peer Gynt</i> | Edvard Grieg |
| <i>It’s Magic and I’m Bewitched</i> | Arr. Fred Barton |
| “Hedwig’s Theme” from <i>Harry Potter and the Sorcerer’s Stone</i> | John Williams |
| <i>Dazzled!</i> | Orch. Wayne Barker |

INTERMISSION—Twenty Minutes

| | |
|-----------------------------------------------------|-------------------------|
| <i>Magic!</i> Entr’acte | Arr. Jack Everly |
| “Infernal Dance” from <i>The Firebird Suite</i> | Igor Stravinsky |
| “Devil’s Dance” from <i>The Witches of Eastwick</i> | John Williams |
| “Popular” from <i>Wicked</i> | Stephen Schwartz |
| <i>Now You See It . . .</i> | Orch. Michael K. Runyan |
| <i>Neverland / Defying Gravity</i> | Arr. Fred Barton |

There will be one 20-minute intermission.
Recording or photographing any part of this performance is strictly prohibited.
Length of performance is approximately two hours long.



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

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

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

Everly recently extended his contract with the Indianapolis Symphony Orchestra through the 2026–27 season. 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.



BEYOND BARRIERS

Barriers to health care aren't always apparent. Depression and mental illness can impact every aspect of an individual's life. Fortunately for Donnisha, she found the courage to challenge the stigma around mental illness, and her journey is now inspiring others.

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EskenaziHealth.edu

Troupe Vertigo: Cirque Magic

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Printing Partners ***Pops Series*** • **Program Five**

Friday, February 6, 7:30 p.m.

Saturday, February 7, 7:30 p.m.

Hilbert Circle Theatre



JACK EVERLY, *Conductor* | TROUPE VERTIGO, *Artists* | KATIE SWANEY, *Vocalist*

Magic! Overture

Arr. Fred Barton

A Night on Bald Mountain

Modest Mussorgsky

“In The Hall of The Mountain King” from *Peer Gynt*

Edvard Grieg

It’s Magic and I’m Bewitched

Arr. Fred Barton

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

John Williams

Dazzled!

Orch. Wayne Barker

INTERMISSION—Twenty Minutes

Magic! Entr’acte

Arr. Jack Everly

“Infernal Dance” from *The Firebird Suite*

Igor Stravinsky

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

John Williams

“Popular” from *Wicked*

Stephen Schwartz

Now You See It . . .

Orch. Michael K. Runyan

Neverland / Defying Gravity

Arr. Fred Barton

Premier Sponsors



Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.

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.



Fusing together elements of cirque acrobatics, classical dance, and contemporary theatre, **Troupe Vertigo** brings audiences on a spell-binding journey through the world of artistic movement. Consisting of world-class aerial artists, contortionists, and ballet dancers, the Los Angeles-based company was founded in 2009 by Artistic Director Aloysia Gavre, formerly of the internationally renowned Cirque du Soleil, and Technical Director Rex Camphuis, whose background is with the fabled Pickle Family Circus. Troupe Vertigo, whose “dizzying acts defy gravity and leave its lucky audiences in awe” (*Los Angeles Times*) has performed with major orchestras across North America.

Troupe Vertigo’s recent seasons have brought them to the Detroit Symphony Orchestra,

Dallas Symphony Orchestra, Pittsburgh Symphony Orchestra, San Diego Symphony, Oregon Symphony, Indianapolis Symphony Orchestra, Tucson Symphony Orchestra, Utah Symphony, Seattle Symphony, Phoenix Symphony, and Fort Worth Symphony Orchestra, and the Vancouver Symphony Orchestra and the National Arts Centre Orchestra in Canada. The company is known for their collaborative custom thematic programs with symphony orchestras from Cirque España, Cirque Noir, Cirque Goes to Broadway, Cirque Goes to Hollywood, Cirque Dances featuring *The Firebird* to complete cirque-ballet presentations of *The Nutcracker*, *Swan Lake*, and *Cinderella*.

Their unique perspective on the circus arts have led to a variety of speaking engagements including with The Center Theater Group Los Angeles, Directors Lab West, TEDx Talk, and The Chicago Contemporary Circus Festival, as well as in publications for the cover story of *Dance Teacher Magazine* (August 2016) and in the book *Ordinary Acrobat*.

The ensemble premiered its first offering, *Big Top for a New Generation*, in 2010 at the Ford Amphitheater and has gone on to present *Nighthawks: A Film Noir Circus*, inspired by American jazz, Edward Hopper paintings, and crime novels.

Katie Swaney, Vocalist



Katie Swaney is thrilled to be back home with the ISO and performing again with Troupe Vertigo! Regional credits include: *The Rev*, *Barnum* (Ensemble/U/S Jenny Lind) | Arts Center of Coastal Carolina, *Frozen* (Ensemble/U/S Anna), *Waitress* (Ensemble/U/S Dawn) | Arizona Broadway Theatre, *A Gentleman’s Guide to Love and Murder* (Phoebe) | The Palace Theatre, *Joseph...Dreamcoat* (Featured Ensemble) | The Argyll Theatre, *West Side Story* (Graziella) | Constellation Stage and Screen, *Newsies* (Katherine/Dance Captain). She has also performed as a featured vocalist with many prestigious symphony orchestras across North America. Katie would like to thank her family for their support! | www.katiescarlettswaney.com |

Feb.
13–14

Mahler's "Resurrection" Symphony

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Seven

Friday, February 13, at 7:30 p.m.

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

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | INDIANAPOLIS SYMPHONIC CHOIR

LAUREN SNOUFFER, *Soprano* | KELLEY O'CONNOR, *Mezzo-Soprano*

Gustav Mahler | 1860–1911

Symphony No. 2 in C Minor ("Resurrection")

Allegro maestoso

Andante moderato

In ruhig fließender Bewegung

Urlicht (Primal Light)

Im tempo des Scherzo

Associate Sponsor

aes Indiana

This performance is endowed in memory of Elmer Andrew and

Marguerite Maass Steffen by E. Andrew Steffen.

Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.

Length of performance is approximately 90 minutes.

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



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

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

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

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

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

Kelley O'Connor, Mezzo-Soprano



The Grammy® Award-winning mezzo-soprano **Kelley O'Connor** is one of the most compelling vocal artists of her generation. She is known for a commanding intensity on stage, a velvet vocal tone, and the ability

to create sheer magic in her interpretations. O'Connor performs and inhabits a broad selection of repertoire, from Beethoven, Mahler and Brahms to Dessner, Corigliano and Adams; she is sought after by many of today's most accomplished composers. She performs with leading orchestras and conductors around the world, with preeminent artists in recitals and chamber music, and with highly acclaimed opera companies in the U.S. and abroad.

In the 2025–2026 season, Kelley O'Connor returns to the Aspen Music festival for the world premiere of Christopher Theofanidis's *Siddhartha, She*, under the baton of Robert Spano. She opens the Grand Rapids Symphony season with Beethoven 9 and performs the work again with the San Francisco Symphony; joins the New World, and Fort Worth Symphonies for Peter Lieberman's *Neruda Songs*; appears with the Colorado and Winston-Salem Symphonies for Handel's *Messiah*; returns to the Atlanta Symphony for Bernstein's "Jeremiah" Symphony; and appears with the Nashville Symphony in two programs: Verdi's Requiem and Bernstein's "Jeremiah."

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



Lauren Snouffer, Soprano



Recognized for her unique artistic curiosity in world-class performances spanning the music of Claudio Monteverdi and Georg Frideric Handel through to Missy Mazzoli and Sir George

Benjamin, American **Lauren Snouffer** is celebrated as one of the most versatile and respected sopranos on the international stage.

Lauren Snouffer makes her Metropolitan Opera debut this season as Sarah Kavalier in

the new production premiere of *The Amazing Adventures of Kavalier and Clay*, an exhilarating new adaptation of Michael Chabon's Pulitzer Prize-winning novel by Mason Bates and Gene Scheer; her much-anticipated debut also marks the soprano's first collaborations with Music Director Yannick Nézet-Séguin and stage director Bartlett Sher. Additionally, Snouffer makes her role debut as Stella Kowalski at Opera Theatre of Saint Louis in Artistic Director Patricia Racette's new production of Sir Andre Previn's *A Streetcar Named Desire* bringing to life Tennessee Williams' Pulitzer Prize-winning drama and masterpiece of 20th century American theater.

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



Eric Stark, Indianapolis Symphonic Choir Artistic Director

Feb.
13-14



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 Indiana, 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.

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





Music Director
Jun Märkl

INDIANAPOLIS SYMPHONY ORCHESTRA

Coming up in *Classical*

BEETHOVEN'S 8TH SYMPHONY
MARCH 13-14



APRIL 10-11



**RHYTHM OF DANCE:
SCHUBERT AND
STRAUSS**

**FRENCH IMAGES:
DEBUSSY, RAVEL
AND FAURÉ**



APRIL 17-18

CLASSICAL SERIES

The Indianapolis Symphonic Choir is proud to be one of the nation's most established and dynamic musical institutions, marking its 89th year in the 2025–26 concert season. With a deep commitment to ensuring its musical reach extends to all in its community, including those in underserved populations, the Choir has supported women and minority artists through commissions, collaborative projects with guest soloists and ensembles, and the presentation and promotion of quality repertoire that is not yet widely recognized. The Choir also pioneers multiple one-of-a-kind education initiatives as part of its commitment to promoting learning opportunities and stewarding the future of choral music for all. Comprising nearly 200 volunteer singers, this highly active organization reaches over 25,000 patrons each season. The Symphonic Choir is led by a professional staff and governed by a Board of Directors.

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



Staff

Jennifer Cooper, *Executive Director*

Eric Stark, *Artistic Director*

Michael Davis, *Assistant Artistic Director*

Allie Boles, *Director of Development*

Mary Robinson, *Manager of Production and Operations*

David Duncan, *Keyboard Artist*

Hannah Guo, *Conducting Fellow*

Riley Kelley, *Intern*

Scan this QR code to view the roster of the Indianapolis Symphonic Choir.



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Membership questions? Email Elizabeth Filipow at elizabethfilipow9@gmail.com

P A S S I O N F O R M U S I C . O R G

INDIANAPOLIS SYMPHONY ORCHESTRA ASSOCIATION

SYMPHONY IN COLOR 75TH ANNIVERSARY

CHILDREN, CLASSICAL
MUSIC, AND VISUAL
ART COME TOGETHER.



EXHIBITION FEB. 28-APR. 26, 2026

INDIANA STATE MUSEUM, 650 W. WASHINGTON ST., INDIANAPOLIS, IN 46204

Mahler's "Resurrection" Symphony

Symphony No. 2 in C Minor ("Resurrection") Gustav Mahler

Born: July 7, 1860, Kalischt, Bohemia

Died: May 18, 1911, Vienna, Austria

Years Composed: 1884–1894

Length: c. 80 minutes

World Premiere: 1895, Berlin, Germany

Last ISO Performance: May 2010 with
conductor Juanjo Mena

Instrumentation: 4 flutes (all doubling piccolo), 4 oboes (two doubling English horn), 5 clarinets (one doubling bass clarinet, two doubling E-flat clarinet), 4 bassoons (one doubling contrabassoon), 10 French horns, 8 trumpets, 4 trombones, tuba, two sets of timpani, percussion, two harps, organ, strings, chorus, soprano soloist, and alto soloist

"If what I heard was music—then I no longer understand music!" screeched conductor-pianist Hans von Bülow, hands clasped over his ears, in 1888. Maestro Bülow had just heard Gustav Mahler at the piano, eager to share his newest composition: *Totenfeier* (Funeral Rites). Bülow was downright disgusted. An esteemed orchestral conductor and music interpreter in the Romantic era, Bülow influenced European musical life quite heavily; his opinion mattered. Bülow was also an educator who took great pride in fostering burgeoning conductors, one of which was his star pupil Gustav Mahler.

Bülow was a major proponent of Mahler-the-conductor but absolutely abhorred Mahler-the-composer; Mahler was so distraught by his mentor's reaction to *Totenfeier* that he lamented to another composer, Richard Strauss, that perhaps composition was not in his future. Maestro Bülow would

further disintegrate Mahler's confidence as a composer, arguing that such unconventional melodies and horrid dissonances made Richard Wagner's disgraceful prattle sound as pure and clean as the music of Franz Joseph Haydn. Much to Bülow's chagrin, Mahler-the-composer persisted.

At the time of his meeting with Bülow, Gustav Mahler had only recently completed his first symphony—*Titan* was its own huge orchestral undertaking—and envisioned *Totenfeier* as an extension of that work. With his narrative hero of *Titan* dead (spoiler alert), the composer considered *Totenfeier* to be the soundtrack of an imagined funeral. Waxing prophetic on themes of death, Mahler decided these ideas were too much for a standalone work and from his tone poem *Totenfeier*, Symphony No. 2 was born.

Just as Bülow despised his compositional beginnings, Gustav Mahler's music has not been universally beloved. In the 1930s, the Nazi regime banned Mahler's works entirely, classifying them as "Degenerate Music" due to his Jewish heritage. Infamously derisive conductor Arturo Toscanini called Mahler symphonies "tedious." In a 1938 aptly-titled article, "Wormy Mahler," *The New York Times* argued his "brooding melancholy" brought listeners down, and that Mahler "could see the worm in every apple." Philosopher Ludwig Wittgenstein called Mahler's music worthless, though he acquiesced that it took "very rare talent" to produce. Only posthumously would Mahler's music garner any real appreciation. The composer often exclaimed, surely with a shaking fist, "My time will come!" A century later, it did. Today the composer is venerated to such an extent that "Mahlerian" has become its own adjective.

Mahler only lived fifty-one years, but his lifetime occurred while art and culture was changing rapidly. Frederick Nietzsche's philosophical fiction *Also sprach Zarathustra* entered the cultural zeitgeist in 1883, spurring debate on death and eternity. Ten years later,

Edvard Munch's *The Scream* put existential dread on canvas. Sigmund Freud altered psychology forever in 1899; his newfangled dream theory opened conversations into the subconscious mind. Albert Einstein's work on relativity was changing perception and reality, both literally and psychologically. In Mahler's eyes, orchestral music was just as due for philosophizing; his music reflects these changes and cultural idiosyncrasies. Before these societal changes took heed, Richard Wagner's *Gesamtkunstwerk* aimed to unite all art forms: music braided into poetry, dance, and drama in an effort to create a "universal artwork."

Wagner's *Ring* cycle (1848-1874) was the closest expression of this ideal to grace the musical landscape. Mahler, himself a Wagnerite, expanded on this—he did not aim to connect all art forms to one another, but instead aimed to connect music to all aspects of the human condition. He used the orchestra as a mirror with which to reflect all aspects of modern humanity; as a result, under Gustav Mahler's pen, music steps into a more metaphysical territory. In his *Resurrection* Symphony, Mahler sonically poses two questions: "what is the meaning of life?" and "what happens after death?"

Mahler's colossal forces (both orchestrally and philosophically) can be daunting, overwhelming. With so much to hear—the massive ensemble, unrelenting notes, constant melodic evolution—the first experience of a Mahler symphony can be a bit of an aural Rorschach test. Moreover, Mahler's music will change upon subsequent hearings. Just as personal experiences change our perception of life, those same experiences will likely influence our perception of the music. In many ways, Mahler's *Resurrection* Symphony is not just a work to hear, but an experience to be lived. Perhaps this is by design; the composer was illusive in his own life. Mahler was not quite secretive—he was a storied letter writer and became quite the public figure—but he pressed his audiences to have their own interpretations of his music. Although, upon request, he wrote program notes to his works, he often rescinded or altered them after performances. Mahler

vehemently refused to explain his music to conductors and musicians, pointing out that the task of performing was to explore, musically, all that he'd offered. In black and white, on five lines and four spaces, Gustav Mahler challenges both the performer and listener from a deeply philosophical perspective.

Mahler was decisive and informed on the podium—his musicians would argue too much so, a dogged perfectionist—but as a composer he considered all options quite carefully. He wrote slowly, conscientiously selecting musical elements that would express his deepest thoughts as perfectly as possible. He took seven years to write his *Resurrection* and revised it for another eight.

Symphony No. 2 was delayed significantly by the deaths of close family members during his compositional process, but ultimately it was Hans von Bülow's funeral that was the catalyst for the symphony's completion. Mahler was no stranger to employing voices in orchestral settings—his *Das Knaben Wunderhorn* made this clear in 1892—but he did not want a choral ending of a symphony to be taken as homage to Beethoven's Ninth. Instead, Mahler differentiated by using a solo voice in the penultimate movement, *Ulrich*. He postulated on how to employ a full chorus without resurrecting Beethoven, though, and was ultimately struck "like a thunderbolt" at Bülow's funeral in 1893. At his mentor's burial, a children's chorus sang Friedrich Gottlieb Klopstock's *Die Auferstehung*. Mahler called this "the jolt of inspiration all artists yearn for," and worked on his own choral ending with newfound resolve. He utilized original stanzas of Klopstock's text and additionally wrote his own accompanying text to complete the vocal material. The resulting effect of the choral entrance—marked triple-*piano*, "without standing out in the slightest" in the score; conductors debate if choristers should remain seated rather than risk disturbing the atmosphere—is otherworldly, ethereal, and chilling.

Mahler's "Resurrection" Symphony

The first and last movements are the heftiest of the five. While the first movement is *Totenfeier's* funeral procession, the fifth movement is Mahler's depiction of death and its afterlife. Movements II, III, and (arguably) IV were conceived as *intermezzi*: shorter, narrative depictions that support the thematic material of I and V.

In the first movement, low strings tear through a distressing sixteenth note figure—Fate personified—that instantly grips the listener. An austere opening grows to include more of the massive orchestra, slowly growing into a frightful, unrelenting dirge. While his first major theme takes hints from the *Dies irae*, albeit modified, Mahler's second theme is uninhibited and hopeful. His constant melodic evolution is at play, and in the snap of his fingers Mahler presents a third, triumphant theme in the trumpets—this time a brief but nonetheless heroic fanfare in E-flat major (perhaps *this*, rather than the choral ending, is Mahler's nod to Beethoven).

The first movement is long enough—just over twenty minutes—that it requires a substantial pause between it and the entirely different second movement. Mahler calls for a whopping five-minute break, his directions printed clearly in the score, though he is rarely obeyed on this matter. A charming vignette of a life well-lived illustrates the second movement. Mahler uses a *Ländler*—a folk dance—instead of a minuet to imbibe the work with a more-overt bit of Austrian flair. The simple scene acts as a pleasant memory dancing through the mind of our deceased hero.

In stark contrast, the third movement is a grotesque and dizzying *Scherzo*. This section begins with timpani strikes that instantly move the attention away from the preceding dance and begin Mahler's meditation on the futility of life. Mahler remembers his own family in this movement, subtly quoting Jewish folk melodies and embedding them into the recur-

rent theme passed between the klezmer-esque clarinets and strings.

Subtitled "Primeval Light" by the composer, the fourth movement emits an ancient, other-worldly peace. The solo voice communicates the acceptance of death, but not out of a place of fear nor regret. The text is bathed in hope under Mahler's guidance, indicating that death in this penultimate movement may finally move towards resurrection in the upcoming Finale.

"Oh little red rose!" sings the alto, "Man lies in greatest need! One lies in greatest pain!" While the subject matter could easily be set in a brooding atmosphere, Mahler juxtaposes these words with a sublime orchestral landscape. A singular, perhaps macabre, violin eventually converses with the vocal line, illustrating the conflict between the angelic voice and its path to eternity. Begging the Heavens for a small light to guide her, our alto soloist is presented with "eternal, blissful life" supported by triple-*piano*, muted strings. Fittingly, Mahler indicates in the string parts *ganzlicht erster-bend*: completely dying.

The calm beauty of the fourth movement is instantly obliterated by cymbal crashes and anguished brass. Spanning thirty-two of *Resurrection's* eighty minutes, the final movement is the longest and most complex of the five. Split into two larger sections, Mahler's final movement begins with a cinematic, if not Faustian, descent into Death's unknown. *Pizzicato* strings march through the abyss while entrances of solo winds seem to remind the listener we are indeed alone in death. Constantly questioning, Mahler's agitated middle section begins to illustrate his initial quandary "what happens after death?" His response is a frightful, lonesome journey. The eternal quest in seeking the meaning of life—the very act of seeking is, perhaps, Mahler's answer—recalls the legacies which lie in the memories of people closest to us. Resurrection is not a physical reappearance of life, but veneration of legacy.

After the orchestra's descent into the underworld, the chorus finally enters. Eternal life, stillness, and reverence emit from the choral loft with celestial focus, presenting the listener with a true image of Mahler's view on resurrection. "Arise, yes, you will arise from the dead," the a capella chorus sings. This *pianissimo* entrance is in great contrast to the last measures of the symphony, further illustrating the emotive breadth of the human condition. The final moments of the massive *Resurrection* Symphony are pure choral-orchestral ecstasy accompanied by rafter-shaking organ chords and ringing chimes, conjuring a cathedral celebration of life. The final cadence of No. 2 prevails over terse chromaticism, further painting Mahler's original text, "What you

have conquered will bear you to God." The final moments onstage are nothing short of life-altering harmonic resolution. All that we find in life, we find in Mahler's *Resurrection*.

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

Scan this QR code to read the full vocal text in the ISO's digital program book.




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Beethoven's "Eroica" Symphony

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

† *Coffee Classical Series* • **Program Three**

Thursday, February 19, at 11 a.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | DOUGLAS DILLON, *Host, Words on Music*

Ke-Chia Chen | **b. 1979**

Ebbs and Flows

Ludwig van Beethoven | **1770–1827**

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

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

Length of performance is approximately 90 minutes long.
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See Music Director Jun Märkl's biography on page 39.



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Beethoven's "Eroica" Symphony

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Eight

Friday, February 20, at 7:30 p.m.

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

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | JAMIE BARTON, *Mezzo-Soprano*

Ke-Chia Chen | b. 1979

Ebbs and Flows

Gustav Mahler | 1860–1911

Songs from *Des Knaben Wunderhorn*

Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fish)

Wer hat dies Liedlein erdacht? (Who Thought Up This Song?)

Das irdische Leben (The Earthly Life)

Wo die schönen Trompeten blasen (Where the Fair Trumpets Sound)

Ich bin der Welt abhanden gekommen (I am Lost to the World) from *Rückert Lieder*

Jamie Barton, *Mezzo-Soprano*

INTERMISSION—Twenty Minutes

Ludwig van Beethoven | 1770–1827

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

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There will be one 20-minute intermission.

Length of performance is approximately one hour and fifty minutes.

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

See Music Director Jun Märkl's biography on page 39.



Jamie Barton’s meteoric rise to international prominence began with her double victory—First and Song Prize—at the 2013 BBC Cardiff Singer of the World Competition. Subsequent accolades, including the Richard Tucker Award (2015) and the Metropolitan Opera’s Beverly Sills Artist Award (2017), affirmed her place as one of the world’s leading mezzo-sopranos. A passionate advocate for inclusion and diversity in the arts, she made history at the Last Night of the Proms 2019, raising the rainbow flag in a globally broadcast performance conducted by Sakari Oramo.

This season brings two exciting debuts for Houston Grand Opera: *La zia principessa* (*Suor Angelica*) and *The Witch* (*Hänsel und Gretel*), as well as a return to Europe as Ježibaba (*Rusalka*), one of her signature roles, for both Opéra National de Paris and Bayerische Staatsoper. Other recent highlights include her acclaimed portrayal of Baba the Turk (*The Rake’s Progress*) at Opéra National de Paris under Susanna Mälkki, Azucena (*Il trovatore*) at the Royal Opera House, Covent Garden conducted by Sir Antonio Pappano, and Brangäne (*Tristan und Isolde*) at Festival d’Aix-en-Provence in Simon Stone’s production under Sir Simon Rattle, broadcast worldwide on Arte.

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



The Teddy Bear Series presents **five different original stories** written by ISO violinist Victoria Kintner Griswold. Each one introduces young children (ages 3–6) to the instruments of the orchestra through story, movement, and live music. All performances are free and open to the public.

*Registration may be required.

IndianapolisSymphony.org/teddy-bear



UPCOMING PERFORMANCES

- | | |
|----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Garden Symphony January 10 11 a.m. Central Library | Monkey’s Jungle Jam March 21 11 a.m. Central Library |
| The Runaway Strings February 7 11 a.m. Plainfield Library | The Big Note March 23 11 a.m. Avon-Washington Township Public Library |
| The Runaway Strings April 13 11 a.m. Lebanon Public Library | |

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Ebbs and Flows Ke-Chia Chen

Born: 1979

Length: c. 14 minutes

World Premiere: April 2023,
Washington, D.C.

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

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

While composing *Ebbs and Flows* for the Taiwan Philharmonic's 2023 United States tour, led by Maestro Jun Märkl, I kept asking myself one question: what theme speaks to people around the world and to the people of Taiwan? Growing up in Taiwan, an island nation surrounded by the Pacific Ocean, and now living in the United States with the Pacific Ocean and Atlantic Ocean bordering its coasts, the beauty and wonder of the ocean came to the fore.

The massive ocean provides, inspires, and sustains. Seeing waves crash against the white sands of a beach or a rocky shore is a spectacular sight to behold. It makes one think of its enormous strength as it cycles endlessly. When humans come into the scene and harness this massive force either through marine transport, exploration, and fisheries to name a few, its wonder comes even more into focus.

I conceived *Ebbs and Flows* with this mind, casting the orchestra as a massive body of water, like the ocean. I utilized different sound sources from the orchestra to depict the ocean's wonders and treasures. Furthermore, like a symphonic documentary, it tells stories of people's lives, fishermen, sailors, and seamen, stories that have been passed down

among families and cultures from generation to generation.

The ocean ebbs and flows throughout the Earth and throughout human history, at times peaceful and calm and other times an uncontrollable raging force. This composition in its development reflects the ebbs and flows of both the ocean and our humanity. The water nurtures the world; the music feeds a wandering soul! —Ke-Chia Chen

Program note provided by composer.

Songs from *Das Knaben Wunderhorn* Gustav Mahler

Born: July 7, 1860, Kalischt, Bohemia

Died: May 18, 1911, Vienna, Austria

Years Composed: 1892–1898

Length: c. 23 minutes

World Premiere: 1905, Vienna, Austria

Last ISO Performance: January 2018 with
conductor Krzysztof Urbanski and
soloists Kelley O'Connor and Thomas
Hampson

Instrumentation: 2 flutes, piccolo, 2 oboes,
English horn, 2 clarinets, E-flat clarinet,
3 bassoons, 4 French horns, 2 trumpets,
1 trombone, tuba, timpani, percussion,
harp, strings, and solo voice

In the first decade of the 1800s, three volumes of German folk poetry were published, instantly gripping readers, artists, and musicians. *Des Knaben Wunderhorn* (The Youth's Magic Horn) was printed at the onset of music's Romantic era, just as concert music began to shift away from the unvarnished subject matter used by the likes of Franz Joseph Haydn and Wolfgang Amadeus Mozart. The sun had set on Classical composers, and in the cool dawn of the Romantics, music now began to hold more philosophical weight.

Des Knaben Wunderhorn became required reading for the burgeoning Romantics and remained in the literary foreground for years. Johann Wolfgang von Goethe—perhaps the most influential writer in German history—asserted that *Wunderhorn* “has its place in every household.” The contents of these poems span all aspects of topical German culture: the mundanity of life, fantastical children’s tales, and even the supernatural. Musicians clamored to these volumes for material on which to base their own works: Franz Schubert, Robert Schumann, and Johannes Brahms (to name a small but important few) all referenced these folk poems to create their own German art songs.

While Gustav Mahler was revered mainly as a conductor in his own lifetime, today’s audiences remember him best as a composer. His orchestral works are massively introspective pieces that ruminate on the meaning of life, the experience of death, and the human condition as a whole. But Gustav Mahler was not “just” a symphonist; the weighty tradition of German art song—*Lieder*—runs through each of his compositional periods. For Mahler, the human voice is another instrument to be employed in the neverending search to communicate existential quandaries through music. Between 1887 and 1896, Mahler utilized the *Wunderhorn* material multiple times, both in its original form and as inspiration for altogether new texts.

In 1892, nearly nine decades after *Das Knaben Wunderhorn* hit the shelves, Mahler’s last swath of *Wunderhorn* songs were set to music. Twelve of these compositions would be published in an 1899 collection titled *Humoresques*. While Mahler had written multiple collections of songs based on or related to the original *Wunderhorn* text, it is *these* twelve songs that we refer to as Mahler’s songs from *Des Knaben Wunderhorn*.

Mahler always envisioned the twelve *Humoresques* as works for voice and orchestra. His first compositional step, however, was to sketch each song for voice and piano. After Mahler’s death in 1911, Universal Edition stripped the original piano scores from publication, replacing them with new piano reductions of the orchestral scoring. This was sensible, as Mahler never intended these works to be performed without an orchestra (although vocalists program non-orchestral performances of the songs quite often). Fear not, though: Mahler’s original piano accompaniments can still be found in critical editions of the score. The redaction and readmission of Mahler’s original piano writing—orchestral intentions be damned—changed how contemporary performers approach the work. Mahler’s songs are set for either baritone or soprano—near opposite ends of the vocal range—and some performances split the songs across two vocalists to further define separate characters.

Each of Mahler’s songs displays text painting to some degree, though it is most audible in “Wer hat dies Liedlein erdacht?” performed today. In this song, a pastoral orchestral landscape sits comfortably under the vocal line. The text begins, breezily singing “High in the mountain is a house from within a pretty maid looks out.” The triple-meter setting rolls easily from both the orchestra and vocalist, with large interval jumps that are akin to yodeling. The youthful love song ends with an effortlessly melodic *melisma*, further painting the *Wunderhorn* text: “and whoever cannot sing this little song, to him they will whistle it!”

Scan this QR code to read the text and translation from *Das Knaben Wunderhorn*.



Beethoven's "Eroica" Symphony

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Ludwig van Beethoven

Born: December 15, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1803–1804

Length: c. 47 minutes

World Premiere: April 1805, Vienna

Last ISO Performance: January 2020 with
conductor Krzysztof Urbanski

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

It is difficult to imagine a musical world where his works could be described as "disorganized" and "garish," but in his own time, that's exactly how Ludwig van Beethoven was perceived. Beethoven is perhaps the most famous of all classical composers—his "Ode to Joy" from the Ninth is maybe the most pervasive orchestral passage in music history—and yet we must remember that he is so incredibly famous because of his revolutionary writing, not despite it. In Beethoven, audiences found new dissonances, striking dynamic effects, and, ultimately, the expansion of not only the symphony orchestra but the symphonic form as a whole.

While we may remember Beethoven best for the first four notes of his Fifth and the choral ending of the Ninth, the "Eroica" symphony begins Beethoven's tenure as a true symphonist. His first two symphonies were written between 1801 and 1802, as Beethoven was still acquiescing to the musical vernacular of his immediate predecessors. Between his Second Symphony and the inception of the "Eroica," two very important things happened to young Beethoven: he had fallen in love and discovered he was going deaf. The thirty-four-

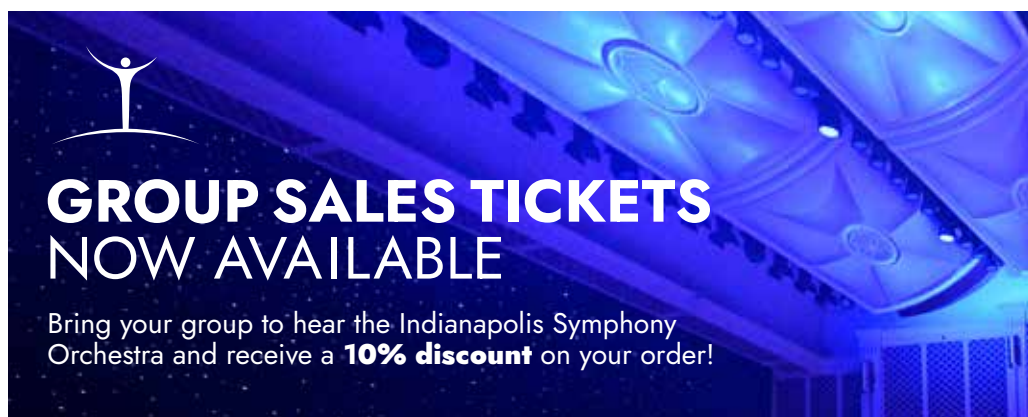
year-old was at a crossroads in life, simultaneously passionate and terrified. In 1802 he wrote a letter to his brothers, known today as the "Heiligenstadt Testament," describing utter despair and artistic strife while coming to terms with his increasing hearing loss. The composer never sent this letter, keeping it hidden amongst his private belongings. Yet more unsent letters revealed the depth of Beethoven's emotions; his now-famous "Immortal Beloved" letter (1812) was never sent to Josephine Brunsvik, though several more romantic letters between the two have been unearthed. Beethoven had met Josephine in 1799, as her piano teacher, and the two fell in love rather quickly. Josephine was fated to wed for status rather than love, though, and kept their affair a secret even after being widowed in 1804. The second movement, *Marche funebre*, is perhaps as much of a dirge as it is Beethoven's romantic lament. This highly emotive response to not only the changes in his own budding life, but the world itself—Europe was now knee-deep into its Industrial Revolution, France was in revolt, and the United States was rapidly expanding—sets off Beethoven's middle period of composition. In "Eroica," his musical language becomes highly individualized, a musical revolution of his own.

"Eroica" is, at least in part, autobiographical. It centers around themes of heroism, triumph, and victory. Beethoven was hellbent on being "a gentleman," though he often appeared disheveled and moody in public. He cleaned up his act when the time required, and at the beginning of his career he went so far as to travel by private coach to assert his (false) nobility. A certain triumphant eagerness drenches "Eroica," juxtaposing battle and victory until the work's exultant horn lines in the fourth movement. "Eroica" is equally passionate and charming, dramatic and experimental. It is Beethoven's ever-developing work in response to his ever-developing world.

Prior to 1804, Beethoven had been a fan of Napoleon Bonaparte's ascension from commoner to war hero, someone who liberated the people from an oppressive monarchy. The score's inscription has a well-known story: originally subtitled "Bonaparte" in homage, Beethoven eventually slashed through the frontmatter, ragefully rescinding the dedication. Upon proclaiming himself as an emperor, Bonaparte—Beethoven's idol—had betrayed the composer. Instead of the traitor's name, Beethoven scribbled "Heroic Symphony, composed to celebrate the memory of a great man," onto the first page of the "Eroica" score. As we will see more clearly in his later works, particularly *Egmont* (1810) and *Fidelio* (1814), Beethoven was never keen on those who prioritized power over people.

The symphony would receive mixed, if not poor, initial reviews. The primary complaint was that the work, not only disorganized and odd, was just "so insufferably long." Nearing fifty minutes, "Eroica" is nearly double the length of the day's popular symphonies. Refusing to stay within the bounds of Haydn and Mozart, Beethoven's Symphony No. 3 lays the bricks that build the bridge from the Classical to Romantic era.

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



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Feb.
27–28

James Ehnes Plays Bruch

Jun Märkl, Music Director

Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor

Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Classical Series • Program Nine

Friday, February 27, at 7:30 p.m.

Saturday, February 28, at 5:30 p.m.

Hilbert Circle Theatre

JUN MÄRKL, *Conductor* | JAMES EHNES, *Violin*

Claude Debussy | 1862–1918

Scottish March on a Popular Theme

Max Bruch | 1838–1920

Scottish Fantasy for Violin and Orchestra, Op. 46

Prelude: Grave

Adagio cantabile

Allegro

Andante sostenuto

Finale: Allegro guerriero

James Ehnes, *Violin*

INTERMISSION—Twenty Minutes

Felix Mendelssohn | 1809–1847

Symphony No. 3 in A Minor, Op. 56 (“Scottish”)

Andante con moto - Allegro un poco agitato

Vivace non troppo

Adagio

Allegro vivacissimo - Allegro maestoso assai

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There will be one 20-minute intermission.

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

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

See Jun Märkl’s biography on page 39.



James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musi-

cality, Ehnes is a favourite guest at the world's most celebrated concert halls.

Recent and upcoming orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, NDR Elbphilharmonie Orchestra, London Philharmonic Orchestra, NHK Symphony, LA Philharmon-

ic, Boston Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra.

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Scottish March on a Popular Theme Claude Debussy

Born: August 22, 1862, St. Germain-en-Laye, France
Died: March 25, 1918, Paris, France
Year Composed: 1891
Length: c. 6 minutes
World Premiere: Unknown
Last ISO Performance: This is the ISO's first performance of this piece
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, percussion, harp, and strings

Claude Debussy's *Scottish March* has a bit of an odd conception. In 1890, the twenty-eight year old composer accepted a seemingly random commission by J. Meredith Read. At this time in his life, Debussy had not reached his compositional fame and thus supported himself by teaching piano lessons, arranging extant orchestral works for piano duet, and taking any commission offer that came his way. Read was an American diplomat who served as the U.S. Consul General to France and Algeria in 1869–1873. After the Franco-Prussian War (1870–71), Read was appointed by French General Cissey to oversee the education of the English language to French troops. In France, Read, who claimed to be a descendant of the Scottish “Lords of Ross,” met and approached Debussy about writing a work based on a simple theme that was passed down through his extended family from Scotland.

Read assumed the theme he hummed to Debussy was a bagpipe tune local to his family's supposed heritage land. Recent scholarship suggests this theme was tied to Meggernie Castle in central Scotland and was not, in fact, associated with the Lords of Ross—a Northern Scottish clan—at all. Family lore, while

important to pass to younger generations, is not always reliable.

Debussy agreed and wrote Read's short work for piano duet. The composer was glad to receive the commission but was not particularly fond of this piece. Nearly twenty years later, Debussy revisited his piano work and decided to arrange the *March* for a full symphony orchestra.

His signature orchestral coloring (twenty years of compositional experience was fruitful) brings much needed dimension to Debussy's *Scottish March*; muted strings flutter through trills before a pair of flutes introduces a shortened theme. Bassoons and cello pick up where the flutes leave off, creating an orchestral take on a traditional Scottish reel. The main theme is definitely a march, though the rest of the work deviates rather quickly. Listeners might expect much more pomp and circumstance, but rather than remain in lock-step with a traditional march style, Debussy mutates the simple folk theme into a much more rhapsodic episode for orchestra. As the work progresses, Debussy doubles-down on the theme's rustic charm, often supporting the tune with open fifths that create a sense of arcadian openness.

Scottish Fantasy Max Bruch

Born: June 1, 1838, Cologne, Germany
Died: October 20, 1920, Friedenau, Germany
Years Composed: 1879–1880
Length: c. 30 minutes
World Premiere: February 1881, England
Last ISO Performance: September 2018 with conductor Leonard Slatkin and violinist Richard Lin
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

Although it opens with a dirge, somber and resigned, Max Bruch's *Scottish Fantasy* is a testament to traditional Scottish folk material. The solo violin materializes after a dejected orchestral introduction, lamenting an opening tune in pure *recitative* fashion. This mournful moment quickly turns passionately yearning, saturated with virtuosic runs and ardent trills. The solo continues to blossom out of dark orchestral chords, creating a soundscape that is pure German Romanticism blended expertly with Scottish folksong.

Dedicated to esteemed violinist Pablo de Sarasate, the *Scottish Fantasy* is not a proper concerto—Bruch called it such while composing but ultimately nixed the term—due to the form being much more open to accommodate the folk themes that run throughout the work. The *Scottish Fantasy* encompasses four movements although more traditional solo works of the time—specifically the violin concerti by Johannes Brahms (1880) and Antonin Dvořák (1878)—generally employ three movements, more typical to concerto form.

Bruch completed the *Fantasy* in 1880 and employed elements of Scottish folksong as well as traditional poetry throughout the work. The composer was an avid reader—particularly the works of Sir Walter Scott—and clearly got his hands on the *Scots Musical Museum*, published decades before he wrote the *Fantasy*. The *Musical Museum* was a six-volume compendium of traditional Scottish folksong compiled by James Johnson (a music engraver) with hefty contributions by Robert Burns, now regarded as the national poet of Scotland. Johnson and Burns published six hundred traditional Scottish tunes within these volumes, including “The Dusty Miller,” which appears prominently at the top of Bruch's second movement. After a dramatic orchestral introduction, the violin solo presents “The Dusty Miller” over rustic drones in violas and horns. This sets the stage for the double-stopped variations that dance joyfully out of the solo violin, in homage to the framework of the traditional Scottish jig.

Many of the Scottish themes applied in the *Fantasy* are first presented by the soloist and then developed extensively, allowing the orchestra to restate the original tune. The same formula is employed in the third movement which bleeds, *attacca*, from the second. Here the tune is “I'm a Doun for the Lack o'Johnnie,” a heartsick serenade. At the onset the orchestral setting is sparse; the solo blooms from the introspective atmosphere, again complicating the original tune, while beautifully delicate orchestral statements harmonize with the solo line.

The final movement has an unusual tempo indication: *Allegro guerriero*. The Italian *guerriero* translates to “warrior” and is a perfectly appropriate indication for Bruch's setting of “Scots Wha Hae” and “Hey Tuttle Tatie.” Both tunes are celebratory and nationalistic in nature—“Scots Wha Hae” had been the unofficial anthem of Scotland for centuries, with Burns' text centered around the Scottish Wars of Independence. Bruch's orchestral background is snappy, regal, and exciting to underscore the victorious theme. Extensive harp accompaniment, another ode to traditional Scottish music, shines as a perfect compliment to the solo violin.

Scottish Highlanders were, purportedly, less than enthused at Bruch's classically German setting of their traditional themes. Regardless, the *Scottish Fantasy* prevails both as a substantial work for solo violin and as a living exhibit of traditional Scottish themes.

Symphony No. 3 in A Minor, Op. 56 ("Scottish") Felix Mendelssohn

Born: August 22, 1862, St. Germain-en-Laye, France

Died: March 25, 1918, Paris, France

Year Composed: 1891

Length: c. 6 minutes

World Premiere: Unknown

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

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

"In the deep twilight we went today to the palace where Queen Mary lived and loved . . . The chapel below is now roofless. Grass and ivy thrive there and at the broken altar where Mary was crowned Queen of Scotland. Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my 'Scottish' Symphony."

Felix Mendelssohn wrote this in a letter to his family. He and a friend had been traveling through Europe in the summer of 1829—as young men of privilege were then expected to spend their time—and upon seeing the Holyrood Palace in Edinburgh, Scotland, twenty-year-old Mendelssohn was enchanted by the scene. Amid the mossy ruins of the nave, the composer found the first theme to his next symphony. He jotted the retrospective opening motif down on another slip of paper and would later include it in his homeward letter.

Mendelssohn's Third Symphony begins plainly: violas, woodwinds, and horns voice a chorale whose hallmark is an ascending dotted rhythm. The dotted figure—Mendelssohn's varied take on the "Scottish snap"—is perva-

sive throughout Symphony No. 3. Each of the four movements in the work are closely related, tied together by the use of the asymmetrical rhythmic motif. At the top of his score, Mendelssohn indicates there should be no pauses between movements, an unusual performance practice, but this sheds clearer light on the intentional connectedness of thematic material, all born from the notes on the sketch he sent home in 1829. The opening theme is bittersweet and retrospective, as if cherishing a memory. Reverence for both Scotland's history and nature is audible in the opening orchestral chorale.

The second movement, *Vivace non troppo*, is a brisk and idyllic romp through the Scottish Highlands. The principal clarinet is highlighted at the outset of the movement: a lively theme is introduced to the orchestra by the solo clarinet and quickly volleys across the ensemble with Mendelssohn's signature jovial precision. The pentatonic flurry harkens back to traditional Scottish reels, whose nonstop notes are an important element of Scottish dance.

Pizzicato strings saturate the third movement, *Adagio*. Perhaps this is Mendelssohn's nod to traditional Scottish harp playing, though some believe it to be a musical reference to Sir Walter Scott's poem "Lady of the Lake," which tells of a harpist strumming over Loch Katrine. There is no harp in Mendelssohn's instrumentation, but the plucked strings act as a perfect substitute for accompanying the graceful woodwind melodies. In short order, the third movement becomes the fourth: the *Allegro vivacissimo* begins with another snappy dotted motif that tumbles excitedly to the double bar.

Felix Mendelssohn's Symphony No. 3 is alive with the lighthearted effervescence that had become a signature feature of his symphonies; Mendelssohn employs his most mature symphonic sensibilities in his *Scottish* Symphony. Interestingly, the *Scottish* Symphony is titled as Mendelssohn's Third although it is the last symphony he wrote. Mendelssohn's symphonic

chronology is numbered based on publication order, rather than the order his works were actually written. Likewise, his *Reformation* Symphony (No. 5) was the second symphony he'd written, but it was published last—posthumously, after an embarrassing Parisian ordeal left him to all but abandon the work—and thus we must now subscribe to a counterintuitive numbering system. Further complicating Mendelssohn's symphonic chronology is his habit of lengthy compositional processes and revisions.

His manner of revising, perfecting, and even doubting his own works was perhaps related to the plight many symphonists encountered at this time: Beethoven's shadow. With Ludwig van Beethoven's revolutionary Ninth Symphony just five years past at the time of Mendelssohn's *Scottish* beginnings, one could imagine the younger composer quaking under the weight and importance of Beethoven's master-

work, and thus doubted the quality of his own symphonic output.

Mendelssohn did revise No. 3 after the first few performances, opting to cut over one hundred measures of music from the original work. While the 1842 revised version is almost universally performed by orchestras today, scholarly editions of the score and parts do include material for Mendelssohn's original draft, dubbed the "London Version." Confusion aside, Symphony No. 3 is certainly one of Mendelssohn's most masterfully crafted works.

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

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The Indianapolis Symphonic Choir presents **Voices of the Spirit: Courage and Reflection** on May 17 at 3 p.m. at Second Presbyterian Church. This concert combines two exciting works—first, American poet Walt Whitman’s Civil War poetry forms the basis of Jeffrey Van’s evocative composition for chorus and guitar, “A Procession Winding Slowly Around Me,” with guitarist Daniel Duarte. Then, Mozart’s timeless Requiem, left incomplete at the time of his death, shares its dramatic message and plea for peace. Featuring soprano Gabriela Martinez, mezzo-soprano Mitzi Westra, tenor Thomas Cooley, and bass Ron Dukes. Tickets available at indychoir.org



Indianapolis Ballet

Don’t miss the rest of Indianapolis Ballet’s 25–26 season! Remaining performances include:

Ethereal Blue to Fiery Red

Jan. 30–Feb. 1, 2026, at the Tobias Theater at Newfields

The Sleeping Beauty with the Indianapolis Symphony Orchestra

Mar. 6–7, 2026, at Clowes Memorial Hall

Family Series: *A Midsummer Night’s Dream*

Apr. 17–19, 2026, at the Tobias Theater at Newfields

Season information and tickets are available now at indyballet.org.



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The ICC has been bringing magical music to the community for 40 years! From 18-months to 18 years old, children can find their voice in choirs, camps, and classes in locations across central Indiana. We invite you to join us for a music class or performance!

Upcoming events:

Community Outreach Day of Song with low-cost music classes for kids, Jan. 24 and Feb. 21, 2026, at ICC Performing Arts Center.

Jubilate Deo, a wonderful presentation of this master work, March 8, 2026, at Hilbert Circle Theatre.

ICC Sing-A-Thon a day of support and song, April 18, 2026, at ICC Performing Arts Center
Learn more at icchoir.org.



Ronen Chamber Ensemble

Join us during our 25–26 concert season, “To Indianapolis from the Old World.” Visit www.ronenchamber.org/events or scan the QR code for more information about each concert.

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

Brilliant Winds

To ring in 2026, Ronen welcomes Indianapolis native Natalie Debikey Scanio (flute/piccolo with the Buffalo Philharmonic Orchestra). The program includes Franz Doppler’s “Andante et Rondo,” arias by J.S. Bach, and Francis Poulenc’s Sextet for winds and piano.

Sunday, January 25, at 4 p.m.

Jewish Community Center Laikin Auditorium
6705 Hoover Road, Indianapolis

**Please enter through door #5 near the main parking lot behind the building.
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Monday, January 26, at 7:30 p.m.

Hilbert Circle Theatre Wood Room (second floor)
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Save the dates for “Americana,” April 12 at St. Paul’s Episcopal Church and April 13 at UIndy. Featuring music to celebrate the nation’s 250th anniversary.



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 Spring 2026.

Join us for our **Annual Concert on March 8, 2026**, at Indiana Landmarks Grand Hall.



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Melissa Sanders, *Human Resources Generalist & Wellness Advocate*

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. Larger print programs can be made available upon request ahead of the event. The ISO also has sensory bags, lap pads, and a sensory room available; please ask an usher for assistance. The Auracast Assistive Listening System is made possible through the generosity of Malcolm and Joyce Mallette; more information is available in the coat room.

Emergency

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

Beyond the Concert

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

Parking

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

Other parking options include:

- Valet Service is offered for the *Classical Series*, *Printing Partners Pops Series*, the *Film Series* presented by Bank of America, and select AES Indiana *Yuletide Celebration* performances. Available one hour before the performance begins.
- 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!

2025–26 Season Sponsors

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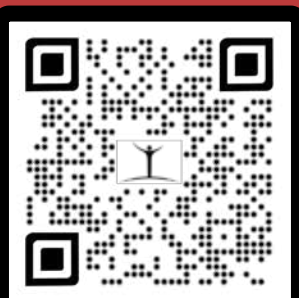
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