VOLUME 4 **25/26** SEASON MAR – APR

# INDIANAPOLIS SYMPHONY ORCHESTRA

**Kevin Lin**
Concertmaster

BEETHOVEN'S 8TH SYMPHONY

*STAR WARS: THE EMPIRE STRIKES BACK* IN CONCERT

DISTANT WORLDS: MUSIC FROM FINAL FANTASY
CELEBRATING FINAL FANTASY XIV AND XVI

RHYTHM OF DANCE: SCHUBERT & STRAUSS

FRENCH IMAGES: DEBUSSY, RAVEL & FAURÉ

JUN MÄRKL CONDUCTS RACHMANINOFF & DVOŘÁK

# HOOSIER VILLAGE

## DISCOVER ELEVATED LIVING

Hoosier Village, a vibrant non-profit life plan community for those 62 and older, is known for its upscale, maintenance-free living. We are excited to introduce **Magnolia Trace Townhomes**, the newest addition to our beautiful 300-acre campus.

AWARDED THE PRESTIGIOUS

## 2025 BUSINESS OF THE YEAR

BY THE ZIONSVILLE CHAMBER OF COMMERCE

Visit our website to learn more about Magnolia Trace, explore our lifestyle, and see what makes our community feel like home.

EQUAL HOUSING OPPORTUNITY

**FOR MORE INFORMATION, CALL (317)899.9508**

**9891 PURPLE PLUM LANE | INDIANAPOLIS, IN 46268**

# Table of Contents

## Programs



## The Indianapolis Symphony Orchestra



## Artists




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

# Board of Directors

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

## Officers

***Eric Sutphin,*** *Chair*
***Matthew Gutwein,*** *Vice Chair*
***James M. Johnson,*** *Chief Executive Officer*
***Peter Morse, Jr.,*** *Secretary*
***Gustavo Garavaglia****, Treasurer*

## Board of Directors

Allison Ackerman (FORTE)
Christina Bodurow*, Ph.D.
Andrew Cardimen
Melissa Deal (musician)
Cheryl J. Dick
Gustavo Garavaglia*
Matthew M. Gardlik, Ph.D.
Laurie Gutmann
Matthew Gutwein*
Justin Hayes
Peter W. Howard*, Ph.D.
Andrew Insley
Deborah Johnson
James M. Johnson*
Shelly Langona
Karen Ann P. Lloyd
Greg Loewen *(In Memoriam)*
Bruce McCaw
Jennifer Mentink
Peter A. Morse, Jr.*
Jackie Nytes*
Eloise Paul*
Steve Rake
Jeff Reider
Nicholas Schellinger
Alice K. Schloss
Yvonne H. Shaheen*
Christopher Slapak
J. Albert Smith Jr.
Justin Sufan
Eric Sutphin*
Yecenia Tostado
Joanna Weiler (ISOA)
Tori Weyers
David Wilcox
Fred Winters

*Executive Committee

## Board of Trustees

John M. Mutz, *Chair*
Charlene Barnette
Rollin M. Dick
*(In Memoriam)*
Craig Fenneman
Carolyn S. Hardman
Ann Hampton Hunt
Bob Kaspar
Kay Koch
Gordon E. Mallett, Ph.D.
Charles O'Drobinak
Dr. Charles H. Webb Jr.
Jim Zink

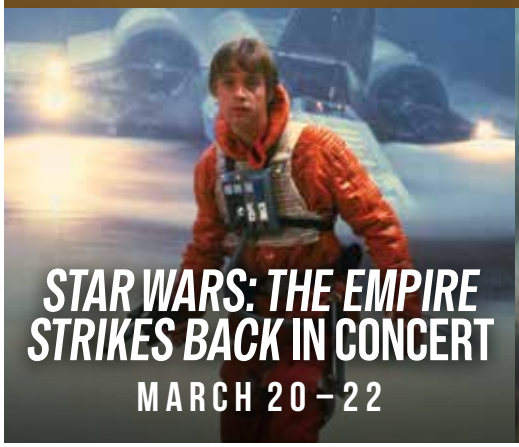
*Mission of the Indianapolis Symphony Orchestra:*
*The Indianapolis Symphony Orchestra inspires and unites our community through music.*

INDIANAPOLIS SYMPHONY ORCHESTRA

Disney CONCERTS

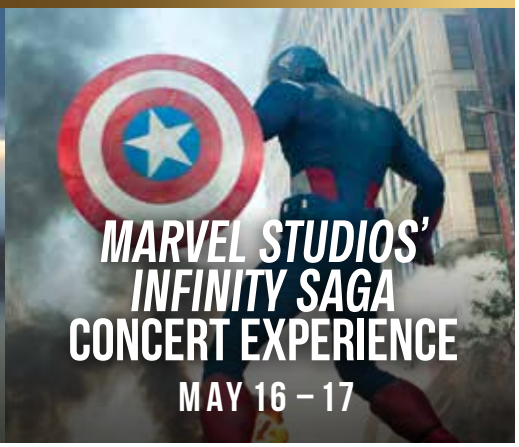
# *Film* SERIES

Presented by: BANK OF AMERICA



## *STAR WARS: THE EMPIRE STRIKES BACK* IN CONCERT

MARCH 20 – 22



## *MARVEL STUDIOS' INFINITY SAGA* CONCERT EXPERIENCE

MAY 16 – 17

---

# *Volunteer* WITH THE ISO!

INDIANAPOLIS SYMPHONY ORCHESTRA

SCAN TO LEARN MORE!

This is your chance to assist patrons at concerts at Hilbert Circle Theatre, special events, and Kroger *Symphony on the Prairie*.

- Give back to the community
- Support the ISO through your gift of time
- Earn a voucher to redeem for tickets to a future performance
- Receive free parking for your shift
- Have access to private events such as seasonal parties and musician meet & greets

# Musicians of the ISO

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

## First Violin

Kevin Lin, *Concertmaster, The Ford-West Chair*
Peter Vickery, *Acting Associate Concertmaster, The Meditch Chair*
Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*
Vincent Meklis, *Acting Assistant Concertmaster*
Michelle Black
Sophia Cho
Ziqing Guo
Sherry Hong
Fangming Shen
Chak Chi Wong
Hán Xiè

## Second Violin

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

## Viola

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

## Cello

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

## Contrabass

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

## Flute

Jungah Yoon, *Principal*
Alistair Howlett, *Acting Assistant Principal*
Dianne Seo**

## Piccolo

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

## Oboe

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

## English Horn

Roger Roe, *The Ann Hampton Hunt Chair*

## Clarinet

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

## Bass Clarinet

Samuel Rothstein

## Bassoon

Ivy Ringel, *Principal*
Michael Muszynski
Mark Ortwein, *Assistant Principal*

## Contrabassoon

Mark Ortwein

## Horn

Robert Danforth, *Principal, The Robert L. Mann and Family Chair*
Richard Graef, *Assistant Principal*
Julie Beckel
Alison Dresser
*The Bakken Family Chair*
Jeanne Getz

## Trumpet

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

## Trombone

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

## Bass Trombone

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

## Tuba

Anthony Kniffen, *Principal*

## Timpani

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

## Percussion

Pedro Fernández, *Acting Principal*
Jon Crabiel**
Craig Hetrick

## Harp

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

## Keyboard

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

## Library

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

## Stage

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

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

# **Music in My Life:** Claire Thai, Harp

**Claire Thai** is an internationally recognized harpist, and her career as a soloist has garnered her numerous international accolades. As an orchestral harpist, Claire frequently performs with the Philadelphia Orchestra as a substitute harpist and was a fellow at both the National Repertory Orchestra and the Aspen Music Festival and School. Born and raised in Tucson, Arizona, Claire began studying harp at age 5 and piano at age 4. She has worked with many internationally recognized harpists and holds bachelor's and master's degrees in harp performance from the Curtis Institute of Music.

**Tell us about your family.**
I have two brothers: one is pre-med and the other is studying violin. My parents were very supportive of my pursuit of music from high school throughout college, and were thrilled when I joined the ISO! I now live with my fiancé and our three cats.

**When did you start playing the harp?**
I actually started on the piano at the age of three and took up the harp at the age of five. I first saw the instrument at a "just for kids" concert when I was two years old and fell in love with it. I bothered my mom about it for three years until she got me started with harp lessons.

**What do you enjoy about being part of the ISO?**
One of the most important aspects to me is the community and camaraderie among the musicians. It has been an incredibly welcoming place for me starting out my career and I have a deep respect for my colleagues.

**What concerts are you looking forward to the most this upcoming season?**
I am so excited to play Debussy's *Danse sacrée et danse profane* for Harp and Orchestra as well as his *Images* on the second half of the program. I am a huge fan of Debussy and I think it will be such a fun and rewarding concert featuring some of my incredible colleagues!

**What do you enjoy doing when you are not performing?**
I enjoy going to the gym and playing with my three cats, Butternut, Cricket, and Mouse. I also live near Eagle Creek Reservoir and look forward to paddleboarding in the summer!

**Any advice for a young person considering a career in the orchestra?**
I think the most important skill for young musicians to learn beyond technical and musical skill is how to be self-critical in a constructive way without becoming too negative or hard on yourself. Once you become your own teacher, you just need hard work and persistence and opportunities will open up to you.

**What do you want our audience members to know about the ISO or learn more about?**
I think the ISO is doing a fantastic job of making classical music more accessible through programs like our free "Into the Music" concerts with music director Jun Märkl. These programs introduce audiences to major repertoire by breaking down the music and explaining the composer's intent and story. I've learned a great deal from performing in these concerts myself, and it's exciting to see audiences engage so deeply with the music.

# Musicians Around Town

The Indianapolis Symphony Orchestra 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 concert will take place on March 15 at 2 p.m. at Sacred Heart Parish in Indianapolis, featuring Mark Grisez (trumpet), Daniel Lewis (trumpet), Ryan Miller (trombone), and Sphinx guest artist Kevin Newton (horn). The final concert for the season—featuring the full ISO—will be on April 30 at Hilbert Circle Theatre.

The ISO Chamber Series will be presenting free concerts on March 23 at the University of Indianapolis at 7 p.m. and on April 8 at 7:30 p.m. on Butler University's campus. More information is available at IndianapolisSymphony.org.

On March 7, Jen Christen (oboe) performed at the Indiana State Museum as part of the ISO's Teddy Bear Series. She is looking forward to performing with the Ronen Chamber Ensemble on April 12 and 13 where they will perform pieces by Alyssa Morris, local composer John Berners, and Dvořák. Visit www.ronenchamber.org for more details.

Join the ISO for a special Women's History Concert on Thursday, March 26, at Hilbert Circle Theatre, as they celebrate Women's History Month. This pay-what-you-wish concert features conductor Cosette Justo Valdés, the winner of an internal piano competition at IU, and music by Anna Clyne, Nadia Boulanger, Clarice Assad, Ruth Crawford Seeger, and Joan Tower.

Pedro Fernandez's (percussion) quartet Sticks and Hammers (2 pianos, 2 percussion) will perform a free recital at Butler University on March 31 at 7:30 p.m. More info available at www.butlerartscenter.org/performances/duckwall-artist-series-sticks-and-hammers/

Mark Ortwein (bassoon) will be performing as part of the Faculty Artist Concert Series at UIndy on April 6 at 7 p.m. playing new Jazz and Latin arrangements of songs by Phil Collins. The performance is free and takes place in the Christel DeHaan Fine Arts Center.

Bert Witzel (contrabass) performed on a new album called *Phroneō*, produced locally by Nathan and Sarah Partain. More info is at https://nathanpartain.bandcamp.com/album/phrone. Bert also performed in Mozart's Requiem at St Paul's Episcopal Church on March 1. He continues to coach bass students at Brownsburg High School each week.

Mar.
12–14

# Beethoven's 8th 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 Four**
Thursday, March 12, at 11 a.m.
Hilbert Circle Theatre

---

ANTHONY PARNTHER, *Conductor* | YU JIN, *Viola*
DOUGLAS DILLON, *Host, Words on Music*

## Carl Maria Von Weber | 1786–1826

Overture to *Euryanthe,* Op. 81

## Chen Yi | b. 1953

*Xian Shi* for Viola and Orchestra
**Yu Jin,** *Viola*

## Ludwig van Beethoven | 1770–1827

Symphony No. 8 in F Major, Op. 93
*Allegro vivace e con brio*
*Allegretto scherzando*
*Tempo di menuetto*
*Allegro vivace*

† The Coffee Concert is an abbreviated performance.
There is no intermission.
*Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.*

---

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

# **Anthony Parnther,** Conductor



American conductor **Anthony Parnther** is beginning his sixth season as Music Director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, whose members hail from leading orchestras nationwide, it was Parnther who led its sold-out Carnegie Hall debut, showcasing the world premiere of *I Can* by five-time Grammy-winner Jon Batiste.

A master of multiple genres, Parnther has conducted many of the world's preeminent artists, from Joshua Bell, Lynn Harrell, Jessye Norman, and Frederica von Stade to Imagine Dragons, Wu-Tang Clan, John Legend, Metro Boomin, Avenged Sevenfold, and Rihanna. The *L.A. Times* hailed Anthony as "The quintessential L.A. musician of our day." Parnther's recent conducting engagements include the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Philadelphia Orchestra, The Cleveland Orchestra, San Francisco Symphony, Cincinnati Symphony, National Symphony Orchestra, and more.

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

# **Yu Jin,** Viola

Winner of many competitions, **Yu Jin** won the first prize of the Washington International Competition, and the second prize of the Irving Klein International Strings Competition. She is also the prize winner of the Primrose International Viola Competition, and the Corpus Christi International Strings Competition.

Ms. Jin has played and taught in many venues and music festivals, including the Angel's fire, Aspen Music Festival, Bravo Vail music festival, Carnegie Hall, Kennedy Center, Marlboro Music Festival, Music@Menlo, and the 92nd street Y, Philadelphia Chamber Music Society, Morningside Music Bridge International Music Festival, Encore Chamber Music. Ms. Jin was invited to play on tour with musicians from Marlboro. She had her Washington debut presented by The Phillips Collection in 2006, and regularly performs recitals in China and the United States. Ms. Jin has collaborated with Matthias Pintscher, James Conlon, Noah Bendix-Bagley, Andrew Wan, Kim Kashkashian, Jinjoo Cho, members of Guarneri Quartet, Julliard Quartet, Kalichstein-Laredo-Robinson Trio, Mendelssohn Quartet, Orion Quartet, Cavani Quartet, and Cleveland Orchestra.

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

Mar.
12–14

# Beethoven's 8th 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 Ten**
Friday, March 13, at 7:30 p.m.
Saturday, March 14, at 5:30 p.m.
Hilbert Circle Theatre

---

ANTHONY PARNTHER, *Conductor* | ANGELA BROWN, *Soprano* | YU JIN, *Viola*

## Carl Maria Von Weber | 1786–1826

Overture to *Euryanthe,* Op. 81

## James Lee III | b. 1975

*Phenomenal Queen: Coretta Scott King* (World Premiere)
**Angela Brown,** *Soprano*

INTERMISSION—Twenty Minutes

## Chen Yi | b. 1953

*Xian Shi* for Viola and Orchestra
**Yu Jin,** *Viola*

## Johannes Brahms (arr. Norman) | 1833–1897

*Geistliches Wiegenlied* for Voice, Viola and Orchestra, Op. 91, No. 2
**Angela Brown,** *Soprano*
**Yu Jin,** *Viola*

## Ludwig van Beethoven | 1770–1827

Symphony No. 8 in F Major, Op. 93
*Allegro vivace e con brio*
*Allegretto scherzando*
*Tempo di menuetto*
*Allegro vivace*



---

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

# **Angela Brown,** Soprano

Mar. 12–14

**Angela Brown** personifies the ideal soprano: sheer vocal power; luxurious finesse; and shimmering, high pianissimos. With captivating star power, she unites opera, pops, and gospel in one sensational voice. She has graced the leading opera and symphonic stages on six continents including Lincoln Center, The Kennedy Center, National Opera of Paris, Vienna State Opera, Capetown (South Africa) Opera, Deutsche Oper Berlin, Edmonton Opera, Calgary Philharmonic, Shanghai World Expo, Moscow Performing Arts Center, The Metropolitan Opera, Bilbao Opera, Teatro La Fenice, Hamburg Opera, Opera Philadelphia, Cincinnati Opera, Pittsburgh Opera, and more. She has been presented in solo recital throughout the United States, Canada, Spain, New Zealand, China, and Africa. She is a featured artist on the two-time Grammy Award® winning recording *Ask Your Mama* and the voice of contemporary African American opera roles of Addie Parker (*Charlie Parker's Yardbird*) and Cilla (*Margaret Garner*) as well as the time-honored roles of Tosca, Aida, Amelia (*Un ballo in Maschera*), Elisabetta (*Don Carlo*), and Leonora (*Il Trovatore*).

2026 holds the world premiere of *Phenomenal Queen: Coretta Scott King* by James Lee III, a residency at Jackson State University, and the Naxos release of the world premiere recording of Nkeiru Okoye's *When the Caged Bird Sings*.

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

# Beethoven's 8th Symphony

## Overture to *Euryanthe*
## Carl Maria von Weber

Born: November 18, 1786, Eutin, Germany
Died: June 5, 1826, London, England
Years Composed: 1822–1823
Length: c. 9 minutes
World Premiere: 1823, Vienna, Austria
Last ISO Performance: October 1993 with conductor Alfred Savia
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, and strings

*Der Freischütz* (1821) is likely Carl Maria von Weber's most famous opera, but *Euryanthe* (1823) is considered to be one of his most important works. Today *Euryanthe* is rarely performed—a nonsensical plot paired with a setting in a rocky crag makes for difficult staging—and the overture is some of the only music from *Euryanthe* to bleed into the concert stage.

The overture begins with an exuberant burst of violin passagework that quickly transforms into a stately march, overtaken by brass and woodwinds. *Euryanthe*'s plot—albeit hard to follow—revolves around two Counts who wager their land and women. These pompously regal personalities are expressed in Weber's flippantly bouncing dotted figures. Soon, a brass fanfare presents the Hero's Theme. Violins later present a delicate and tender melody that is equally bittersweet, answering the Hero's Theme with caution and care, all which unfold across Weber's original three acts. Thereafter, Weber thins his string writing to a macabre effect. Eight *divisi* violins present a melancholic passage; here is the composer's "ghost music" heard in the first act of the opera. Kingly dotted rhythms return, this time turbulent and stormy. Tumbling through the end of the development, the orchestra returns to the opening theme in grandiose, celebratory fashion.

This grandiosity of Weber's was in direct opposition to the opera world's changing tides; Rossini's Italian lightness and *bel canto* style had apprehended and enthralled operagoers, and German Romanticism was on its way out of fashion. Although many composers considered Weber to be one of the best orchestrators of the period—his music embodies the power of Ludwig van Beethoven while approaching the transparency and flexibility of Mozart—Robert Schumann disagreed. Upon witnessing the opera in 1823 the younger composer simply scoffed, "this is not music."

## *Phenomenal Queen: Coretta Scott King*
## James Lee III

Born: 1975, St. Joseph, Michigan
Year Composed: 2025
Length: c. 23 minutes
World Premiere: This is the world premiere of the piece.
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 trombones, tuba, timpani, percussion, harp, strings, and soprano voice

Although many recognize Corretta Scott King as Martin Luther King Jr.'s wife, Mrs. King was a trailblazing activist in her own right. Not only did she support her husband's work, Mrs. King continued to expand their progress in the years after his untimely death. Her work in Civil Rights pushed to include women's and LGBTQ+ rights in addition to their long-standing work towards racial equality. Like her husband, Mrs. King firmly believed in nonviolence and sought to create paths to equality through peace. The legendary Corretta Scott King—truly a *Phenomenal Queen*—is where activism and music meet.

While studying voice and music education at the New England Conservatory of Music in Boston, Massachusetts, a mutual friend introduced Martin Luther King Jr. and Coretta Scott through a series of phone calls. The two met for a blind date on the steps of Jordan Hall, and were married in 1953. Corretta Scott King would become known as the "First Lady of the Civil Rights Movement" after marrying Martin Luther King Jr.

Corretta Scott King knew that her husband's work as an activist was necessary, albeit dangerous. She herself had experienced racism and sexism throughout her life and believed Civil Rights was a necessary battle to be won. Mrs. King combined her passions—music and activism—into her own nonviolent contribution to the Civil Rights Movement. November 15, 1964 marked an important date for Coretta Scott King. On the steps of Town Hall in New York City was her first of many Freedom Concerts. These performances combined music with poetry and narration to tell the story of the Civil Rights Movement and motivate further progress. She would go on to perform more than thirty additional Freedom Concerts between 1964-1967; the proceeds from these concerts were pivotal in the sustainability of the Movement's forward momentum.

James Lee III's *Phenomenal Queen* pays magnificent homage to Mrs. King's life and legacy as a musician and political activist. The composer's introspective tonal language and nuanced orchestral textures illustrate Mrs. King's own dimensional existence as a mother, wife, activist, and musician. In *Phenomenal Queen,* Lee III blends extant text with his own writings to draw a complete sonic portrait of Coretta Scott King.

In the first movement . . . *and I can sing* the composer expertly sets Johnson's text—perfectly selected for the legacy of Mrs. King—to illustrate the power of song. Biblical texts in movements two and three reflect on Mr. and Mrs. King's unshakeable faith. The fourth movement, *The Beloved Community,* references Mrs. Coretta Scott King's true mission: "a vision of society where everyone is cared for, free from poverty, hunger, and hate, with a focus on racial justice and equality."

## *Xian Shi for* Viola and Orchestra
## Chen Yi

Born: April 4, 1954, Guangzhou, China
Year Composed: 1983
Length: c. 14 minutes
World Premiere: 1983, Beijing, China
Last ISO Performance: This is the ISO's first performance of this piece.
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 2 trombones, timpani, percussion, strings, and solo viola

While *Xian Shi* is not explicitly programmatic, the viola concerto certainly conjures distinct images. In the composer's own words, the work has "no narrative but is a highly stylized, virtuosic concertpiece." Composer Chen Yi uses her native language and musical upbringing to blend Eastern folk elements of Southern China with Western orchestral traditions. In *Xian Shi,* the solo viola clearly evokes multiple Chinese folk instruments, not only in timbre but in function.

The yehu is a stringed instrument native to Southern China whose soundbowl is created from a coconut shell. This shell gives the instrument a lower, throatier timbre than other traditional instruments of the region. The highest range of the modern viola emulates the yehu, and Chen perfectly scores passages of the solo to mimic the yehu's distinguished sound. In Chinese folk music, the yehu is a foundational, supportive instrument and functions very similarly to the viola's role in a Western string quartet, further connecting Eastern and Western musical idioms.

# Beethoven's 8th Symphony

In addition to the yehu, Chen invokes the pipa—a plucked string instrument, sometimes described as a "Chinese lute." At the onset of the cadenza, the viola is pushed to its extremes; by plucking all open strings with multiple fingers of the soloist's right hand, the viola transforms into a different instrument before our very eyes. Footnotes in the orchestral score indicate the performance practice and extended technique required to achieve this inventive, illustrative effect. Chen Yi grows more creative and daring, writing in such a way that the viola is even able to emulate a percussion instrument: the Chinese symbols. Open strings and carefully placed accents create a resonant crash that dissipates quickly, just as the traditional crash of the small cymbals.

Percussion plays a key role in *Xian Shi.* Chen's juxtaposition of percussion instruments with chattery woodwind material is celebratory and effervescent while her intricate percussion-only sections are boisterous and energetic. Chen's mixed-meter phrases highlight the percussion section and work to outline the complex rhythmic structure of Chinese folk melodies. *Xian Shi* utilizes material from various Chinese folksongs, though "Lions Playing Ball" is most prevalent.

## *Geistliches Wiegenlied* for Voice, Viola and Orchestra, Op. 91, No. 2
## Johannes Brahms (arr. James Norman)

Born: May 7, 1833, Hamburg, Germany
Died: April 3, 1897, Vienna, Austria
Year Composed: 1863 (rev. 1884)
Length: c. 6 minutes
World Premiere: 1885
Last ISO Performance: This is the ISO's first performance of this arrangement.
Instrumentation: 2 flutes, 2 clarinets, bassoon, 2 French horns, violins, solo viola, and solo soprano

Viola, alto voice, and piano is a curious complement of musicians—even by chamber music standards. Although middle and low-ranged voicings blend beautifully, a trio with such varying types was less than common in 1863. Johannes Brahms, however, was no stranger to unconventional chamber music. Although string quartets had been considered the elite genre, Brahms wrote only three. He instead focused on less common complements, often opting for sextets, quintets, and trios. His Clarinet Quintet (1891) is particularly beloved, and his Piano Quintet (1862-1864) has been described as the "crown of chamber music." However uncommon, the original instrumentation of Brahms' *Geistliches Wiegenlied* is tied directly to its dedicatees.

Josef Joachim—the virtuoso violinist who would assist heavily in Brahms' composition of the Violin Concerto—and Amalie Schneeweiss, an operatic contralto, were set to wed in 1863. The couple were close friends with Johannes Brahms, and as a wedding gift he composed a work they three could perform together (although a violinist, Joachim also played viola quite well; Brahms felt the viola range blended better with Amalie's voice). Rather than perform this song at the wedding or give them the sheet music upon their nuptials, however, Brahms revised the work and eventually presented it at the baptism of the couple's first son—Johannes Joachim, named after the composer. Although Josef and Amalie were married over twenty years and had several more children, their marriage did eventually crumble. Brahms suspected troubles from the start.

Oddly enough, marriage troubles seemed to follow Brahms. Josef Joachim's friendship with the composer ended—suddenly—when Brahms seemingly "sided" with Amalie upon her husband's request for a divorce. Josef found her friendships with unmarried men to be inappropriate—this included her fraternizations with Brahms—and Amalie found Josef overbearing and conservative regarding their social life. Perhaps Joachim had reason to be

suspicious of Johannes Brahms; years earlier, the composer wrote to the violinist, "I think I can no longer love an unmarried girl – at least, I have quite forgotten about them," regarding his obsession with Clara Schumann, then married to fellow composer Robert.

Rumors and marital drama aside, *Geistliches Wiegenlied* is a heartfelt example of intimate chamber music. The viola introduces a somber, winding theme that weaves into the countermelody presented by the alto voice. The melodies differ but work towards each other, ultimately aiming to coincide. The work is presented by the full orchestra in today's performance, though multiple arrangements for choir and organ have since become popular concert selections.

**Symphony No. 8 in F Major, Op. 93**
**Ludwig van Beethoven**

Born: December 15, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austria
Year Composed: 1812
Length: c. 26 minutes
World Premiere: 1814
Last ISO Performance: February 2023 with conductor Matthew Halls
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, and strings

Although his deafness was progressing rapidly, Ludwig van Beethoven had a good year in 1812. It could have been the brazen fun he had meddling with the marriage plans of his younger brother, Johann. It could have been brought forth by respite found in the grounds of the Teplitz spa. Whatever "it" was, it relaxed Beethoven and led to a joyful buoyancy that is audible, even palpable, in his Symphony No. 8. The composer left no dedication nor inscription in his Eighth (unusual for Beethoven) so his inspiration remains up to the listener's interpretation.

Beethoven wrote the Eighth immediately after, if not while, composing the Seventh Symphony. He was especially proud of No. 8, his "Little F Major," although audiences much preferred the triumphant grandeur of Symphony No. 7. The Eighth Symphony premiered on a program between the Seventh and Beethoven's *Wellington Overture,* now seldom programmed, and the composer felt the Eighth was doomed to live in the shadow of Symphony No. 7 forever. In many ways, it does. The Seventh is programmed much more often than the Eighth and is considered, even by musicians, to be a much weightier piece of music.

Beethoven was quite fond of No. 8 and he consistently defended it to critics, arguing that the compositional prowess of his Eighth far exceeded that of the Seventh. Symphony No. 7 is masterfully crafted, dignified yet jovial, but it was also political; many concertgoers of the time associated Symphony No. 7 with solidarity for the allied forces against Napoleon, considering the symphony a sort of orchestral anthem for liberation. Next to Symphony No. 7, the Eighth seemed tame, quirky, and flippant to Beethoven's audiences. To the composer, the Eighth was a perfectly formed, rulebreaking symphony. Beethoven's "Little F Major" Symphony is purposefully tongue-in-cheek; it wasn't *his* fault if critics didn't get the joke.

The Eighth is all about contrast. While it is formally very Classical, the classicism is thrown off kilter by Beethoven's own curious but well-intentioned distortions. He adds *sforzando* where there ought to be a delicate cadence, woodwinds only play one fragment of a theme, developments unfold too quickly. The coda is longer than the exposition! None of this is formally "correct," and yet the calculated craftsmanship of No. 8 completely blurs Beethoven's transgressions. On paper the math may not work out, but Symphony No. 8 evolves effortlessly and joyfully to the listener. The Eighth's natural excitement and stark contrasts are Beethoven at his absolute finest.

# Beethoven's 8th Symphony

Beethoven had spent much of his early works adhering to formal precedents set by Joseph Haydn and Wolfgang Amadeus Mozart. His middle works—Symphonies 4, 5, and 6—begin to break form and solidify Beethoven's true compositional identity. His late symphonies, then, throw caution to the wind as the composer meditates not on the "how" of compositional form, but the "why." In Symphonies 7, 8, and 9, Beethoven flees from Classical conventions. In his Seventh, Beethoven expands formal expectations; in Symphony No. 8, he teases them. All references to the Classicism of Haydn and Mozart are made lighthearted by the composer's adamant distortions, all in good fun.

The first movement is Beethoven in, perhaps, his purest form. The opening theme erupts with no introduction whatsoever. As the theme transforms, we find that the violin melody is… less than melodic. Violins attempt to creep up a major scale, only to return to the tonic note (F) every other bar. But somehow, this works. The simple melody provides a jovial, rustic charm that rolls through the first movement and provides a simple harmonic structure, allowing Beethoven to riff as he pleases.

His second movement is mischievous yet delicate and relies heavily on a simple rhythmic motor, provided by woodwinds. An interesting—but debunked—theory is that this rhythmic motor is Beethoven's cheeky illustration of a newfangled invention: the metronome. The tool today's musicians use daily (much to their chagrin) was once a groundbreaking invention, eventually patented by inventor Johann Maelzel in 1815. However, musicologists suppose it is much more likely that the rhythmic element in Beethoven's *Allegretto scherzando* is actually a nod to Joseph Haydn, Beethoven's mentor. Haydn rooted young Beethoven squarely in Classical techniques, though the student always proved rebellious (if not antagonistic). It makes perfect musical sense that Beethoven would be poking fun at his teacher years later; Haydn's Symphony 101, nicknamed "The Clock," made for perfect ammunition.

Ludwig van Beethoven can be credited for many important innovations in music history and the evolution of the orchestral medium. While not *as* innovative as the supreme Symphony No. 9, the third movement of Symphony No. 8 is particularly daring in its scoring. Orchestral instruments had evolved since Mozart and Haydn's symphonic tenure; many instruments became more reliable, more in-tune, and had wider ranges. Beethoven must have had access to a good clarinetist in Vienna, where No. 8 was written and first rehearsed, as the third movement showcases this instrument. Movement III is the first instance where a clarinet solo ventures as high as F6—two octaves above middle C—and does so at key moments in the movement. The last note, in particular, puts technical demands on the player to hit the astronomical note while slow-focusing their air in service of making an artful *diminuendo* to end the phrase. Brutal!

Finally, the *Allegro vivace* begins. A flutter of *pianissimo* string triplets soon bursts into another misplaced *fortissimo.* The outburst is a belligerent C-sharp across the entire orchestra—Beethoven is jamming a tritone into the harmonic landscape although, in Classical tradition, it should be altogether avoided. Later, low strings will interrupt violins and woodwinds, disorderly and harmonically "wrong" yet again. Somehow, it works. The odd interruption wakes the listener up just in time to be redirected. Beethoven's last bit of humor comes at the final phrase. He hammers into the traditional dominant-tonic ending, seemingly forever, as if to say "This! Is! The! End!" once and for all.

**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.

Mar.
20–22

# *Star Wars: The Empire Strikes Back* in Concert

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

***ISO Film Series* Presented by Bank of America**



Friday, March 20, at 7 p.m.
Saturday, March 21, at 2 p.m.
Saturday, March 21, at 7 p.m.
Sunday, March 22, at 2 p.m.
Hilbert Circle Theatre

---

JACK EVERLY, *Conductor*

Star Wars Film Concert Series
*Star Wars: The Empire Strikes Back*

Starring
Mark Hamill | Harrison Ford | Carrie Fisher | Billy Dee Williams | Anthony Daniels

Co-Starring
David Prowse as Darth Vader | Kenny Baker as R2-D2 | Peter Mayhew as Chewbacca
Frank Oz as Yoda

Directed by Irvin Kershner

Produced by Gary Kurtz

Screenplay by Leigh Brackett and Lawrence Kasdan

Story by George Lucas

Executive Producer George Lucas

Music by John Williams



---

There will be one 20-minute intermission. Performance length is approximately two hours and thirty minutes. 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.

# **Jack Everly,** Conductor



**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.

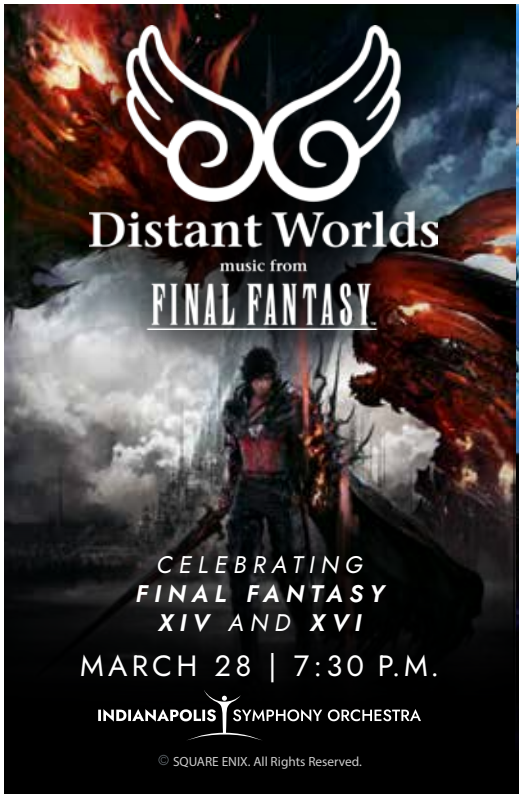
Everly recently extended his contract with the Indianapolis Symphony Orchestra through the 2026–27 season. He will then become Conductor Emeritus and continue to be the Music Director and conduct the AES Indiana *Yuletide Celebration* and the *Film Series* presented by Bank of America. He will also continue 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.





---

# TEDDY BEAR CONCERT SERIES

INDIANAPOLIS SYMPHONY ORCHESTRA

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

*Registration may be required.

IndianapolisSymphony.org/teddy-bear

## UPCOMING PERFORMANCES

***Monkey's Jungle Jam***
March 21 | 11 a.m.
Central Library

***The Big Note***
March 23 | 11 a.m.
Avon-Washington Township Public Library

***The Garden Symphony***
March 31 | 10 a.m.
Avon-Washington Township Public Library

***The Runaway Strings***
April 13 | 11 a.m.
Lebanon Public Library

Premier Sponsor: IBEW LOCAL 481

# **John Williams,** Composer



In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and the concert stage. He remains one of our nation's most distinguished and contributive musical voices.

He has composed the music for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Schindler's List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Saving Private Ryan, Lincoln, Close Encounters of the Third Kind, Superman,* and the *Indiana Jones* films. He served as music director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. He has composed numerous works for the concert stage including two symphonies and more than a dozen concertos commissioned by some of America's most prominent orchestras.

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

---

**Star Wars Film Concert Series Production Credits**

President, Disney Music Group
Ken Bunt

SVP/GM, Disney Concerts
Chip McLean

Supervising Technical Director
Alex Levy – Epilogue Media

Film Preparation
Ramiro Belgardt

Business Affairs, Lucasfilm
Rhonda Hjort
Chris Holm

For Booking Inquiries:
Emily.Yoon@TeamWass.com

Music Preparation
Mark Graham
Matthew Voogt

JoAnn Kane Music Service

Disney Music Library

Operations, Disney Concerts
Brannon Fells
Royd Haston

Marketing & Publicity
Lisa Linares
Christy Swintek

VP, Disney Concerts
Gina Lorscheider

Business Affairs, Disney Concerts
Darryl Franklin
Leigh Zeichick
Narine Minasian
Elena Contreras
Addison Granillo
Svetlana Tzaneva

Business Affairs, Warner-Chappell
Scott McDowell

# *Distant Worlds: music from FINAL FANTASY Celebrating FINAL FANTASY XIV and XVI*

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

Special Event
Saturday, March 28, at 7:30 p.m.
Hilbert Circle Theatre

---

ARNIE ROTH, *Conductor* | AMANDA ACHEN, *Vocalist*
IU Jacobs School of Music NOTUS, *Chorus*
DOMINICK DIORIO, *Director of NOTUS*

**AWR Music Productions LLC**
AWR Music is a multi-faceted musical services company, offering excellence in live entertainment, tour support, original music composition, orchestration, preparation, and audio production for the recording, film, and new media industries. Artists and projects include *FINAL FANTASY VII REBIRTH Orchestra World Tour, NieR Orchestra Concert 12024 [the end of data], Distant Worlds: music from FINAL FANTASY, Game of Thrones - Live Concert Experience,* Hugh Jackman, Weird Al Yankovic, The Who, Diana Ross, Mannheim Steamroller, PBS Soundstage, The Oprah Winfrey Show, Dennis DeYoung, Peter Cetera, and Live Nation. For more information, please visit awrmusic.com.

**SQUARE ENIX Co., Ltd.**
Square Enix Co., Ltd. develops, publishes, distributes and licenses SQUARE ENIX and TAITO branded entertainment content around the world. The Square Enix group of companies includes a global network of leading development studios and boasts a valuable portfolio of intellectual property, including: *FINAL FANTASY*, which has sold over 207 million units worldwide; and *DRAGON QUEST,* which has sold over 95 million units worldwide; and the legendary *SPACE INVADERS*. Square Enix Co., Ltd. is a Japan-based, wholly owned subsidiary of Square Enix Holdings Co., Ltd.



Distant Worlds
music from
FINAL FANTASY

---

Length of performance is approximately two hours long.
There will be one 20-minute intermission.

# **Arnie Roth,** Conductor



Music Director **Arnie Roth** is a Grammy-winning artist known for his work with world-class performers including Andrea Bocelli, Peter Cetera, Charlotte Church, Art Garfunkel, Il Divo, The Irish Tenors, Jewel, Mannheim Steamroller, Branford Marsalis, Luciano Pavarotti, Linda Ronstadt, Diana Ross, The Smashing Pumpkins, and Rod Stewart. Roth has conducted many of the most renowned orchestras of the world including the London Symphony Orchestra, National Symphony, Atlanta Symphony, Los Angeles Philharmonic, Dallas Symphony, Houston Symphony, Czech National Philharmonic Orchestra, San Francisco Symphony, San Diego Symphony, Seattle Symphony, Vancouver Symphony, Detroit Symphony, Royal Stockholm Philharmonic Orchestra, Tokyo Philharmonic, and the Sydney Symphony.

Maestro Roth is a legend in the world of video game music for his work with Nobuo Uematsu and SQUARE ENIX as music director and conductor of the global phenomenon *Distant Worlds: music from FINAL FANTASY* and its predecessors *Dear Friends: music from FINAL FANTASY, More Friends: music from FINAL FANTASY*, and *VOICES: music from FINAL FANTASY.* He is also the Music Director of other great SQUARE ENIX tours including the *NieR:Orchestra Concert* series.

As a composer, Arnie Roth was the winner of the Best Score Award at the 2003 DVD Premier Awards for his score for the film *Barbie*™ as Rapunzel and was nominated for an Emmy in 2007 for his original song "Shine" from the movie *Barbie*™ in The Twelve Dancing Princesses. Roth has produced dozens of best selling CDs. For more information, visit www.awrmusic.com.

# **Amanda Achen,** Soprano

A harmonious blend of tradition and innovation defines **Amanda Achen's** musical journey. She is a versatile soprano renowned for her "crystalline quality" and emotive performances, gracing stages worldwide in concert halls, jazz clubs, and iconic venues such as Radio City Music Hall, Tokyo Dome, and the Hollywood Bowl.

Recognized for her stylistic diversity, Amanda has risen to prominence in the gaming community thanks to her collaborations with Masayoshi Soken on *FINAL FANTASY* XIV and *FINAL FANTASY* XVI. She has also been featured in Studio Ghibli Symphony Concerts with Joe Hisaishi and has worked with author Neil Gaiman on humorous PR events for the Amazon Prime TV show *Good Omens*. Her voice has resonated in blockbuster films like *Frozen II, Mulan,* and *Birds of Prey*.

As a Twitch partner, Amanda has connected with her audience in real-time through *FINAL FANTASY* XIV gameplay, chats, and live musical performances, showcasing her dynamic talents. She has also composed original music as both a solo artist and with her jazz ensemble, Citizen Kitten. For more information, please visit amandasingsthings.com.

# **NOTUS,** Chorus

Winner of The American Prize in Choral Performance (2019), Indiana University's **NOTUS** is one of the country's most unique collegiate vocal ensembles, with a singular commitment to championing living composers through the commissioning, programming, and recording of new works. Directed by conductor-composer Dominick DiOrio, NOTUS has performed across the nation, for the American Choral Directors Association national conference (2015) and regional conferences (2014, 2016, and 2022) as well as in Carnegie Hall (2014). NOTUS was honored to be one of only 24 choirs in the world invited to perform at the 12th World Symposium on Choral Music in Auckland, New Zealand (July 2020) before it was sadly cancelled due to the pandemic. As part of the honor of being invited to the Symposium, NOTUS was named an IFCM Ambassador in 2022 by the International Federation for Choral Music.

Scan this QR code to read more about NOTUS.

# **Dominick DiOrio,** Director of NOTUS

Recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS), **Dominick DiOrio** is an imaginative, enthusiastic, and energetic conductor and composer who has won widespread acclaim for his contributions to American music. He is professor of music and chair of the department in choral conducting at the Indiana University Jacobs School of Music, where he joined the faculty in 2012, and where he serves as director of NOTUS, Indiana University's storied contemporary vocal ensemble.

Scan this QR code to read more about Dominick and the assistant conductors of NOTUS in the ISO's digital program book.

# THANK YOU FOR SUPPORTING THE ARTS!

**By enjoying this performance, you're joining the 90% of Americans who believe that arts and culture programming are important to quality of life.***

**Citizens Energy Group is proud to support local artists, new works, and our creative community.**

citizens energy group™

*This ad was not paid for by customer rates.*

**Source: Indiana Creative Economy Report - Oct 2024*

Apr.
10–11

# Schubert and Strauss

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

***Classical Series*** • **Program Eleven**
Friday, April 10, at 7:30 p.m.
Saturday, April 11, at 5:30 p.m.
Hilbert Circle Theatre

---

DAVID DANZMAYR, *Conductor* | KEVIN LIN, *Violin*

## Elena Kats-Chernin | b. 1957

*Dance of the Paper Umbrellas*

## Astor Piazzolla | 1921–1992

*The Four Seasons of Buenos Aires,* arr. Leonid Desyatnikov
*Verano Porteño (Summer)*
*Invierno Porteño (Winter)*
*Primavera Porteño (Spring)*
*Otoño Porteño (Autumn)*
**Kevin Lin,** *Violin*

INTERMISSION—Twenty Minutes

## Franz Schubert | 1797–1828

Symphony No. 8 in B Minor, D. 759 ("Unfinished")
*Allegro moderato*
*Andante con moto*

## Richard Strauss | 1864–1949

Suite from *Der Rosenkavalier,* Op. 59



*This performance is endowed by the Paul and Roseann Pitz Fund.*
*Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.*

---

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.

# **David Danzmayr** Conductor

**David Danzmayr** is in his fifth season as Music Director of the Oregon Symphony.

His 2024–25 season culminated in a performance of Mahler's Symphony No. 3 described by *Oregon ArtsWatch* as "an emotionally rewarding experience . . . . Led by Danzmayr, the orchestra created the sensation of timelessness . . . taking concertgoers to a heavenly dimension."

Alongside his position in Oregon, Danzmayr also serves as Music Director of the innovative ProMusica Chamber Orchestra, comprised of musicians from all over the U.S. who are building exciting projects towards their upcoming 50th anniversary season. He also works regularly with Zagreb Philharmonic Orchestra with whom he previously served as Chief Conductor—highlights of his tenure included several European tours with concerts in Vienna Musikverein as well as Salzburg Festival Hall, where together they performed the prestigious New Year's concert.

As a guest conductor, Danzmayr has worked extensively across North America, and recent and forthcoming engagements include Seattle, St Louis, Atlanta, Vancouver, and Dallas symphonies, as well as the orchestras of Detroit, Baltimore, Houston, and San Diego.

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

# **Kevin Lin,** Violin

Originally from the greater New York area, violinist **Kevin Lin** currently serves as Concertmaster of the Indianapolis Symphony Orchestra and co-Principal Guest Concertmaster of the Singapore Symphony Orchestra.

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

In addition to his Concertmaster duties, Lin has appeared as soloist with major orchestras throughout the U.S., Asia, and United Kingdom, having worked with many renowned conductors. An equally active chamber Musician, Lin has collaborated with Martin Beaver, Clive Greensmith, Cho Liang Lin, Mathieu Herzog, Edgar Meyer, Orion Weiss, Meng-Chieh Liu, Andrew Bain, and Roberto Diaz.

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

AMERICAN PIANO AWARDS

# Celebrating the Magic of Classical & Jazz Piano

## Esteban Castro

Mar 15, 2026
Christ Church Cathedral
4pm

## Michael Davidman

April 23, 2026
Christel DeHaan
Fine Arts Center
7pm

## Sullivan Fortner Trio

May 12, 2026
The Jazz Kitchen
6pm, 8:30pm

Scan the QR code or visit
pianoawards.org/tickets

# Schubert and Strauss

## *Dance of the Paper Umbrellas*
**Elena Kats-Chernin**

Born: November 4, 1957, Tashkent, Uzbek SSR
Year Composed: 2013
Length: c. 4 minutes
World Premiere: December 2013, Australia
Last ISO Performance: This is the ISO's first performance of this piece.
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 1 trumpet, 2 trombones, percussion, harp, piano (doubling celeste), and strings

Elena Kats-Chernin composed *Dance of the Paper Umbrellas* in 2013 in collaboration with the Hush Foundation in Australia. The Hush Foundation is a charity organization that "transforms healthcare by the healing power of music." The Foundation also presents arts as healthcare through different mediums, most notably plays. Founded by Dr. Catherine Crock, the Hush Foundation is dedicated to bringing kindness and humanity back to healthcare in Australia, and does so through the connective power of art as a supplement to standard treatments. Kats-Chernin composed *Dance of the Paper Umbrellas* for a Hush Foundation CD.

Kats-Chernin visited the leukemia ward at The Royal Children's Hospital in Melbourne, Australia and was inspired to write a work that would bring bemused joy to the children in treatment. *Dance of the Paper Umbrellas* does just that: its effervescent *pizzicato* strings provide a reliable pulse that grounds the entire work. The *pizzicato* strings are echoed in *staccato* woodwind melodies; flutes provide a short melodic motif that is answered coolly by violins. The conversational air to the work provides a calm, singing energy to the listener. A legato melody floats across the orchestra, introduced by the oboe, which provides a new, vibrant melodic fragment. The colorful transparency of the four-minute work evokes an air of lighthearted relief that is bound to bring a smile to the listener's face. The graceful ending of the work is brought on by long notes in the celli, just before a final cadence provides one last "pop" of plucked strings.

## *The Four Seasons of Buenos Aires*
**Astor Piazzolla (arr. Desyatnikov)**

Born: March 11, 1921, Mar del Plata, Argentina
Died: July 4, 1992, Buenos Aires, Argentina
Years Composed: 1965–1969
Length: c. 26 minutes
World Premiere: Unknown
Last ISO Performance: This is the ISO's first performance of this arrangement.
Instrumentation: strings and solo violin

Originally written for his quintet—violin, piano, electric guitar, double bass, and bandoneón—Astor Piazzolla's riff on Antonio Vivaldi's *Four Seasons* is a provocative example of Piazzolla's "New Tango" style. New Tango was Piazzolla's controversial innovation that became his signature in the musical world. As a teen, Piazzolla studied composition with fellow Argentinian, Alberto Ginastera. Ginastera saw much promise in Piazzolla and encouraged him to follow composition further. Piazzolla traveled to Paris and studied counterpoint and harmony with Nadia Boulanger. He'd written many "classically correct" works, until Boulanger heard his Argentinean roots in tango. "There is Piazzolla!" she exclaimed, and the younger composer was emboldened. From then on, Piazzolla aimed to imbibe traditional Argentinian tango elements with harmonies, counterpoint, and rhythmic complexities he learned while studying orchestral music in Paris.

Piazzolla composed his *Seasons* in 1965 and 1969, not particularly intending them to be performed as a large-form concerto like Vivaldi's *Four Seasons*. In 1999, Russian composer Leonid Desyatnikov arranged Piazzolla's handiwork and fit the mixed-ensemble tangos into Vivaldi's Baroque complement.

Although Vivaldi's seasons appear chronologically to the calendar year, Piazzolla's were written quite "out of order" and in different years altogether. Desyatnikov orders the movements of his arrangement opposite Vivaldi's in homage to Argentina; here, seasons occur "in reverse" due to their Southern hemisphere locale. Desyatnikov cleverly completes his arrangement with multiple quotes from the Baroque master's original work, going so far as to set opposite seasons within one another—Vivaldi's *Winter* is quoted in Piazzolla/Desyatnikov's *Summer,* further illustrating the climate discord.

Each of Piazzolla's *Seasons* grooves, dances, and entices the listener. Walking bass lines and *col legno* passages provide a percussive backbone so that tutti strings may promenade and *paso* with expert rhythmic precision. *Autumn* includes an extended cello solo that is both expressive and languid; a perfect response to the furiously energetic violin solo. The cello solo, almost suspended in time, fuses into another entrance of the tutti strings but is abruptly taken out of the moment by a burst of solo violin playing. The stratospheric violin cadenza that follows brilliantly showcases the technical demands of the performer as well as the dynamic musicality that saturates Piazzolla's music. In *Winter,* the principal cello is again highlighted, this time as an elegant, romantic partner for the solo violin—after all, it takes two to tango.

With a plodding finish and dusted with a final Vivaldi quote, the Baroque concerto is completely re-dressed, nearly three centuries later, to celebrate the vivid tradition of tango in Buenos Aires.

## Symphony No. 8 in B Minor, D. 759 ("Unfinished" Franz Schubert

Born: January 31, 1797, Himmelpfortgrund, Austria
Died: November 19, 1828, Vienna, Austria
Year Composed: 1822
Length: c. 25 minutes
World Premiere: 1865, Vienna, Austria
Last ISO Performance: February 2019 with conductor Christoph König
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, and strings

While some scholars believe Franz Schubert's burgeoning illness—he contracted syphilis late in 1822, though he ultimately passed from typhoid fever in 1828—led him to abandon his Eighth Symphony, others believe Schubert's work on No. 8 was paused when he was struck with inspiration for his *Wanderer Fantasy* (Fantasy in C Major, Op. 15) for piano. This theory suggests the composer passionately set pen to paper on his piano solo, intending to return to the symphony once the ink was dry on Op. 15. There is evidence to suggest this is likely the case and Schubert never intended to leave No. 8 unfinished, but regardless: the *Unfinished* Symphony, bathed in musicological mystique, blends lyricism and drama; it is a pivotal piece in closing the gap between Classical and Romantic periods of music history.

Although he produced an extensive catalog of compositions, Franz Schubert was virtually unknown as a composer in his own lifetime. Schubert took violin lessons as a child and was a talented pianist, though he was recognized for his vocal talents. Having received a choral scholarship in 1808, Schubert enrolled in the Stadtkonvikt in Vienna where his musical

# Schubert and Strauss

world was expanded to include the orchestral works of Joseph Haydn, Wolfgang Amadeus Mozart, and—of course—Ludwig van Beethoven. Schubert was mystified by orchestral writing and would emulate the Great Masters in his own symphonic scores, but clearly Schubert's prowess as a vocalist influenced his composition greatly. He wrote over one-thousand pieces of music, and nearly half of them were *Lieder.* While his *Unfinished* Symphony is one of his most memorable works, his art songs are some of the most important and beloved works in the genre. In his *Lieder,* exemplary lyricism is on full display alongside astute text painting in the piano accompaniments; his most notable art songs include *Gretchen am Spinnrade* (1815), *Erlkönig* (1821), and *Winterreise* (1828).

Lyricism motivates Schubert's *Unfinished* Symphony. The brooding opening motif is simple but effective, serving as the basis for the melody soon to be presented by clarinets. Schubert flips the scoring when the celli present a hopeful second theme that is accentuated by clarinet syncopations. In Beethoven-esque fashion, rhythmic variance completely changes the tone: now aggressive and articulate due to a shortening of the dotted rhythm to one beat, marked *staccato* in the low strings. As the brass enter, the lyricism boils over and becomes an uber-dramatic statement, dissipating back into the anxious quality heard in the opening. Schubert has a keen ability to manipulate a seemingly simple theme; his scoring allows instrumental timbre to shine, coloring the melody in varied ways to achieve different musical atmospheres.

The orchestral writing in Classical orchestras—symphonies composed by Haydn and Mozart, for example—employed smaller ensembles and relied on utilitarian scoring. Rather than for emotive function, lyrical passages were assigned to stereotypically "melodic" instruments (violins, flutes) while low instruments such as bassoons and low strings provided *basso continuo* functionality. At the turn of the nineteenth century, instrumentation began to change. Instruments evolved, providing more reliable intonation and richer quality of sound. With access to these instruments (and after having studied Beethoven's innovative symphonies), Schubert orchestrated his *Unfinished* Symphony for instruments' individual timbral qualities rather than just their score-order functions. Daringly, he utilized three trombones (echoing choral functions: alto, tenor, and bass) throughout both of his movements. Generally, trombones had been relegated to final bars of symphonies, or as embellishing effects. Schubert scores trombones not only functionally, but musically, in the Eighth; he would continue this trend in his Ninth, and ultimately set an orchestral precedent that continues today. The *Unfinished* Symphony is sometimes hailed as the first truly Romantic symphony, though it competes with Beethoven's *Eroica* (1803) for this honor.

Franz Schubert halted composition of No. 8 in 1822, six years before his death. His manuscript score was gifted to Anselm Hüttenbrenner in 1823 after Schubert received an honorary diploma from the Graz Music Society. Hüttenbrenner was a high ranking member in this musical society, and Schubert felt the manuscript was a fitting and obligatory "thank you" note. The first two movements were entirely complete. Two pages of an incomplete third movement, *Scherzo,* were also included; they were bound in the same leaf of manuscript paper. In 1823, a four-movement symphony would have been the norm; no musical sketches exist for a final movement but one would assume, musically, it would have returned to the home key, B-minor. Interestingly, passages of Schubert's *Rosamunde* (1823) are in B-minor with identical instrumentation and very similar melodic forms as employed in his *Unfinished* Symphony. Scholars tend to believe that the *Rosamunde* material was first composed as part of Symphony No. 8, simply recycled into a new work after the composer parted with his two-movement manuscript.

After receiving the manuscript from Schubert, Hüttenbrenner thanked the composer and promptly shelved the incomplete work. The Graz Music Society did not premiere the symphony (it is said Hüttenbrenner didn't even notify them of the gift), and the manuscript was doomed to lay dormant until 1860, when Hüttenbrenner's younger brother found the dusty pages. It would take another five years for the *Unfinished* Symphony to finally premiere. Since its posthumous premiere, though, *Unfinished* has become a hallmark of the orchestral canon. "A man is not taken away before he has said all he has to say," said fellow composer Hugo Wolf upon Schubert's death. Wolf was completely unaware that the posthumous notes would be Schubert's final mark on the musical word thirty-seven years after his death.

## Suite from *Der Rosenkavalier*, Op. 59
## Richard Strauss

Born: June 11, 1864, Munich, Germany
Died: September 8, 1949, Garmisch-Partenkirch, Germany
Years Composed: 1909–1910
Length: c. 25 minutes
World Premiere: October 1944, New York
Last ISO Performance: November 2022 with conductor José Luis Gomez
Instrumentation: 3 flutes (one doubling piccolo), 3 oboes (one doubling English horn), 3 clarinets (one doubling E-flat clarinet), bass clarinet, 3 bassoons (one doubling contrabassoon), 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, two harps, celeste, and strings

Love triangles are often the core of opera plots, and Richard Strauss's *Der Rosenkavalier* (1909–1910) is certainly no exception. Strauss' comedic take on the French novel *Les amours du chevalier de Faublas* is rich with his signature full-bodied orchestral sound, thematic symbolism, and perfectly constructed harmonies. While the three-act opera clocks in at over three hours, *Der Rosenkavalier Suite* (1944-45) is a perfectly portioned twenty-five minute highlight reel of Strauss' masterful opera.

Strauss began *Der Rosenkavalier* in 1909, having been eager to set Hugo von Hofmannsthal's libretto to music after the pair garnered success with *Elektra* earlier that year. After a well-received premiere of *Der Rosenkavalier*—although Strauss' treatment of waltz was considered "quite unsettling" to some purists—the comedic drama has become a masterwork, staged regularly in opera houses around the world. The 1945 *Der Rosenkavalier Suite* is a popular selection for concert programming, as it employs some of Strauss' most romantic orchestral writing.

While the musical treatment and staging of the waltzes was less traditional than some would have liked, the waltz portions are some of the most important moments of the opera and make for fabulous orchestral performance. Naturally, Strauss excerpted the waltz sequences for concert use. Later, reluctantly, the composer allowed his music to be spliced further for a 1925 silent movie adaptation of *Der Rosenkavalier,* directed by Robert Wiene. Strauss didn't believe a silent adaptation of *Der Rosenkavalier* would be as alluring as the staged production, but he trusted Wiene—the director's silent horror film *The Cabinet of Dr. Caligari* had been a smash success in Germany, after all—and selected portions for cinematic use. Strauss' instincts proved correct, though, and *Der Rosenkavalier* did not sparkle onscreen the same way it did onstage. While there were not ravenous fans at the cinema and royalties did not flow freely, the $10,000 contract fee (just over $185,000 in 2026) eased the composer's regret.

# Schubert and Strauss

Just over a decade later, in the throes of World War II, Richard Strauss' popularity as a composer did not wane, but his financial stability did. With few opera houses left standing and fewer orchestras performing, royalty payments and concert fees were sparse. To make matters worse, the German composer's bank accounts were frozen and assets seized by the Allied Forces. Although he was composing and performing throughout WWII, it became apparent that Strauss would have to leave Germany in an attempt to support his family financially. Strauss sanctioned the publication of a new *Der Rosenkavalier Suite* through publisher Boosey & Hawkes at least in part for royalty income. Credit for the arrangement of the suite is often attributed to the New York Philharmonic's conductor Artur Rodzinski, though rumors circulate that Strauss had previously prepared a full-opera score with cuts and reorderings for Eugene Ormandy, Maestro of the Philadelphia Orchestra, to use as a concert suite. Perhaps Rodzinski borrowed Ormandy's score (unlikely), or maybe Strauss prepared a second copy—the musical world may never know the true origins of the *Der Rosenkavalier Suite,* but we can be thankful for it nonetheless. Only Strauss' name appears in the Boosey & Hawkes orchestral materials.

With a flash of prurient horns, *Der Rosenkavalier Suite* bursts forth: a passionate romp between the Marschallin and Octavian is illustrated with Strauss' jubilant theme. Harps and celeste pepper the work with their mysterious arpeggios, and soon the orchestra swoons and sighs through a phenomenally tender oboe solo. Illustrated here is Octavian's true love (at first sight) for Sophie, though she is to be wed and Octavian is wrapped up in a secret affair with the Marschallin. This portion of the suite is Strauss' most magnificently supple writing; yearning wind solos are supported by shimmery strings which all come together to express, perfectly, the pain of falling in love with someone you cannot have. In the blink of an eye, the young love is discovered by policing brass, and a precocious Straussian waltz dances across the orchestra, offering comedic relief. Oom-pas abound, and the jaunty waltz section transforms again. The bittersweet melody led by the violins represents the Marschallin realizing Octavian's heart belongs to Sophie, and that she must give him up. A massive crescendo—signature Strauss—floods the orchestra as Octavian realizes his heart belongs, truly and only, to Sophie.

A final, impish, waltz overtakes the orchestra after being heralded in by a sneaky snare roll. The *Der Rosenkavalier Suite* ends with a joyful curtain call filled with the pomp and excitement only a German waltz can provide.

**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.

Apr.
16–18

# Debussy, Ravel & Fauré

**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 Five**
Thursday, April 16, at 11 a.m.
Hilbert Circle Theatre

---

JUN MÄRKL, *Conductor* | CLAIRE THAI, *Harp* | BRYSON KARRER, *Violin*
JUNGAH YOON, *Flute* | JULIANNA DARBY, *Clarinet*
DOUGLAS DILLON, *Host, Words on Music*

## Claude Debussy | 1862–1918

*Danse sacrée et danse profane* for Harp and Orchestra
*Danse sacrée: Très modéré*
*Danse profane: Modéré*
**Claire Thai,** *Harp*

## Camille Saint-Saëns | 1835–1921

*Tarantelle* for Flute, Clarinet and Orchestra, Op. 6
**Jungah Yoon,** *Flute*
**Julianna Darby,** *Clarinet*

## Maurice Ravel | 1875–1937

*Tzigane* for Violin and Orchestra
**Bryson Karrer,** *Violin*

INTERMISSION—Twenty Minutes

## Claude Debussy | 1862–1918

*Images*
*Gigues*
*Rondes de printemps*
*Ibéria*
*Par les rues et par les chemins (Along the streets and paths)*
*Les parfums de la nuit (The Fragrances of the Night)*
*Le matin d'un jour de fête (The morning of a Festival-Day)*

*Auracast Assistive Listening System sponsored by Malcolm and Joyce Mallette.*

---

This is a special full-length concert with a 20-minute intermission.
Length of performance is approximately one hour and forty minutes.
Recording or photographing any part of this performance is strictly prohibited.

# **Jun Märkl,** Conductor



**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.

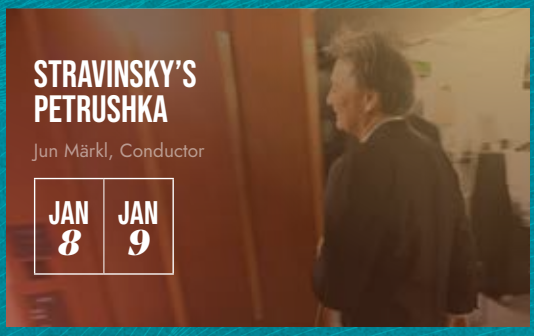
Maestro Märkl was a regular guest at the state operas of Vienna, Munich, Berlin, and the Semperoper Dresden, and was permanent conductor of the Bavarian State Opera until 2006. He made his Royal Opera House London Covent Garden debut with *Götterdämmerung* in 1996 and with *Il Trovatore* at the Metropolitan 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.


RITE OF SPRING
AND BEETHOVEN
Spencer Meyer, Piano
SEP 25
SEP 26


Rick Steves'
EUROPE
A SYMPHONIC JOURNEY
Rick Steves, Narrator
NOV 13
NOV 14


AN EVENING
WITH CODY FRY
Cody Fry, Vocalist
JAN 15
JAN 16


STRAVINSKY'S
PETRUSHKA
Jun Märkl, Conductor
JAN 8
JAN 9


Disney
THE
LION KING
LIVE IN CONCERT
FEB 13
FEB 14
Disney CONCERTS
Presentation licensed by Disney Concerts. All rights reserved
©Disney


PINES OF ROME
AND POULENC'S
ORGAN CONCERTO
Paul Jacobs, Organ
FEB 18
FEB 19
FEB 20


PIRATES OF THE CARIBBEAN
THE CURSE OF THE BLACK PEARL
IN CONCERT LIVE TO FILM
MAR 20
MAR 21
Presentation licensed by Disney Concerts. All rights reserved


MANDY GONZALEZ
WITH THE ISO
Mandy Gonzalez, Vocalist
APR 9
APR 10


BRAHMS' VIOLIN
CONCERTO AND LA VALSE
Francesca Dego, Violin
MAY 14
MAY 15


ROMEO AND JULIET
AND BEETHOVEN'S TRIPLE
Alexandra Dariescu, Piano
MAY 20
MAY 21
MAY 22

Apr.
16–18

# Debussy, Ravel & Fauré

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

***Classical Series*** • **Program Twelve**
Friday, April 17, at 7:30 p.m.
Saturday, April 18, at 5:30 p.m.
Hilbert Circle Theatre

---

JUN MÄRKL, *Conductor* | CLAIRE THAI, *Harp* | BRYSON KARRER, *Violin*
JUNGAH YOON, *Flute* | JULIANNA DARBY, *Clarinet*

## Gabriel-Urbain Fauré | 1845–1924

*Pavane,* Op. 50

## Claude Debussy | 1862–1918

*Danse sacrée et danse profane* for Harp and Orchestra
*Danse sacrée: Très modéré*
*Danse profane: Modéré*
**Claire Thai,** *Harp*

## Camille Saint-Saëns | 1835–1921

*Tarantelle* for Flute, Clarinet and Orchestra, Op. 6
**Jungah Yoon,** *Flute*
**Julianna Darby,** *Clarinet*

## Maurice Ravel | 1875–1937

*Tzigane* for Violin and Orchestra
**Bryson Karrer,** *Violin*

INTERMISSION—Twenty Minutes

## Claude Debussy | 1862–1918

*Images*
*Gigues*
*Rondes de printemps*
*Ibéria*
*Par les rues et par les chemins (Along the streets and paths)*
*Les parfums de la nuit (The Fragrances of the Night)*
*Le matin d'un jour de fête (The morning of a Festival-Day)*



*This performance is endowed by the Eugene B. Hibbs Fund.*

---



Length of performance is approximately one hour and forty minutes.

# **Claire Thai,** Harp

Apr.
16–18

**Claire Thai** is an internationally recognized harpist, appointed as principal harpist of the Indianapolis Symphony Orchestra by music director Jun Märkl. Claire's career as a soloist has garnered her numerous international accolades, including 1st place at both the Suoni d'Arpa competition in Italy and the International Portuguese Harp Competition, along with an Anne Adams and Lyon and Healy award. She also claimed 1st place at the American Harp Society National Competition. As an orchestral harpist, Claire frequently performs with the Philadelphia Orchestra as a substitute harpist and was a fellow at both the National Repertory Orchestra and the Aspen Music Festival and School.

Deeply committed to expanding the harp repertoire, Claire is also a dedicated composer. In 2022, she was commissioned to write and perform a harp concerto with the Tucson Symphony Orchestra to be performed in conjunction with the Mozart Flute and Harp Concerto. Her solo recitals often feature transcriptions of her favorite keyboard pieces, and she has premiered numerous solo works by Curtis composers. Most recently, she commissioned a work for harp and violin by Alistair Coleman for her master's degree graduation recital.

She has frequently appeared as a soloist with orchestra; some of her most notable performances include the Ginastera Harp Concerto with the Phoenix and Tucson Symphony Orchestras, multiple performances of her own Concerto for Harp and Orchestra alongside the Mozart Flute and Harp Concerto with the Tucson Symphony Orchestra, and Ravel's *Introduction* and *Allegro* and Debussy's *Danse sacrée et danse profane* with the National Repertory Orchestra.

# **Bryson Karrer,** Violin

**Bryson Karrer** first joined the Indianapolis Symphony Orchestra in 2023, and has been Principal Second Violin since 2024. His love of music began at a very early age. Although neither of his parents came from a musical background, he grew up listening to the classical radio station and asked to take violin lessons for his third birthday. Despite a brief eight-year stint moonlighting as a trombone player, he decided to stick with his first love and attended Indiana University to pursue a BM in violin performance from the Jacobs School of Music where he studied with Mimi Zweig and Grigory Kalinovksy. He also holds a degree in chemistry from IU.

Bryson is also a passionate chamber musician, taking part in the ISO's new chamber concert series at Butler (which is free!). He has also performed internationally–playing a series of chamber concerts through the Chopin Institute in Warsaw.

When not performing, Bryson can most often be found on the Monon trail going for a run or bike ride, or at home underneath his three cats who have become experts at distracting him from practicing.

# **Jungah Yoon,** Flute

Apr. 16–18

**Jungah Yoon** is the newly appointed principal flutist of the Indianapolis Symphony Orchestra. Previously, she was a flute fellow at the Civic Orchestra of Chicago. She has performed with the Lyric Opera of Chicago, the Milwaukee Symphony Orchestra, and the Grand Rapids Symphony.

Ms.Yoon has spent summers at the Norfolk Chamber Music Festival and the Tanglewood Music Center, where she worked under the direction of Andris Nelsons, Andrés Orozco-Estrada, Dima Slobodeniouk, Thomas Adès, and Thomas Wilkins.

As a soloist, Ms.Yoon has appeared across the United States and Asia. She is a prize winner of prestigious competitions, including the Donald Peck International Competition, the Seattle Young Artist Competition, the Australian Flute Festival Competition, and the Osaka International Competition in Japan. She was also selected as a Woodwind Fellow of the Luminarts Cultural Foundation in Chicago. Ms.Yoon performed as a soloist with the Yale Philharmonia after winning the Woolsey Hall Concerto Competition and appeared at the Prague Spring International Music Competition in Dvorak Hall. Most recently, she gave a solo recital for the Dame Myra Hess Memorial Concert Series in Chicago.

Ms.Yoon is committed to teaching. She served as affiliate flute faculty at Bradley University in 2024 and taught undergraduate students at Bienen School of Music, Northwestern University from 2022 to 2024 as a teaching assistant.

# **Julianna Darby,** Clarinet

**Julianna Darby** is the newly appointed principal clarinetist of the Indianapolis Symphony. Prior to joining the Indianapolis Symphony, she served as the second clarinetist of the Atlanta Symphony Orchestra. Ms. Darby spent two seasons as a clarinet fellow for the New World Symphony in Miami Beach under the direction of Michael Tilson Thomas and Stéphane Denève. She has also performed with the Cleveland Orchestra, the St. Louis Symphony Orchestra, the Britt Festival Orchestra, and the Oregon Bach Festival Orchestra.

Ms. Darby is passionate about collaboration through chamber music. She recently performed with the Atlanta-based Merian Ensemble at Emory University where they performed Elizabeth Younan's *Metamorphosis*—commissioned by the ensemble—as soloists with the Emory Youth Symphony Orchestra. She also performed in and helped organize the inaugural season of the Classical Remix Festival, a summer project that aims to expand classical music audiences of Atlanta through genre-bending chamber performances.

Ms. Darby holds a master's degree from the Eastman School of Music where she studied with Michael Wayne of the Boston Symphony. While at Eastman, she had her solo debut with orchestra, performing the Mozart Clarinet Concerto in Kodak Hall. She holds a bachelor's degree from Vanderbilt University where she was a Cornelius Vanderbilt scholar and studied with Bil Jackson.

# Debussy, Ravel & Fauré

## *Pavane*, Op. 50
## Gabriel Fauré

Born: May 12, 1845 Parmier, France
Died: November 4, 1924 Paris, France
Year Composed: 1887
Length: c. 7 minutes
World Premiere: 1888, Paris, France
Last ISO Performance: October 2008 with conductor Gilbert Varga
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, and strings

A simple, if not melancholic, flute melody drifts across a smattering of *pizzicato* strings. Graceful oboes overtake the theme, supported by supple violins—contrastingly legato—creating a new air of hopefulness. Gabriel Fauré's *Pavane* harbors a simple theme that swirls slowly through the orchestra, decidedly thoughtful. The flute solo converses with the ensemble and, in true Fauré fashion, each iteration of the theme portrays a new, nuanced emotion. The composer is cleverly able to manipulate the emotional weight of each refrain through his intentional orchestrations and harmonic choices.

Fauré originally composed *Pavane* for piano, later orchestrating the work for outdoor summer performances that were common in the Victorian era. The composer dedicated his work to his patron, Élisabeth Greffulhe, and was subsequently requested to increase *Pavane's* forces. A heightened sense of grandeur was necessary to illustrate Mlle. Greffulhe's place in Parisian society, and a full choir—optional, but ideally invisible to the audience—was employed, singing text overlaid onto the extant composition. Composing text to compliment extant music was, in truth, a bit backwards, but Fauré acquiesced. Greffulhe's cousin, Robert de Montesquiou, was a Symbolist poet of note and supplied short but romantic verses, of which Fauré instantly approved. Once the chorus was supplied, a ballet element was requested in short order. What began as an "elegant but not particularly important" work, as described by Fauré, had now snowballed into quite the production.

Although *Pavane* is one of Fauré's most popular works, it is virtually never presented in the "choreographic spectacle" it became in its heyday; generally its presence on an orchestral program is limited to Fauré's mild orchestral forces, which eliminate low brass, timpani, and percussion. Without its added forces, *Pavane* is courtly, at times subdued, though it maintains a sophisticated mystique that has certainly earned its longevity in the orchestral canon.

## *Danse sacrée et danse profane* for Harp and Orchestra
## Claude Debussy

Born: August 22, 1862 St. Germaine-En-Laye, France
Died: March 25, 1918 Paris, France
Year Composed: 1904
Length: c. 10 minutes
World Premiere: 1904
Last ISO Performance: April 2014 with conductor Hans Graf and harpist Diane Evans
Instrumentation: strings and solo harp

When we think of harp-playing, we tend to imagine heavenly melodies and graceful, strumming arms. What we do not generally imagine, however, is feet. Perhaps the most interesting element of contemporary harp playing is what often goes unseen by the audience: fanciful footwork to manipulate a host of pedals. These pedals manipulate the tuning of the instrument in real-time, allowing the harp to emit virtually any note or chord necessary to symphonic music.

Claude Debussy's *Danse sacrée et danse profane* were written for chromatic harp, rather than the pedal harp we see today. In 1904, the chromatic harp was a new construction created by the Pleyel Piano Company based on the pedal-less harps of antiquity. The Brussels Conservatoire had a studio class specifically on ancient harp and lyre music, and Pleyel was tasked with building an instrument that reflected the sound of ancient harps. To unveil their creation, Pleyel commissioned Debussy to write a work for chromatic harp, and the *Danses* were born. Today, the *Danses* are almost always performed on the standard pedal harp.

Owing to his ancient harp inspiration, Debussy opted for a modal soundscape in order to create an otherworldly, ancient atmosphere. The first dance, *Danse sacrée*, opens with a wandering chant that is punctuated by plodding *pizzicato* strings. The harp enters, strumming through an echo of the chant. Strings begin oscillating chromatically while the harp solo introduces a whole tone ascending scale. This scale, often associated with dream sequences, imbues the work with a floaty, ethereal atmosphere. Soon, a new variant of the chant theme radiates from the shimmery harp scale.

The *Danse profane* is excitable and coquettish. More interesting harmonically (more fancy footwork!), *Profane* is much dancier than *Sacred*—perhaps owing to its secular nature, rather than religious. Offbeat strings rebound from bass *pizzicati*, creating a bouncy atmosphere where the harp ricochets happily. Juxtapositions of dynamic extremes create further excited contrast, just before a lush coda begins to bloom. Ultimately, *profane* swells into a sumptuous string soundscape—allowing the harp to traverse its entire range bountifully—and ends with three arpeggiated chords and a final, dissonant twinkle from the harp.

## *Tarantelle* for Flute, Clarinet and Orchestra, Op. 6
## Camille Saint-Säens

Born: October 9, 1835, Paris, France
Died: December 16, 1921, Algiers, Algeria
Year Composed: 1857
Length: c. 7 minutes
World Premiere: 1857, Paris, France
Last ISO Performance: June 1984 with conductor Renato Pacini
Instrumentation: piccolo, 2 oboes, 2 bassoons, 2 French horns, 2 trumpets, 2 trombones, timpani, strings, solo flute and clarinet

*"When one is in the hold of this ill-wished beast, one has a hundred different feelings at a time. One cries, dances, vomits, trembles, laughs, pales, cries, faints, and one will suffer great pain, and finally after a few days, if unaided, you die. Sweat and antidotes relieve the sick, but the sovereign and the only remedy is Music."*

Such were the words of Italian librarian Francesco Cancellieri in his treatise on Tarantism—a terrible malady brought on from the bite of a tarantula. In 16th-century Italy, this affliction was seemingly common and its only remedy was a vigorously agitated dance accompanied by mandolins, flutes, and clarinets. This prescription was apparently strong enough to combat the shaking limbs and full-body convulsions induced by a spider bite.

These claims are completely unsubstantiated; any arachnophile will admit that tarantula bites are effectively harmless to humans. Although it was also rumored to be a dance for Dionysian cult rituals, the simplest answer is the most probable: the *tarantelle* was given its name due to being a style of dance popular in Taranto, Italy.

# Debussy, Ravel & Fauré

Twenty-two year old Camille Saint-Saëns was not in a Dionysian cult when he wrote the *Tarantelle* (1857) for flute, clarinet, and piano, nor did he suffer from Tarantism when he orchestrated the work in 1879. He did, however, opt to highlight the flute and clarinet as soloists in line with the historical precedent. His use of plucked strings in the mischievous accompaniment emulates the 16th-century use of mandolin. The *Tarantelle* is airy and macabre, but includes luxuriant melodic lines akin to *bel canto.* Saint-Saëns' work was premiered at opera-master Giacomo Rossini's glimmering parlour in a private concert—the composer performed the piano accompaniment—and this *bel canto* element was enough to convince attendees that Rossini had composed the *Tarantelle.* At dinner immediately afterwards, Rossini passed compliments and congratulations to the younger composer, admitting Camille had indeed written the delightful work. The praise and accolades were a catalyst for the young composer, duly working to make Camille Saint-Saëns a household name in French musical circles.

*Tarantelle* does much to showcase the skill of each individual soloist, though it also exemplifies the talent required to play pristinely in tandem. After each soloist flits through running eighth note lines, the duo blows through quickly articulated triplets and boisterous trills. The *Tarantelle* ends in a feverish flurry with a final burst of triplets from the full orchestra.

## *Tzigane* for Violin and Orchestra
## Maurice Ravel

Born: March 7, 1875, Ciboure, France
Died: December 28, 1937, Paris, France
Year Composed: 1924
Length: c. 10 minutes
World Premiere: 1924, Amsterdam, Netherlands
Last ISO Performance: July 2022 with conductor Kevin John Edusei and violinist Kevin Lin
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 1 trumpet, percussion, harp, celeste, strings, and solo violin

As if rhapsodically floating through the Carpathian countryside, passion and tumult flow from a singular violin, immediately gripping the attention of the audience. Double stops introduce virtuosic runs and stratospheric harmonics, poignant notes that seem to whisper from the shadow of the mountains. A fragmented Hungarian folk song weaves itself between bouts of technical passagework, ultimately melting into a mysterious trill that is suddenly supported by twinkling harp. Freshly pulled from its rhapsodic cadenza, the solo violin melts into the orchestra that has been slinking in from the distance. A clarinet suggests another Hungarian melody just before a disorienting full-orchestral *csárdás* begins. It is difficult, at first, to believe *Tzigane* was composed by a Frenchman.

As were most musicians, Maurice Ravel was mystified by Hungarian violinist Jelly d'Aranyi when she arrived in London. d'Aranyi had an exotic flair about her—she often appeared in performance dripping with jewels, her dark hair coiffed to perfection. She took pride in being "endlessly alluring" and was a true modern woman of the Roaring Twenties (especially

in a musical world dominated by men). More importantly, though, she was a powerhouse performer and took great pleasure in amazing crowds with her technical abilities blended with Hungarian musicality. Ravel was just one of many composers who fell under her spell; Béla Bartók wrote and dedicated works for the stunning virtuoso prior to *Tzigane*'s inception.

When Ravel met d'Aranyi in London, he pleaded with her to play Hungarian folk songs for him. Ravel was dazed by the exotic tonalities and embellishments that flowed naturally from her. *Style hongroise* had overtaken French salon and cafe music scenes, with exotic Eastern European influences having been introduced by Johannes Brahms' *Hungarian Dances* (1868), Pablo de Sarasate's *Ziguenerweisen* (1878), and—of course—Franz Liszt's *Hungarian Rhapsodies* (1853). Eastern European music, with its melancholy modal richness, was all the rage. Their chance encounter was Ravel's chance to tap into the native source of the Hungarian musical spirit, and the composer would not miss his opportunity.

Ravel and d'Aranyi met until the wee hours that morning, leaving the composer drenched in *inspiration hongroise* immediately after. Maurice Ravel abandoned a violin sonata he'd been working on and instead composed *Tzigane* based on the melodies d'Aranyi had played for him just hours before. Ravel dedicated the work to this mystical creature, and d'Aranyi premiered *Tzigane* later that year. The enticing work has remained a popular solo for violinists since its 1924 debut.

## *Images*
## Claude Debussy

Born: August 22, 1862 St. Germaine-En-Laye, France
Died: March 25, 1918 Paris, France
Years Composed: 1905–1912
Length: c. 37 minutes
World Premiere: 1913, Paris, France
Last ISO Performance: May 2018 with conductor Karina Cannellakis
Instrumentation: 3 flutes (one doubling piccolo), piccolo, 2 oboes, English horn, oboe d'amour, 3 clarinets, bass clarinet, 4 French horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celeste, and strings

American artist John Basquiat (1960–1988) once said "Art is how we decorate space. Music is how we decorate time." French composer Claude Debussy stated "The musician attempts to translate for the ear impressions received by the eye." Eerily similar statements from two wildly different men, though both observations are true. The symphony orchestra is often likened to a visual artists' palette: different sections of the orchestra provide different sonic colors, specific techniques manipulate their saturation, and different combinations of instruments manipulate the work's overall tone. Claude Debussy is especially adept in this regard; his orchestral colors are remarkably vivid and multidimensional. *Images* is a stunning example of Debussy's unbridled skill as a painter of sound.

Debussy, although he hated the label, led the charge as an Impressionist composer. The Impressionists were a sect of French musicians whose florid compositions evoked colorful, graceful imagery like that of Monet

and Renoir. Impressionists created their sonic portraiture through careful instrumentation of intentional, detail-oriented compositions. Just as visual artists labored over the length of a brush stroke or exacting the perfect shade of yellow, composers poured over articulation and timbre.

Claude Debussy was well aware of the timbral differences in instruments although he himself was a pianist. If orchestrating was painting with vivid oils, composing at his piano was sketching. Debussy had written six small works, also titled *Images,* for solo piano and intended his next book of similar works to be a companion piece to the first. As he worked the melodies at his keyboard, an orchestral vision came to life. Debussy continued his sketch at the keyboard with every intention to color his music with vibrant orchestral hues. Due to the expansive colors available in a symphony, the orchestral set of *Images* is imbued with much more textural variance, harmonic color, and musical dimension than the works for piano alone.

The most illuminated example of Debussy's grasp on orchestration is the viola and English horn soli in Number II, *Iberia*. The sound quality of these unlike instruments collide in such a way that a new instrument is created from thin air. This combination of timbres—the reedy English horn and throaty viola—nearly conjure a Chinese string sound (the erhu comes to mind). At the turn of the twentieth century, "Orientalism" in music—utilizing East Asian soundscapes and subject matter—was still all the rage, now in some part due to the magnificent displays of culture and art at World Fairs.

Debussy's orchestration is nuanced and calculated but sounds effortlessly transparent; his arranging is so skilled it's as if he paints multiple images and sets them atop one another, forming a vastly multidimensional composite image in sound. *Images* is a thirty-seven minute portrait of French and Spanish elegance; in musical phrases, Debussy suspends time in service of illustrating French and Iberian vignettes, all in perfect sonic clarity.

**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.

*These concerts are dedicated to the memory of Russell E. Peed Jr. Russell and his wife Terry were randomly seated next to each other at the ISO in 1987, the inaugural year of Maestro Raymond Leppard. It was love at first sight. An amazing love story unfolded over the next 35 years until his untimely death in 2021. Terry and Russell were ardent supporters of the ISO and Terry is continuing that legacy.*


SINCE 1989

PRINTING **PARTNERS**.NET

Big ideas demand big capabilities. We deliver high-quality printing, bold signage, targeted mailings, professional publishing, promotional products, custom puzzles, and tailored packaging built for 2026 and beyond

317.635.2282 • 929 West 16th Street • Indianapolis, IN 46202

Apr.
24–25

# Jun Märkl Conducts Rachmaninoff and Dvořák

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

***Classical Series*** • **Program Thirteen**
Friday, April 24, at 7:30 p.m.
Saturday, April 25, at 5:30 p.m.
Hilbert Circle Theatre

---

JUN MÄRKL, *Conductor* | DREW PETERSEN, *Piano*

## Georges Bizet | 1838–1875

Suite No. 2 from *L'Arlésienne*
*Minuet*
*Farandole*

## Sergei Rachmaninoff | 1873–1943

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
*Moderato*
*Adagio sostenuto*
*Allegro scherzando*
**Drew Petersen,** *Piano*

INTERMISSION—Twenty Minutes

## Antonín Dvořák | 1841–1904

Symphony No. 8 in G Major, Op. 88
*Allegro con brio*
*Adagio*
*Allegretto grazioso*
*Allegro ma non troppo*

## Antonín Dvořák | 1841–1904

Slavonic Dance in G Minor, Op. 46, No. 8



---

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.

# **Drew Petersen,** Piano

Apr.
24–25

Acclaimed American pianist **Drew Petersen** is a sought-after soloist, recitalist, and chamber musician, praised for his commanding and poetic performances of repertoire from Bach to Zaimont. He received the 2018 Avery Fisher Career Grant and won the 2017 American Pianists Awards and Christel DeHaan Classical Fellowship.

Following his debut with the Baltimore Symphony in the summer, the 2025–26 season includes concerts with the Hartford Symphony conducted by Carolyn Kuan and recitals in Charleston (SC), Greensboro (NC), and Indianapolis with a program ranging from Mozart to Liszt and John Adams. A prize winner of the Hilton Head International Piano Competition at 17, he returned in 2024 to close the BravoPiano! Festival. Recent orchestral appearances include Asheville, Charlotte, Terre Haute, and Eugene. His debut solo album on the Steinway & Sons label was lauded by *BBC Music Magazine.*

Petersen has appeared on McGraw-Hill Young Artists Showcase, *From the Top,* and *Performance Today,* and has been profiled by the *New York Times, New York Magazine*, and in Kim A. Snyder's documentary *just normal.* A passionate chamber musician, he performed on France Musique as a member of a Verbier Festival piano trio.

Dedicated to the role of music in contemporary life, Petersen collaborates with Young Audiences NY to bring performances to public schools. His inclusion in Andrew Solomon's bestselling book *Far From the Tree* sparked national conversation around raising exceptional children. A 2006 Davidson Fellow for his portfolio "Keeping Classical Music Alive," Petersen continues to champion the necessity of classical music in society.

# Jun Märkl Conducts Rachmaninoff and Dvořák

## Suite No. 2 from *L'Arlésienne*
## Georges Bizet

Born: October 25, 1838 Paris, France
Died: June 3, 1875 Bougival, France
Year Composed: 1872
Length: c. 8 minutes
World Premiere: 1872, Paris, France
Last ISO Performance: July 2003 with conductor Daniel Hege
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2, clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 cornets, 3 trombones, timpani, percussion, and strings

While the *Farandole* is likely the most popular movement from either *L'Arlessiene* Suite, the *Minuet* is definitely the sweetest. *L'Arlessiene* was a popular story in France, originally written by Alphones Daudet in 1869. The author transformed his story into a play and, upon request, Georges Bizet wrote incidental music to be performed between scenes and under dialogue. Due to the size of theatre orchestras *du jour*, Bizet's original orchestration called for fewer musicians—a total of ten wind, brass, and percussionists in addition to a very limited string section. The staged play with Bizet's music was received poorly by French audiences, though Bizet's contribution was not considered to be the problem. In 1872, the most popular numbers were extracted from the larger work and were reorchestrated by Ernest Guiraud. Guiraud's orchestration utilizes a full symphony orchestra, lending more depth of color and texture to Bizet's original composition.

The minuet opens with a saccharine harp and flute duet. *Pizzicati* strings enter to gently punctuate the serenade, and soon the flute melody transforms and evolves to include a single oboe and French horn. Abruptly, a pompous melody from the rest of the orchestra interrupts the flute's song. The strings are quelled when the flute nimbly retakes the melody, and the *Minuet* dissipates just as it began.

The *Farandole* serves as a bombastic close to the second suite. A stately theme is presented from the very first beat, though this theme halts at the onset of a relentless drum. The beat emanates from the back of the orchestra and awakens the *Farandole* theme, presented—lively and quick!—by the flutes. The *Farandole* is a fast dance, similar to a jig, native to Provence, France. Its roots harken back as far, perhaps, as Greek antiquity. Historically, the dancers would be motivated by a line of rustic drummers with small reed pipes, *galoubets*. These reed pipes were three-holed instruments played with one hand, allowing the nondominant hand to simultaneously strike a drum. Orchestral drums and flutes certainly abound in Bizet's *Farandole,* which closes in percussive bombast.

## Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
## Sergei Rachmaninoff

Born: April 1, 1873 Oneg, Novgorod, Russia
Died: March 28, 1943 Beverly Hills, Calif.
Year Composed: 1901
Length: c. 34 minutes
World Premiere: 1901, Moscow. Russia
Last ISO Performance: March 2023 with conductor Anna Rakitina and pianist Denis Kozhukhin
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings, and solo piano

"My musical matters go very badly," lamented Sergei Rachmaninoff in the summer of 1899.

Rachmaninoff had experienced overwhelming success as a pianist and composer—his Prelude in C-sharp Minor became so popular he grew to resent the work, referring to the Prelude only as "*It*"—but musical matters had indeed gone sour for twenty-six year old Rachmaninoff. Two years prior, his First Symphony premiered in St. Petersburg and the event was so catastrophic it sent him into a years-long mental collapse.

Nikolai Rimsky-Korsakov attended rehearsals and had many things to say, though none of them positive. "Forgive me, but I do not find this music at all agreeable," Rimsky-Korsakov said to Rachmaninoff. Alexander Glazunov conducted, though his abilities on the podium were less than stellar; Rimsky-Korsakov described Glazunov's mannerisms as "maladroit and clumsy by nature." At rehearsal breaks, Rachmaninoff begged to speak with the maestro but was continuously dismissed. Futile rehearsals aside, the show went on. The premiere of Symphony No. 1 was nothing short of a fiasco: Glazunov was (allegedly) drunk on the podium, the orchestra had been run ragged in unproductive rehearsals, and Rachmaninoff hid backstage, anxious and completely humiliated. In concert reviews shortly after, César Cui (a leading figure in Russian music) decimated the quality of Rachmaninoff's symphonic endeavor. "If there were a conservatory in Hell, and if one of its talented students were to compose. . . a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would delight the inhabitants of Hell," lambasted Cui.

The stinging review disgraced Rachmaninoff, who spiraled and began drinking heavily. He deemed himself unfit to compose, fell into a deep depression, and vowed to focus only on his performance career. In 1899 Sergei Rachmaninoff was slated to premiere a new composition, Piano Concerto No. 2, in London, but he had a slight problem: the Second Concerto had not been written. A seemingly incurable writer's block was an unfortunate comorbidity of Rachmaninoff's mental state. He convinced the orchestra to allow him to appear as a conductor; the Philharmonic obliged so long as he conducted his own orchestral works and played the piano at some point during the program. Here, *It* rears its ugly head; Rachmaninoff traveled to London, opting to perform the Prelude in C-sharp minor for the expectant crowd. He was invited back the following year to perform his First Piano Concerto, though Rachmaninoff promised he would return to London with a "new, better concerto next time."

Despite his new deadline, Rachmaninoff's mental health did not improve. Close friends thought a meeting with Leo Tolstoy would alleviate some of the mental pressure, but the appointment made matters worse. Tolstoy was cross and judgmental; Rachmaninoff later described him as "a very disagreeable man." Forlorn, the composer took a strange turn towards experimental treatment: for months, Sergei Rachmaninoff made daily appointments with Dr. Nikolai Dahl, a psychologist who specialized in hypnotism.

Dr. Dahl's treatment was clearly successful. The power of suggestion entranced the composer; Dahl's repeated mantras—"You *will* begin to write your concerto. You *will* work with great facility. The concerto *will* be of an excellent quality,"—proved correct. Movements II and III flowed from the composer effortlessly in the summer of 1900. So fruitful were Dr. Dahl's incantations that Rachmaninoff noted the first movement was the most

# Jun Märkl Conducts Rachmaninoff and Dvořák

difficult to compose only because ideas came to him "in bulk." Rachmaninoff had *too much* music. The Second Piano Concerto premiered in the fall of 1901 to critical acclaim, saving Rachmaninoff's compositional reputation. Exponentially thankful to his hypnotist, Rachmaninoff dedicated the concerto to Dr. Nikolai Dahl.

The concerto is packed with Rachmaninoff's quintessential sound. All three movements exhibit luxuriant string melodies and dense orchestration. The first movement opens with somber bell tones, perhaps Pavlov's, that bleed into decadent lyricism. Most mesmerizing is the second movement, *Adagio sostenuto*, that contains (arguably) one of the most spellbinding melodies in the orchestral repertoire. The clarinet solo in movement II is bewitching, able to induce its own kind of melodic trance. So much so that only a suggestion of the melody graces the orchestra at the end of the movement, but is perfectly internalized by the listener. The third movement snaps awake with rough, rhythmic strings that bring the concerto back to reality.

Rachmaninoff's Second Piano Concerto is so beloved by audiences that it has been quoted countless times. The concerto appears in multiple film soundtracks (*Brief Encounter* and *Seven Year Itch,* for two) and inspired Frank Sinatra, who quotes it in "I Think of You" (1957) and "Full Moon and Empty Arms" (1945). Perhaps most famously, the second movement melody is prominent in Eric Carmen's 1975 hit "All By Myself." In 2023, 2024, and 2025, Rachmaninoff's Second Piano Concerto was voted #1 in the Classical FM Hall of Fame. Hypnotic, indeed.

**Symphony No. 8 in G Major, Op. 88**
**Antonín Dvořák**

Born: September 8, 1841 Muhlhausen, Czech Republic
Died: May 1, 1904 Prague, Czech Republic
Year Composed: 1889
Length: c. 36 minutes
World Premiere: 1890, Prague, Czech Republic
Last ISO Performance: May 2023 with conductor Thomas Wilkins
Instrumentation: 2 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

Having been written in his summer abode in Bohemia, Antonín Dvořák's Symphony No. 8 is saturated with the charm and majesty of Eastern European landscapes. As music historian Max Graf keenly states, "Nature awakened music in a great many musicians such as . . . Dvořák and Smetana because her moods reflected the emotional life of man. Nature was man himself, in whose innermost being it was bright or dark, in whom storms raged, fog expanded, colorful meadows gleamed and birds sang."

The Eighth Symphony was written in a spurt of creative productivity brought on by Dvořák's picturesque summer home; on the heels of his beloved Piano Quintet in E-flat Major, the composer exclaimed, "Melodies pour out of me!" and indeed they did, owing much to his idyllic surroundings. The Eighth was completed in less than three months—only seventy-five days passed between his initial melodic sketches and final orchestration. Surrounded by abundant greenery, grand mountain ranges, and placid waters, it is no wonder the composer found himself at ease and inspired.


# *Give the* GIFT *of* READING & MUSIC *to your* LOVED ONES

Enjoy the Indianapolis Symphony Orchestra's Teddy Bear Series performances whenever you want! Families can read the picture book together and listen along with musical recordings played by ISO musicians.

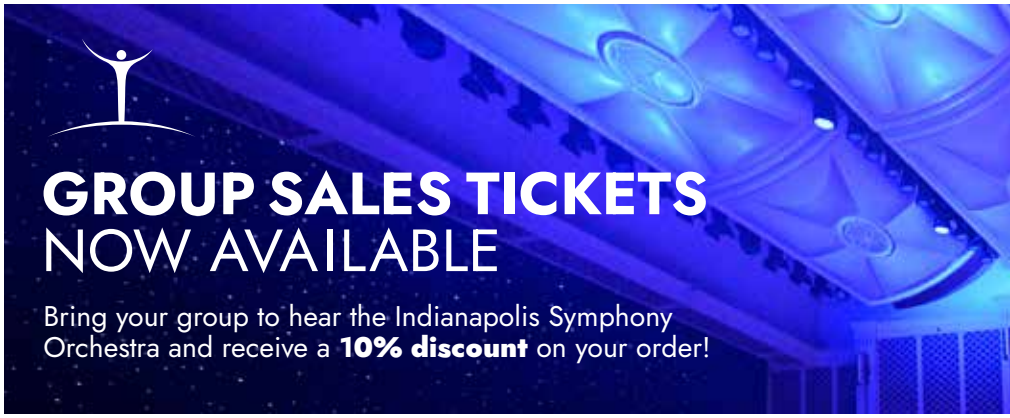
BUY NOW AT:

**IndianapolisSymphony.org/learn/kids-families**
or in the **Hilbert Circle Theatre Lobby!**

**A Symphony of Surprises**
On Sale Now!

PROGRAM AUTHOR & CREATOR
VICTORIA KINTNER GRISWOLD
ILLUSTRATION BY
SHARON VARGO

---



# GROUP SALES TICKETS NOW AVAILABLE

Bring your group to hear the Indianapolis Symphony Orchestra and receive a **10% discount** on your order!

For **Pops, Classical, and Film concerts** at Hilbert Circle Theatre, order 10 tickets or more.

***Requires 10% down payment***

For **Special Events, including AES Indiana *Yuletide Celebration***, order 20 tickets or more.

***Requires 20% down payment***

For **Kroger *Symphony on the Prarie***, order 30 tickets or more.

***Requires 30% down payment***

*Group discounts do not apply to Hilbert Circle Theatre rentals or to Opening Night Gala.*

For more information, email **groups@indianapolissymphony.org**.

Dvořák revelled in the tranquility and found respite in composing what came naturally—broad, folk-inspired melodies. As a result, the lyricism that Dvořák pours into the symphony is free flowing, almost liquid, in its musical development. By November 1889, Dvořák's Symphony No. 8 had crested. The following year, the fishpond on the same property would spark creative zeal once more, inspiring Dvořák's most enduring opera, *Rusalka.*

The first movement of the Eighth, *Allegro con brio,* opens with a pleading theme in celli, accompanied by *pizzicato* violas and subtle harmonic support in the middle winds. This motif flows through the entire symphony, evolving over the course of four movements. Dvořák's trademark lush writing—full-bodied without the least bit of aggression—is on full display, and an understated warmth quickly unfolds into a regal new theme. This theme is demonstrated by the principal flute before being swept away by the full orchestra. The dotted rhythm motivates the movement, providing ample hills and valleys for Dvořák's melodies to traverse. The first movement is varied in texture; phrases sometimes dissipate into thin air with no orchestral support, but many times a singular instrumental section will provide all of the melodic content while others support via an arpeggiated accompaniment, a babbling undercurrent that flows through the course of the symphony. This undercurrent first murmurs from the basses and celli while the clarinets present the regal theme, this time in a mysteriously alluring minor mode. The composer's use of arpeggiated accompaniment harkens much more to Eastern European folk music traditions than it does the Classical employment of, say, Alberti bass.

The second movement, similar to the first, is introduced by rich, lyrical strings. As if strolling through the Bohemian forest, a chirping bird happily greets the listener from the flute section. Clarinets and low strings provide the forest backdrop: a shady, cool triplet motif tempts the orchestra, pushing towards C-major where principal oboe leads a pastoral melody. The *Adagio* is perfectly paced; Dvořák is indeed able to conjure forest imagery—just as Graf observed—complete with thunderstorms, chirping birds, and gleaming meadows.

In the *Allegretto grazioso,* we are transported to a darkened Czech ballroom, lit only with crackling fire; a misty fog has rolled in and mystery is afoot. Clearly, a Slavonic waltz has graced the stage. Dvořák's mystical opening music—the babbling-brook arpeggios now gurgle from the flute section—is answered by a hopeful oboe solo that seems to reflect the melodies of the first movement. The sweet melody is restated, now shaded by bassoons, while supported by Dvořák's undercurrent arpeggios in the celli. As the upper strings take over the B-theme, the orchestra sings back with full-bodied sound. Capricious as ever, the third movement ends in a short coda, bursting with repeated notes and accents (another nod to folk idioms).

Introducing a new dance—this one stately—the *Allegro, ma non troppo* begins with a blast of trumpet fanfare. While trumpets often provide a battlecry in Western musical settings, Eastern European trumpeters herald celebrations. This is perhaps most astutely described by Czech conductor Rafael Kubelik in rehearsals: "Gentlemen, in Bohemia the trumpets never call to battle—they always call to the dance!" Dvořák's final movement juxtaposes vivacious folk dances with more reserved melodies, though all of the fourth movement's material sways effortlessly to the double bar. His clever use of theme and variation within a song-and-trio framework is playful, yes, but compositionally impressive. The final bars of No. 8 are a final *táncház*, a dance party, complete with more excitable brass fanfares and furious strings, both embodying the lively nature of Slavic folk music.

# Jun Märkl Conducts Rachmaninoff and Dvořák

**Slavonic Dance in G Minor, Op. 46, No. 8**
**Antonín Dvořák**

Born: September 8, 1841 Muhlhausen, Czech Republic
Died: May 1, 1904 Prague, Czech Republic
Year Composed: 1878
Length: c. 4 minutes
World Premiere: 1878
Last ISO Performance: October 2019 with conductor Christian Arming
Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, percussion, and strings

A decade after Johannes Brahms' *Hungarian Dances* (1868), concert audiences were still clamoring for Eastern European drama. Brahms had pointed out budding composer Antonín Dvořák to his publisher, Fritz Simrock, suggesting Dvořák's fresh talent was something to behold. Dvorak had written his first compilation of Slavonic dances in 1878 for piano duet and was urged to orchestrate his work. Soon Op. 46 swept concertgoers off their feet in concert halls. The publisher printed the dances immediately (both the piano original and the orchestral arrangement), and found Dvořák's compositions to be quite lucrative. Simrock would go on to represent many of Dvořák's future works, including his symphonies and tone poems.

Antonín Dvořák composed his first collection of *Slavonic Dances* intending to entertain parlour guests at home gatherings, but his jovial piano score soon wandered into local tavern congregations. Due to its popularity, Dvořák was urged to arrange his *Dances* for full orchestra. He obliged, and immediately after its orchestration, the *Slavonic Dances* became a staple in the repertoire as a lively, folk-imbibed dance piece. The *Slavonic Dances* remain popular orchestral programming today.

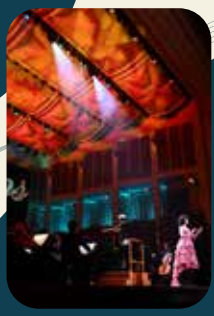
Dvořák utilizes syncopation—long notes on "wrong" beats—quite heavily in Number 8. He masterfully composes his own Czech *furiant* with all of the traditional asymmetry and heavily accented notes at the core of his original composition. The syncopated dance theme is underscored by a clever hemiola in the brass and percussion. This heavily syncopated opening blurs the ¾ meter that exists, for most of Number 8, only on paper.

The *furiant* theme winds down and a bucolic episode begins, led by flutes and oboes. In true Slavic manner, though, this respite is interrupted by another passionate statement of the dance material. Dvořák carves out a languid countermelody in the celli and, after yet *another* fierce dance episode, a capricious bout of woodwind playing brings the orchestra to its final bombastic statement of Antonín Dvořák's *furiant* theme.

**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.

# Planned & Monthly Giving

INDIANAPOLIS SYMPHONY ORCHESTRA



## Leave a musical legacy.

By making a planned gift to the Indianapolis Symphony Orchestra, your generosity will keep the music playing for years to come. A legacy gift is simple to arrange with the help of your financial advisor—just a few sentences in your will or estate plans can make a lasting impact.

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

**IndianapolisSymphony.org/PlannedGiving**

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

## Forever Sound Society

INDIANAPOLIS SYMPHONY ORCHESTRA

## Make a Monthly Gift to the ISO!

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

### Top 5 Reasons to Join:

1. Set it and forget it! No more trying to remember when you made your last gift.
2. Smaller, monthly payments are easier on your bank account than one large one.
3. You receive benefits for the full 12-month total.
4. Helps provide a steady stream of income for the ISO all year long.
5. Provides printing and postage savings to the ISO on solicitation letters.

Scan the QR code to learn more or contact the Senior Director of Annual Giving Rose Branson at **rbranson@IndianapolisSymphony.org** or **317-742-9579**.

# Endowment

**Endowed Orchestra Chairs, Performances, and Special Endowments**

*Endowed orchestra chairs, performances, and special endowment gifts allow our benefactors the opportunity to be recognized for their significant gifts to the Orchestra or to honor others. We would like to thank the following donors for their generous support of the Indianapolis Symphony Orchestra's Endowment Fund.*

## Endowed Orchestra Chairs

**The Ford-West Concertmaster Chair**
*Endowed by Richard E. Ford in honor of his mother, Florence Jeup Ford, and Hilda Kirkman West*
**Kevin Lin,** Concertmaster

**The Meditch Assistant Concertmaster Chair**
*Endowed by Juliette, Dimitri, Marian, and Boris Meditch*
**Peter Vickery,** Acting Associate Concertmaster

**The Wilcox Assistant Concertmaster Chair**
*Endowed by David E. and Eleanor T. Wilcox*
**Michelle Kang,** Assistant Concertmaster

**The Taurel Assistant Principal Second Violin Chair**
*Endowed by Kathy and Sidney Taurel*
**Marisa Votapek,** Assistant Principal Second Violin

**The Dick Dennis Fifth Chair**
*Endowed in memory of Richard F. Dennis by Carol Richardson Dennis*
This **Second Violin Section Chair** is Seated Using Revolving Seating

**The Jane and Fred Schlegel Principal Viola Chair**
*Endowed by Jane and Fred Schlegel*
**Yu Jin,** Principal Viola

**The Assistant Principal Cello Chair**
*Endowed anonymously*
**Stephen Hawkey,** Assistant Principal Cello

**The Randall L. Tobias Cello Chair**
*Endowed by Randall L. Tobias*
This **Cello Chair** is Seated Using Revolving Seating

**The Dr. and Mrs. Robert L. Rudesill Cello Chair**
*Endowed by Dr. and Mrs. Robert L. Rudesill*
This **Cello Chair** is Seated Using Revolving Seating

**The Sidney and Kathy Taurel Principal Flute Chair**
*Endowed by Sidney and Kathy Taurel*

**The Janet F. and Dr. Richard E. Barb Piccolo Chair**
*Endowed by Janet F. and Dr. Richard E. Barb*

**The Frank C. Springer Jr. Principal Oboe Chair**
*Endowed by Frank C. Springer Jr.*
**Jennifer Christen,** Principal Oboe

**The Ann Hampton Hunt English Horn Chair**
*Endowed by Ann Hampton Hunt*
**Roger Roe,** English Horn

**The Robert H. Mohlman Principal Clarinet Chair**
*Endowed by the Robert H. Mohlman Fund*
**Julianna Darby,** Principal Clarinet

**The Huffington Assistant Principal Clarinet Chair**
*Endowed in memory of Robert Huffington by Clarena Huffington*
**Sam Rothstein,** Assistant Principal Clarinet

**The Robert L. Mann and Family Principal Horn Chair**
*Endowed by Robert L. Mann and Family*
**Robert Danforth,** Principal Horn

**The Bakken Family Horn Chair**
*Endowed by Dawn, Ruth, and Darrell Bakken*
**Alison Dresser,** Horn

**The W. Brooks and Wanda Y. Fortune Principal Trumpet Chair**
*Endowed by W. Brooks and Wanda Y. Fortune*
**Mark Grisez,** Principal Trumpet

**The Dr. and Mrs. Charles E. Test Trombone Chair**
*Endowed by Dr. and Mrs. Charles E. Test*
**Riley Giampaolo,** Bass Trombone

**The Thomas N. Akins Principal Timpani Chair**
*Endowed anonymously*
**Jack Brennan,** Principal Timpani

**The Walter Myers Jr. Principal Harp Chair**
*Endowed anonymously in honor of Walter Myers Jr.*
**Claire Thai,** Principal Harp

**The Dorothy Munger Principal Keyboard Chair**
*Endowed by the Women's Committee of the Indianapolis Symphony Orchestra*

# Endowment

## Endowed Performances

**Classical Season Opening Concerts**
*Endowed by the Florence Goodrich Dunn Fund*
September 26–27, 2025

**The Performance of a Guest Artist**
*Endowed by the Jean D. Weldon Guest Artist Fund*
October 10–11, 2025

**The Performance of a Young Professional Artist**
*Endowed by Roche Diagnostics*
October 24–25, 2025

**The Frank E. McKinney, Jr. Guest Conductor Chair**
*Endowed by Marianne Williams Tobias*
November 1–2, 2025

**AES Indiana *Yuletide Celebration***
**Opening Night Performance**
*Endowed by Marianne Williams Tobias*
December 5, 2025—Opening Night

**AES Indiana *Yuletide Celebration***
**Closing Performance**
*Endowed by Marianne Williams Tobias*
December 23, 2025—Closing Night

**The Mrs. Earl B. Barnes Memorial Fund**
**in support of a Guest Artist**
*Endowed Anonymously*
January 9–10, 2026

**The William L. and Jane H. Fortune Guest**
**Conductor Chair**
*Endowed by Mr. and Mrs. William L. Fortune*
January 23–24, 2026

**The Performance of Classical Music including**
**Major Liturgical and Choral Music**
*Endowed in memory of Elmer Andrew and Marguerite Maass Steffen by E. Andrew Steffen*
February 13–14, 2026

**The Performance of New Music**
*Endowed by LDI, Ltd.*
March 13–14, 2026

**The Paul and Roseann Pitz Performance**
**of Classical Music**
*Endowed by the Paul and Roseann Pitz Fund*
April 10–11, 2026

**The Performance of ISO Principal Chair Musicians**
*Endowed by the Eugene B. Hibbs Fund*
April 17–18, 2026

**Frank and Irving Springer Piano Performance**
*Endowed by Frank C. Springer Jr.*
April 24–25, 2026

**The Dennis T. Hollings Performance**
**of Classical Music**
*Endowed by the Dennis T. Hollings Fund*
May 29–30, 2026

**The Paul Family Performance of Classical Music**
*Endowed by Dorit and Gerald Paul, Eloise Paul*
June 12–13, 2026

## Special Endowments

**Hilbert Circle Theatre**
*Endowed by Stephen and Tomisue Hilbert*

**ISO Gala**
*Endowed by Christel DeHaan*

**Community Engagement Programs**
*Endowed by the Christel DeHaan Community Engagement Fund*

**The Tobias Green Room**
*Endowed by Randall L. Tobias*

**The Maestro Society**
*Dr. John C. Bloom, Mr. Raymond Leppard, Dr. and Mrs. Gordon E. Mallett, Mrs. Walter Myers Jr., Marianne Williams Tobias, Randall L. Tobias, August and Margaret Watanabe, Jack Weldon (Maestro Society Founder) given by Penny Ogle Weldon, Mr. and Mrs. Richard D. Wood Edna Woodard-Van Riper*

**The Marianne Williams Tobias**
**Program Annotator Chair**
*Endowed anonymously*

**Artist-in-Residence Endowment**
*Endowed in memory of Hortense and Marvin Lasky*

**The Paul E. and Martha K. Schmidt**
**Conducting Study Fellowship**
*Endowed by Paul E. and Martha K. Schmidt*

**The Michael Ben and Illene Komisarow Maurer**
**Young Musicians Competition**
*Endowed by Michael Ben and Illene Komisarow Maurer*

**The Instrument Petting Zoo**
*Endowed by Dr. and Mrs. Gordon E. Mallett*

**The Indiana Series**
*Endowed by Mr. and Mrs. J. Irwin Miller*

# Endowment

**The Indianapolis Symphony Orchestra Vice President of Education**
*Endowed by Mr. and Mrs. William L. Fortune*

**The Marilyn K. Glick Young Composer's Showcase**
*Endowed by Mr. and Mrs. Eugene B. Glick*

**The ISO Pre-School Music Education Programs**
*Underwritten by the Tobias Family Foundation*

**First Monday Music Club**
*Endowed anonymously*

**The Sarah McFarland Endowment**
*Endowed by the Sarah McFarland Fund*

**The Pitz Leadership Award**
*Endowed by the Paul and Roseann Pitz Fund*

**The Installation and Maintenance of a Theatre Pipe Organ**
*Endowed by the Sally Reahard Fund*

**The J.K. Family Foundation Words on Music**
*Endowed by Marianne Williams Tobias, President, J.K. Family Foundation*

**The Outer Lobby**
*Named to Recognize the Generous Gift of Ruth Lilly to the Indianapolis Symphony Orchestra 1984*

**The Grand Lobby**
*Endowed by Marianne Williams Tobias*

**The Box Office Lobby**
*Named in Honor of Generous Support from Marianne W. and Frank E. McKinney Jr.*
"The Art and Science of Music are an Enduring Reflection of the Thoughts & Experiences of Humankind," June 1991

**Second Floor Lobby**
*Named in memory of William Fortune, prominent civic leader, by a generous gift from William L. and Jane H. Fortune*

**Orchestra Box C1**
*This Orchestra Box Endowed by Mrs. Bailey (Gladys) Swearingen*

**Orchestra Box C2**
*This Orchestra Box Endowed by Saundra Lee and H. Tuck Schulhof*

**Orchestra Box C3**
*This Orchestra Box Endowed by Herschel and Angela Porter*

**Orchestra Box C4**
*This Orchestra Box Endowed by E. Andrew Steffen*

**Orchestra Box C6**
*This Orchestra Box Endowed by Mrs. Rhonda Kittle in honor of her late husband, James L. Kittle*

**The Oval Promenade**
*Named to Recognize the Generous Gift of the Eli Lilly and Company Foundation to the Indianapolis Symphony Orchestra.* October 1984

**Stage Terrace Seating**
*Endowed anonymously*

## Special Acknowledgments

**Performance of the Wurlitzer Pipe Organ**
*Generously underwritten by David and Eleanor Wilcox*

**The New Steinway Concert Grand Piano**
*Given in memory of Mr. and Mrs. William H. Ball by Mrs. Lucina B. Moxley*

**The Music Library Office**
*Underwritten by the Musicians and Staff of the Indianapolis Symphony Orchestra in memory of Richard Grymonpré*

**The ISO Association Office**
*Endowed by Peggy & Byron Myers*

**Guest Artist Sponsor: Drew Petersen**
*Sponsored by Scott Putney and Susan Sawyer*
April 24–25, 2026

**Conductor Sponsor: Music Director Jun Märkl**
*Sponsored by William and Roberta Witchger*
April 24–25, 2026

**If you would like to make a special endowment gift, please contact the Vice President of Development Stephanie Hays-Mussoni at shaysmussoni@IndianapolisSymphony.org or call 317-713-3342.**

# Thank you to our generous supporters!

## Annual Fund Donor Honor Roll

It is our privilege to list the following donors who have contributed $1,000 or more to the Indianapolis Symphony Orchestra's annual fund. Every donor is a valued partner in each achievement, both onstage and throughout our community outreach and education programming.

*This listing reflects the gifts received from January 19, 2025, to January 31, 2026. Every effort has been made to ensure the accuracy of this listing. However, we apologize for any inadvertent errors or omissions.*

### $100,000 and Above

Anonymous (2)
The Kenney Family
Kay F. Koch
Sarah and John Lechleiter
George and Margaret Rapp *(In Memoriam)*
Susanne and Jack *(In Memoriam)* Sogard

### Music Director ($50,000–$99,999)

Richard *(In Memoriam)* and Janet Barb
Daniel and Judith Carmichael
Robert and Alice Schloss
Yvonne H. Shaheen
William and Roberta Witchger
William Witchger Charitable Fund, a fund of The Indianapolis Foundation

### Concertmaster ($20,000–$49,999)

Trudy W. Banta
Thomas and Dawn Bennett
John C. Bloom
Christina Bodurow, Ph.D
Victoria T. Broadie
Rollin (*In Memoriam*) and Cheri Dick
Mark and Dianne Foglesong
Natalie Furney
Charles and Susan Golden
John and Chi Chi Guy
James and Pat *(In Memoriam)* LaCrosse
Dr. Ned and Martha Lamkin
Eli and Deborah Lilly II, Ruth Lilly Philanthropic Foundation
Alexandra and Gregory *(In Memoriam)* Loewen
Malcolm and Joyce Mallette
Estate of Art and Pat Mirsky
Jackie Nytes and Patrick O'Brien
Zeb and Barbara Portanova
Scott Putney and Susan Sawyer
Jean Richcreek *(In Memoriam)*
Christopher Slapak and Michael Robertson
Maribeth and Al Smith
Ann M. Stack
James and Linda Trippi
Martin and Mary Walker
David and Eleanor Wilcox
Dr. Christian Wolf and Elaine Holden-Wolf
John and Linda Zimmermann

### First Chair ($10,000–$19,999)

Anonymous (3)
Brad Akerman and Jeff Reider
Charlene Barnette
Charles and Joyce Boxman
Mike and Pat Byers
Andrew and Michelle Cardimen
Chris W. and Lesley J. Conrad
William and Angela Corley
Patrick R. Corsi
Mary DeVoe
Elizabeth Dykstra
Craig and Connie Fenneman
Michael and Kathy Flaugh
Otto Frenzel IV
Stephen F Fry and Colleen M. Mockbee
Donald and Carolyn Hardman
Henry Havel and Mary Stickelmeyer
Peter and Emily Howard
Steven and Kristine Isenberg
Greg and Rosemary Jordan
Robert and Rhonda Kaspar
David and Gretta Kelly
Peg Kimberlin
Ned and Wendy Kirby
Eugene and Cathy Kroeff
William and Katherine Landschulz
Connie Floyd Latas
Karen Ann Lloyd and Kara Jenkins
Eleanor Lopez
Bruce and Jamie McCaw
Flip and Cindy Miller
Jim Miller
Cindi Mishkin
Mark and Kate Mutz
Claire Novy and Philip Novy
Jack and Katie Patterson
Susan Webb Penn
Donald and Karen Perez
Alan and Deborah Rasper
Kenneth and Debra Renkens
Mary Rosebrough
Mary Frances Rubly
Stephen *(In Memoriam)* and Margaret Russell
David and Marcia Sapp
Larry and Sandra Speer
Eric Sutphin
Charles Taliercio and Susan Gunst
Daniel and Doris Weisman
Margaret and Horst Winkler Fund

### Conductor's Circle ($5,000–$9,999)

Anonymous (4)
Jeffrey and Wendy Adams
Pat Anker
Ronald and Helmi Banta
Sarah C. Barney
Michael and Mary Jane Becher
James and Lynda Beckel
Eric and Elaine Bedel
Katherine Benedict
The Paul F. and Martha L. Benedict Charitable Family Fund, a fund of Central Indiana Community Foundation
Drew Black
William and Paivi Blanchard
Chris and Barbara Bodem
Robert and Terry Bowen
Douglas and Angela Braly
The Braly Family Foundation
John and Nancy Bratt
David and Nancy Breitweiser
Donald and Barbara Broadlick
Charles Brown and Louise Tetrick
Gordon Bruder and Celia Surface-Bruder
John and Sheila Callaghan
John and Ulla Connor
James and Kathleen Cornelius
Pat and Jennifer Cross
James and Barbara Curtis
Manuel and Sara Debono
Carol Dennis
Barbara Donnar
Scott and Erin Dorsey
Craig and Lee Doyle
Tom and Judy Eggers
William and Catherine Ehlhardt
Dr. Thomas and Paula Elam
Janice Fitzgerald
Dean and Beth Flaris
Tom Forman and John Mays
Mary Forster
Dr. and Mrs. Larry C. Franks
Doug and Julia Gard
Matthew M. Gardlik, Ph.D.



Please contact the Development Office at 317-262-1100 ext. 2371 or visit us online at IndianapolisSymphony.org/support to make a donation today.

Dr. Richard and Bonnie Garrett
Vicki and Earl Goode
Francis and Nancy Gootee
Thomas and Mary Grein
Laurie Gutmann
Jane Henegar and Matt Gutwein
Robert Hallam
Dan and Vicky Hancock
Dr. Shelly Sheats Harkness
Greg Hausz and Debbie Perkins
Justin and Amira Hayes
Fred Hecker
Robert J. and Alette Heine
Gregory Henneke and Martha O'Connor
W. Seymour and Rheta Holt
Sharon Hoog and Ken Remenschneider
Emerson and Jane Houck
Ann H. Hunt
Larry and Annette Hutchison
James Johnson and Jennifer Katz
Wayne and Deborah Johnson
Phyllis Karrh
Freddie and Anne Kelvin
Sandy and Cindy Lange
Stephen and Shelly Langona
Dennis and Karen Licht
James and Sarah Lootens
Karen Mangia
Jennifer J. Mentink
Ellie, Weber and Emaline Morse
Daniel H. Mowrey
John and Carolyn Mutz
Carl and Loui Nelson
Charles J. and Patricia O'Drobinak
Jane Paine
Eloise Paul and Bill Lee
Joan Perelman
Steven and Linda Priddy
Priddy Family Charitable Fund
Jeff and Clare Quinn
Steve and Tricia Rake
Randall and Diane Rowland
Nicholas Schellinger
Dr Robert and Mary Shellman
Lei Shen and Soomin Park
Julian and Dawa Shepard
Richard and Theodora Shuck
Carl and Linda Smith
Joanne Solomon
Janice Spitalniak
Drs. Randall and Bonnie Strate
Justin Sufan
Mary Ann Thiel
Jeffrey and Benita Thomasson
Diane G. Thompson and Don Knebel
Terrence and Catherine Thompson
Jerry and Linda Toomer
Joe and Diane Vande Bosche
Lainie Veenstra
Hugh *(In Memoriam)* and Jane Watson
Victoria and Chris Weyers
William and Arlene Wheeler
David Whitman and Donna Reynolds
Lynn and Andy Wiesman
Frederick and Jacquie Winters
Dr. and Mrs. Jay Wish
John Workman
Diana and Dan Yates
Barrie and Margaret Zimmerman
Leslie and Anna Zimmerman
Jim and Rita Zink

## Founder's Society ($2,500–$4,999)

Anonymous (6)
Dr. Albert Allen
Dr. Brent Bagley and Madallyn Warner Bagley
Brett and Shari Bayston
Mark K. Bear
Bobby Brady and Jennifer Kenagy
Brady Family Fund
Randall and Elizabeth Anne Brown
Walter Bruyninckx and Anne-Marie Blancquaert
Matt and Elizabeth Carlton
Albert and Margaret Chen
Douglas and Kathleen Church
Dexter and Rosemary Cooley
Trent and Amy Cowles
Donald and Dolly Craft
Douglas B. Day and Mary Ann Kanervo (*In Memoriam)*
Neil and Dianne DeLapp
Rick and Jody Dennerline
Anne N. DePrez
Ann Dettwiler
AD Fund, a fund of The Indianapolis Foundation
Dennis Dickos
Andrew Engel
William and Edith Enright
Jill and John Failey
Richard Farmer
Carol Feeney
Donald and Pamela Fogle
Steve and Lisa Ford
L. D. and Jan Foster
David T. Fronek
David T. and E. Jean Fronek Charitable Fund, a fund of Hamilton County Community Foundation
Kathy and Gene Gentili
Dr. Lawrence I. Goldblatt
Ray Gotshall and Jean Patton
Joe and Kathy Grahn
Charles and Lori Grandy
Robert and Barbara Gregory
Mr. M. Stephen Harkness
Richard and Karen Harrison
Living Waters Company, Inc.
Terry Hickey
Leigh and John Hirschman
Thomas and Cheryl Huntington
Raymond and Laura Ingham
Paul and Barbara Jablonski
Joseph Jakubowski and Ruth Kramer
Joanne W. Orr, a fund of The Indianapolis Foundation
Joanne W. Orr Charitable Marc and Dana Katz Kerstein Giving Fund
David Kleiman and Susan Jacobs
Nancy Koehring
Viviana and Dimitri Koukoulomatis
Dr. Elisabeth Krug and Roland Schaffer
Rosemary Lafrance
Ralph and Nancy Lundgren
David and Barbara Malson
Benton and Sandi Marks
Mr. and Mrs. Ralph McCormick
Dr. Patrick and Taylor McHugh
John and Ann McGrath
Thomas and Jennifer McNulty
David and Andrea Miller
Becky L. Murphy
William and Elizabeth Murphy
David and Diane Nesbitt
Thomas and Stacy O'Leary
Dorit Paul
Jay and Sally Peacock
Barb Poulsen
Deborah Rawlings
Barb and Tom Reed
Randy and Ann Riggs
N. Clay and Amy McConkey Robbins
Byron and Marsha Robinson
Beverly Ruebeck
David M. Sandoval and Theresa Dematas
James P. and Mary Beth Schafer
Roger and Barbara Schmenner
Paul and Mary Sheets
David Shuck
Eric Siemers and Peggy Edwards
Don and Deborah Smith
Jeff and Susan Smithburn
Mr. and Mrs. Lyman A. Snyder
Dr. Pamela Steed
Mark and Rebecca Stempel
Richard and Lois Surber
Bonnie H. Swaim
Andrew and Sumi Swearingen
Jo and Kirk Taylor
William and Karen Thompson
Douglas L Tillman
Randall and Deborah Tobias
Jennifer Tornatta
John and Kathy Vahle
Robert Rifkin and Carol Weiss
Bernard and Mary Ellen Weitekamp
Courtenay and Emily Weldon

## President's Club ($1,500–$2,499)

Anonymous (5)
Allison Ackerman
S. Aguilera and L. Efroymson-Aguilera
John and Teresa Ayres
Terry and Patricia Balko
Gayle P. Beard
Scott and Amy Beattie

# Thank you to our generous supporters!

Jay and Julie Bishop
Marsha Bragg
David and Josephine Brechbuhl
Vincent C. & Robyn A. Caponi Foundation, a fund of The Indianapolis Foundation
Randall and Gwynn Christie
David Clements
Donna L. Cortese
Karen McKee Crossland
Douglas Davies
Larry and Becky Davis
Dan and Rebecca Dumbauld
Joyce Dwulet
Michael and Ardith Fleetwood
Dr. Norman and Adrienne Fogle
Edwin W Free III and Cynthia A Zweber-Free
Dick and Brenda Freije
Milner and Mary Jo Fuller
Charlotte Galloway
Garth and Christine Gathers
Greenfield Family Fund, a fund of The Indianapolis Foundation
Bill and Phyllis Groth
Thomas and Susan Hacker
Diane Hall
Dr. and Mrs. Stephen Henson
Mark and Nancy Hershman
Tomisue Hilbert
Dr. Sotiris Hji-Avgoustis and Dr. Jean Molleston
Howard and Mary Anne Hoffman
Drs. Nicole and Bill Hoffmeyer
Abigail Hohmann
William and Peggy Hoover
Jill Hoyle
Bill and Renate Hubbard
Philip and Margaret Johnston
Alan Jones
Joe and Kathy Kessler
Sheryl M. King
Richard and Anne Kohler
Robert and Gwen Krivi
Richard and Jan Lautzenheiser
William and Joellen Lee
Louise Lingner
Trevor and Jenny Lloyd-Jones
Alfred and Joyce Long
Grace Long
Lori Long
James and Cheryl Martin
Elaine Massey
John and Kay Mastarone
Stacy A. Maurer
Stacy A. Maurer Charitable Fund, a fund of Central Indiana Community Foundation
Dennis and Anne McCafferty
The McCue Family
Darrin and Julia Meacham
William and Wendy Messer
Cynthia Miller
Terry Moore
Stephanie Hays-Mussoni and Jeremy Mussoni
James and Susan Naus
Mr. and Mrs. Neels
David and Nancy Nickels
Ralph Oberlander
Linda Osborne
Janeann Pitz and Reinhard Pollach
Marcia Powell and Dave Jackson
Christine and Ken Price
Bo and Lindsay Ramsey
Kent and Betty Richardson
Mark and Susan Ridlen
Robert Rifkin and Carol Weiss
Howard and Lori Rothstein
Jim and Patricia Russell
William and Kimberly Schaming
Robert and Holly Sieck
Vona E. Sinclair
Audrey Smith
Rick and Gretchen Spaulding
Judy Springmire
Mark Stall
Jim and Cheryl Strain
T. S. Sun
Nela Swinehart
John Tan
L. Gene Tanner
Carol E. Taylor
Jean Thompson
John and Judy Tomke
Dale and Joanna Weiler
Jennifer Weiler and Michael Patterson
Emily West
Carl and Connie Wooldridge

**Symphony Club ($1,000–$1,499)**

Anonymous (8)
Nelson and Ana Alexander
David S and Mary R Allen
Constance Applegate
Roy and Jan Applegate
Bradford and Carole Arthur
Nicholas Ison and Whitney Babbitt
Roger and Barbara Barksdale
Michael D. Bartley
Frank and Katrina Basile
Mark Argus and Carrie Bates
William and Martha Sue Batt
Stephen and Deborah Benefiel
Dale and Barbara Benson
Julie and Joe Bielawski
Sarah Binford
Chad and Betheny Bishop Charitable Gift Fund
Carol and Sam Bixler
Carolynne Bobbitt
Erv and Priscilla Boschmann
William and Sheila Bosron
Dr. Harry D. Brickley
Mark V. Bromund Fund, a fund of Central Indiana Community Foundation
Mary Brunner and J. Overhage
Bruce and Julie Buchanan
Bonnie and Herb Budden
Christine Buergler
Kenneth and Patricia Burow
Jodell Burtner
Ben and Pat Bush
Barbara Butz
William Capello, M.D.
Robert and Margaret Cedoz
Steve and Kim Chatham
Janet Cheek
Drs. Lisa and Ray Childers
Steve and Carol Christenberry
John and Janice Coleman
Dr. Grace Conard and Mr. Paul Skekloff
Jane H. Conley
Tom and Tammy Cooper
Gordon and Harriet Coppoc
Kevin and Trisha Corcoran
Daniel P. Corrigan
Raymond Cox
Clint and Brooke Cragen
Dave and Christie Crockett
John and Kathleen Crone
Bill and Laura Cummings
Jeff Curiel and Kate Kester
Julie and Cary Curry
William and Sally Dahm
Ed and Gracia-Jean Darling
Gracia E. Johnson Foundation
Charlie and Karen Meyer
Angie and Dick Darlington
Dr. Frank and Norah Deane
The DeFabis Family Donation
David and Melissa DeHaven
Julie and David DeWitt
David and Denise Donley
Joe and Joanne Dotzlaf
Ron and Joan Dunn
Wayne and Lynne Eckerle
Patricia Edwards
Karolyn Edwards
Jennifer and Weldon Egan
Willam and Julia Ehret
Mark and Joan Ellis
Richard Ellison
Dr. Harvey and Phyllis Feigenbaum
Linda B Felton
Joan FitzGibbon
Rob and Sandi French
David and Ann Frick
James Gallagher
Guga Garavaglia
Steven Giovangelo and Gerald Bedard
Robert Goulet
Mr. Brian Grant
Wallace Gray
Josh and Rachel Gregg
Thomas and Nancy Grembowicz
Christian and June Gries
John and Mary Ann Grogan
Thomas and Kati Guevara
David Hacker
Burt and Sue Harris

Daniel and Barbara Hasbrook
Dennis M. Haworth
Helene Henn
Bob and Betsy Herbst
Ronald Hermeling
Jeanine Holderead Stephenson
The Hoover Family
Michele and David Imler
Joyce and Marty Irwin
Greg and Patricia Jacoby
Gerald R. Jenn
Jenn Foundation
The Kane Family
James Karrer
Steven and Carla Kennedy
Ruth Anne Kerby
Ken Kinneer and Rose Campbell
Eric and Jennifer Kirby
Kirby Giving Fund
Richard and Gwen Knipstein
Edward W and Jane E. Koschka
Richard and Roxanne Kovacs
The Kruzels
Jeffrey and Diana Larson
Bill and Chrissi Laut
Randall Loder
Dr. and Mrs. Mark A. Kahn
Penelope Lumley
Terren and Julie Magid
Kevin Malley and Ronald Nobles
Michael and Jill Margetts
Elaine M. Mattson
Barb and Bill McConnell
Doris McCullough
Mark and Mary McDaniel
Ann and Alan McKenzie
Marni McKinney
Steve and Deborah McNear
Mr. and Mrs. James Monn
Dr. and Mrs. Douglas Moore
Michael and Marilyn Moore
Aileene Mullen
Delores Muller
Dr. Patrick Murphy and Rita Jo Murphy
Byron and Peggy Myers
Blake and Carolyn Neubauer
Anonymous Fund of Hamilton County Community Foundation
Lara Noren
Ralph Nowak
Frank J. and Sarah Otte
John and Cinda Overman
Troy Payner
Marvin and Anne Perry II
Jan and Bernie Pierce
William and Beverley Pitts
David and Arden Pletzer Endowment Fund, a fund of Hamilton County Community Foundation
Nancy Porter
Susan Porter
Larry and Nancy Pugh
Myrta J. Pulliam
Roger and Anna Radue
Drs. Randall and Cynthia Reed
Deborah L. Rice
Jason and Jamie Rich
Judith L. Robertson
Roger Roe and Kent Cook
John and Kathy Rufatto
Roxann K. Sanders
Thomas and Linda Sands
Scott and Denise Saxman Charitable Gift Fund
Heidi Schmidt
Klaus and Joel Schmiegel
Steven and Linda Schneider Family Fdn, a fund of Hamilton County Community Foundation
Thomas and Joan Scimeca
John A. Seest
Carole Sendmeyer
Ms. Mary Lou Sherman
John and Dawn Skeens
Carol and Alan
Steve Spaulding and Jennifer Hendrian
Cathy Springer Brown
Christopher Stack, M.D.
Santha S. Stall
M. Stelzner
KC Steussy-Williams
B. H. Stevens
John Stevens
Ruth E. Stilwell Endowment Fund, a fund of Central Indiana Community Foundation
Kerry Dinneen and Sam Sutphin
James R. Sweeney II
Sally Syljebeck
Jane Tomlin
Mike and Melissa Veenhuizen
William and Emily Ward
Beverly Watkins
Paul and Gretchen Watson
Louis and Laura Wenzler
Daniel Wheeler and Susan Wakefield
Albert and Hanna Will
Jayne Ann and Doug Wilson
Meredith and Judith Wilson
Ray and Cindy Wilson
Robert and Deborah Wingerter
James and Karen Wolf
Melissa and Steven Zabel
David R. Zauner
Karl Zimmer III and Patti Neal
Zimmer Family Fund, a fund of Central Indiana Community Foundation
Darell and Mary Ann Zink Jr.

# Thank you to our corporate and foundation partners!

**$100,000 and Above**

Anonymous
AES Indiana
Allen Whitehill Clowes Charitable Foundation, Inc.
Dodd Technologies, Inc.
Indianapolis Symphony Orchestra Association
The Kroger Company
Lilly Endowment, Inc.
Margot L. Eccles Arts & Culture Fund, a CICF Fund
Printing Partners

**Music Director ($50,000–$99,999)**

Bank of America
BMO
Huntington Bank
Indy Arts Council and the City of Indianapolis
Nicholas H. Noyes, Jr., Memorial Foundation, Inc.

**Concertmaster ($20,000–$49,999)**

Barnes & Thornburg LLP
Community Health Network
Corteva Agriscience
IBEW Local #481
The Indianapolis Star
OneAmerica Financial Foundation
Pacers Sports & Entertainment

**First Chair ($10,000–$19,999)**

AAA Hoosier Motor Club
Arthur Jordan Foundation
Care Institute Group
E & J Gallo Winery
F.A. Wilhelm Construction
Garmong Construction
Glick Philanthropies
Indiana Arts Commission
Indiana Members Credit Union
KeyBank
MacAllister Machinery Co, Inc.
Noblesville Creates
Recorder Media Group
Telamon Corporation
Williams Comfort Air & Mr. Plumber

**Conductor's Circle ($5,000–$9,999)**

1816 Public Affairs Group
The Ackerman Foundation
Brooks and Joan Fortune Family Foundation
Citizens Energy Group
Community Foundation of Boone County

Cowles Wealth Partners —Rockefeller Global Family Office
Deloitte
Devoted Health
Duke Energy Indiana
Emmis Communications
Enterprise Mobility
Force Tech
Heritage Fund—Community Fund
Hoover Family Foundation
Joyce Foundation
Indiana Youth Institute
Lumina Foundation for Education
McNamara Florist
Merrill Lynch
The National Bank of Indianapolis
NFP
ParkIndy, LLC
PNC
Schmidt Associates, Inc.
Southern Glazer's Wine & Spirits
Thompson Wealth Management Group

## Founder's Society ($2,500–$4,999)

American Structurepoint
The Brave Heart Foundation
Christ Church Cathedral
Conrad Indianapolis
Elba L. & Gene Portteus Branigin Foundation Inc.
Firefly Children & Family Alliance
FOX59
Indiana Golf Car
InterContinental Indianapolis
KSM CPAs & Advisors
Psi Iota Xi Symphony Fund
Rock Island Refining Foundation
SEI Investments
Stone Municipal Group
Woodard, Emhardt, Henry, Reeves & Wagner, LLP

## President's Club ($1,500–$2,499)

Broadway United Methodist Church
Diyanni Homes
Johnson County Community Foundation, Inc.
JS Held
LDI, Ltd.
Sun King Brewery

## Symphony Club ($1,000–$1,499)

CBIZ
Charles Schwab & Co., Inc.
Everwise Foundation
Fairway Independent Mortgage Corporation
Franklin Symphonic Council, Inc.
Morgan Stanley
Penrod Society
Sweetgreen
Zink Distributing

## Contributed Goods & Services

8th Day Distillery
CityMoms Indianapolis
Coca-Cola Consolidated, Inc
Crowe LLP
Cumulus Media Group
Detail + Design
Dodd Technologies, Inc.
E & J Gallo Winery
Force Tech
FOX59
Guggman Haus Brewing Co.
iHeart Media
The Indianapolis Star
Keeping Up In Carmel
The Kroger Company
MacAllister Machinery Co. Inc.
McNamara Florist
Porch Marketing
Prestige Brands
Printing Partners
Recorder Media Group
Mary Rosebrough
Southern Glazer's Wine and Spirits
Sun King Brewery
Sweetgreen
Daniel and Doris Weisman
WTHR Channel 13
WTTS

---

This listing of Honor Roll donors on these pages represents those who have contributed $1,000+. Scan this QR code with the camera on your phone to join this wonderful group of donors.

# Tribute Gifts

Tribute gifts are an excellent way to honor someone who values the Indianapolis Symphony Orchestra, and they help ensure the continued excellence of the Symphony. We gratefully acknowledge the following tribute gifts received from November 20, 2025, to January 31, 2026.

## Memorial Gifts

*In Memory of Walter Bagot*
Anonymous

*In Memory of Rachel E. Corrigan*
Daniel P. Corrigan

*In Memory of Rollie Dick*
James Johnson and Jennifer Katz
Bill and Chrissi Laut
Stephanie Hays-Mussoni and Jeremy Mussoni

*In Memory of John Kenagy Sr.*
Brady Family Fund
Bobby Brady and Jennifer Kenagy

*In Memory of Shirley M. Kulwin*
Marni Fechtman
Heather Kulwin
Sarah Kunz and John Goodman
Lawrence and Ann O'Connor
Dorit Paul
Kathy and Jon Winay

*In Memory of George Leverage*
Anonymous

*In Memory of Chris Lilienkamp*
Raymond and Jane Kauffman

*In Memory of Martin Marks*
Anonymous

*In Memory of Milton Devon Miller*
Michael D. Miller

*In Memory of Kyle Mills*
Sylvia Graves Beane

*In Memory of Porter and Frances Murphy*
William and Elizabeth Murphy

*In Memory of Mary E. Parker*
Jerlyn S. Southwick

*In Memory of Elsie Swartz*
Ronald Wasserman

*In Memory of Hugh Watson*
Jane Watson and Family

## Honor Gifts

*In Honor of Mark and Kathy Acton*
Ward Orem

*In Honor of KTD*
E. Stewart

*In Honor of Mark Grisez*
Anonymous

*In Honor of James Johnson*
Anonymous

*In Honor of Victoria Lyras*
David Hochoy

*In Honor of Liliana Mobley-Murray*
Anonymous

*In Honor of Michael D. O'Brien*
Jackie Nytes and Patrick O'Brien

*In Honor of Metropolitan Youth Orchestra Founder, Betty Perry*
Sarah Binford
Carl and Lynn Sygiel

*In Honor of Yvonne Shaheen*
Elaine and Eric Bedel

*In Honor of Pete Smithhisler*
Anonymous

*In Honor of Marion Wolen*
S. and R. Wolen-Gilbert

# The Lynn Society

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

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

## Lynn Society Members

*Members of The Lynn Society have made a legacy gift or have notified the orchestra of their intention to make a legacy gift through their estate plans.*

Anonymous (20)
Anna Ross Alexander*
Albert & Gail Ammons
Bob* & Pat Anker
Earleen M. Ashbrook
Ms. Nancy Ayres
Robert and Toni Bader
Joan Baker*
Dawn, Ruth & Darrell* Bakken
Janet F. and Dr. Richard E. Barb
Frank & Katrina Basile
Mrs. Raymond A. Basso*
Dr. John E. Batchelder*
Mrs. Paul F. Benedict*
Dale & Barb Benson
Miss Helen F. Bernheisel*
Florence Bien*
Dr. John C. Bloom
Rosanne Bonjouklian
Mrs. Charlotte Bose*
Dr. Ella H. & Mr. Robert R. Bowman
Mr. & Mrs. Charles H. Boxman
Betty Thorp Boyd*
John Charles Braden & Denton Raubenolt
Mrs. Elba L. Branigin Jr.*
John F. Brennan*
Mrs. Ferne Brewer*
Lenore B. Brignall*
Donald & Barbara Broadlick
Suzanne Swain Brown*
Philip J. Burck
H. Earl Capehart Jr.*
Alex S. Carroll*
Nancy and Chris Christy*
Walter Chroniak*
Ms. Patricia C. Chunn
Norman I. & Maxine Cohen*
Edgar L. Conn*
John and Ulla Connor
Chris W. & Lesley J. Conrad
Dr. Peter Cooney
Ronald & Patricia Cox
Allen E. & Phyllis S. Crum*
Mr. and Mrs. Thomas E. Dapp
John H. Darlington*
Lou & Kathy Daugherty
Andrea Davis
Edgar* and Joanne Meyer Davis
J. Richard Delbauve*
Vivian F. Delbrook*
Carol Richardson Dennis
Suzanne S. Dettwiler*
Steve* & Mary DeVoe
Rollin & Cheri Dick
Mr. and Mrs. Richard A. & Helen J. Dickinson*
Clarita Donaldson
Lillian J. Duckwall*
Francis W. & Florence Goodrich Dunn*
Mr. & Mrs. Don B. Earnhart*
Mr. Robert A. Edwards*
Thomas and Paula Elam
Mr. & Mrs. Richard Felton
Mr. Murray R. Fischer*
Mr. Francis E. Fitzgerald*
Mr. Richard E. Ford*
Mr. & Mrs. William L. Fortune*
Dr.* and Mrs. W. Brooks Fortune
Marilyn K. Fourman
Dr. & Mrs. Larry C. Franks
Bradley S. & Teresa G. Fuson
David A. & Deloris B. Garrett*
Dr. and Mrs. Richard Garrett
Ms. Patricia Garrity
Cy* & Pris Gerde
James E. and Judith A. Gillespie
Nelle Godio*
David and Julie Goodrich
Mrs. Anne M. Greenleaf*
Mr. Raymond K. Gretencord*
John S. Griffin*
Carol E. Gruen*
Gail H. & Robert H. Hall*
Steve L. Hamilton
Louise W. Hanson*
Mary Pat Hanson
Mary and George Harless
Dr. Frederick B. Hendricks
Dr. & Mrs. F. R. Hensel*
Mike & Noel* Heymann
Tom & Nora Hiatt
Mr. and Mrs. Byron Hollett*
Mr. Dennis T. Hollings*
Emma Stutz Horn*
Clarena Huffington*
Ann Hampton Hunt
Rosemary Hurst*
Mrs. Eveline Infanger*
Mr. David A. Jacobs*
Frances M. Johnson*
Ty A. Johnson
H. Jean Jones-Kyle*
Joan & David F. Kahn*
Swadesh* & Sarla Kalsi

# The Lynn Society

Mr. E. Patrick Kane*
Bob and Rhonda Kaspar
Marc & Dana Katz
Mr. & Mrs. E.W. Kelley*
Mr. Donald M. Kercheval*
Patricia Kilbury
Peg Kimberlin
Ms. Marie E. Kingdon
Louise Lage Kirtland*
John J. Kloss
Kay F. Koch
Peter B. Krieg*
James E. & Patricia J. LaCrosse
Dr. Ned & Martha Lamkin
Barry Landy*
Lawrence & Vivian Lawhead
Mr. and Mrs. Richard L. Ledman*
Raymond Leppard*
Ruth Lilly*
Mr. L. Robert Lowe Jr.
Mr. & Mrs. Charles J. Lynn*
Doris L. Lynn*
Dr. and Mrs. Gordon Mallett
Mr. Stuart L. Main*
Dr.* and Mrs. Karl Manders
Mr. & Mrs. Robert L. Mann*
Mr. and Mrs. Michael Ben Maurer*
Stacy Maurer
Susanne McAlister and Daniel Spitzberg
Marjorie N. McClure*
Ralph* and Pat McCormick
W. Jean McCormick
H. Richard & Sarah Forney McFarland*
Janice & John F. McHenry
Mrs. Judd R. McKay*
Alice & Kirk McKinney*
Robert B.* and Eleanor S. McNamara
Martha Means*
Marian Y. & Boris E. Meditch*
Clayton C. Miller
Mr. & Mrs. J. Irwin Miller*
Art & Pat Mirsky*
Robert H. & Ina Mohlman*
William F. Murphy, CPA
John & Carolyn Mutz
Peggy & Byron Myers
Mrs. Walter Myers Jr.*
Mr. Don Nicholson*
Louis W. Nie, M.D.*
Mr. Donald G. Nutter*
Frieda Nyhart*
Marcia L. O'Brien*
Mr. & Mrs. Charles J. O'Drobinak
Mrs. Joanne W. Orr*
Lois Heuse Otten*
Dr. & Mrs. Bruce Peck*
Mr. & Mrs. Paul G. Pitz*
Dr. Henry Plaschkes*
Dorit and Gerald* Paul
Joan S. Paulin*
Marian Pettengill and Family
John Mainella & Michael Pettry
Mrs. Joseph D. Pierce*
Mr. Theodore N. Popoff*
Marcia O'Brien Porter*
Patricia A. Quinn*
Dr. & Mrs. George Rapp*
Josette Rathbun
Miss Sally Reahard*
Mr. Vernley R. Rehnstrom*
Peter C. & Dr. Jeanette P. Reilly*
George T. & Olive Rhodes*
Mr. & Mrs. Elton T. Ridley*
David Rodgers
Mary Ann Roman*
Dr. Mary Avery Root*
Sanford Rosenberg *
Dr. & Mrs. Robert L. Rudesill*
Henry and Vel Ryder*
Frances M. Schager*
Jane & Fred Schlegel*
Paul & Martha* Schmidt
Carl* and Laurel Schnepf
H. Tuck* & Saundra L. Schulhof
Mrs. Mary Schulz*
Mrs. Raiford Scott*
Ms. Violet H. Selley*
Margaret A. Shaw*
Macy M. Glendining Simmons*
Jean & Clifton* Smith
Mr.* and Mrs. Clark L. Snyder
Jeannette Soudriette*
Mr. Frank C. Springer Jr.*
Mr. Charles B. Staff Jr.*
Sue K. Staton
Andrew Steffen*
Dr.* and Mrs. James B. Steichen
Florence Barrett Stewart*
Ann R. Strong
Mrs. Samuel Reid Sutphin*
Kathryn* & Sidney Taurel
Carol E. Taylor
Dr. & Mrs. Charles E. Test*
Mrs. David Thiel
William & Karen Thompson
Marianne Williams Tobias*
Kenneth L. Turchi
H. Richard Unkel*
Mrs. Helen E. Van Arendonk*
Ann Vaughan
Mary Jane Wacker*
Virginia M. Wagner*
Margaret Warner*
Dan & Doris Weisman
Penny Weldon*
Anna S.* and James P. White
Harriett Denny White*
Mildred M. Wiese*
David E. and Eleanor T. Wilcox
Lorain C. Will*
Mr. & Mrs. Charles D. Williams, III*
Clara M. Wilmeth*
Richard D. & Billie Lou Wood*
Ms. Mary Wratten*
Mr. & Mrs. C. Daniel Yates
Mildred R. Young*
Wilma K. Young*
Steven J. Zellman*
Karl & Barbara Zimmer*
Mike and Phyllis* Zimmerman

*Deceased

# Support the Arts in Indy!

## 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 **Spring Solo Recitals** on **April 19, 2026,** at Indiana Landmarks Grand Hall.

## Indianapolis Symphonic Choir

Voices of the Spirit Courage and Reflection

The Indianapolis Symphonic Choir's annual exploration of the intersection of singing and spirituality, ***Voices of the Spirit*** has touched capacity audiences with messages of inspiration, hope, and peace. This year's production on **May 17 at 3 p.m**. at Second Presbyterian Church 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 shares its dramatic message and plea for peace. Featuring soprano Gabriela Martinez, mezzo-soprano Mitzi Westra, tenor Thomas Cooley, and bass Ron Dukes. Visit indychoir.org for tickets.

## Indianapolis Ballet

INDIANAPOLIS BALLET

**Family Series: *Peter and the Wolf***
Apr. 17–19, 2026, at the Tobias Theater at Newfields

Indianapolis Ballet's beloved Family Series production closes out the 2025–26 season with the premiere of *Peter and the Wolf*, a vibrant, kid-friendly production that introduces young audiences to the magic of dance and live storytelling. Set to Sergei Prokofiev's iconic score, this charming ballet follows brave Peter and his animal friends on an adventurous journey, with each character represented through movement, music, and colorful costumes. Perfect for first-time theatergoers and families alike, the performance is an engaging way to experience classical music, learn about orchestral instruments, and enjoy the artistry of Indianapolis Ballet in a welcoming, relaxed setting.

Learn more about this production by visiting inyballet.org or by calling 317-955-7525.

## Indianapolis Children's Choir


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:
**ICC 40th Anniversary Celebration: Christel DeHaan in Harmony: At the Corner of Bach & Broadway** with concerts at 3 p.m. and 7 p.m. on May 17, 2026, at the Scottish Rite Cathedral

**Summer Music Camp** with week-long camps in June or July for children entering 1st–8th grade, hosted at the ICC Performing Arts Center in Indianapolis

---

## Ronen Chamber Ensemble

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.

ronen
CHAMBER ENSEMBLE

### Americana
Celebrating the 250th anniversary of the country with music by Alyssa Morris, Dvořák, and a new Ronen commission by John Berners, professor of composition at UIndy.

**Sunday, April 12, 4 p.m.**
St. Paul's Episcopal Church

**Monday, April 13, 7 p.m.**
Christel DeHaan Fine Arts Center, UIndy

### Brilliant Winds
Featuring 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.

**Monday, May 11, at 7 p.m.**
Jewish Community Center Laikin Auditorium
6705 Hoover Road, Indianapolis

**Tuesday, May 12, at 7 p.m.**
Indiana Historical Society

# Administration and Staff of the ISO

## Executive Office

James M. Johnson, *Chief Executive Officer*
Lee Ann Hall, *Executive Assistant to the CEO*

## Venue Operations

Marcus Mizelle, *Director of Venue Operations*
Tara Elliott, *Venue Rentals Manager*
Emma Howard, *Event Manager*
Samuel Todd, *Food & Beverage Manager*
Max Martin, *Facilities & Operations Manager*
Roberto Tapia, *Day Porter*

## Artistic Administration

Edward Parsons, *Vice President of Artistic Operations*
Alyssa Brooks, *Director of Orchestra Operations*
Philomena Duffy, *Associate Vice President of Orchestra Personnel*
Milner Fuller, *Manager of Classical Programming*
Ty A. Johnson, *Senior Director, Pops Programming and Presentations*
Brandy Rodgers, *Senior Manager of Pops, Yuletide Celebration & Symphonic Pops Consortium*
Matthew Creek, *Manager of Popular Programming*
Bennett Crantford, *Assistant Orchestra Personnel Manager*
CJ Collins, *Small Ensemble Coordinator*

## Development

Stephanie Hays-Mussoni, *Vice President of Development*
Chrissi Laut, *Executive Administrative Assistant*
Rose Branson, *Senior Director of Annual Giving*
Maggie Leemhuis, *Senior Director of Corporate and Foundation Giving*
Kelli Dawson, *Associate Director of Corporate Giving*
Andrew Weller, *Grants Manager*
Emily Hoyland, *Director of Major Giving*
Elizabeth Marvin, *Associate Director of Individual Giving and Donor Insights*
Benjamin Carter, *Associate Director of Individual Giving*
Emelyn Godby, *Corporate Stewardship Manager*
Allison Fields, *Donor Stewardship & Development Events Manager*
Kara Sudheimer, *Gift Processor & Development Database Administrator*

## Marketing and Communications

Sara Galer, *Vice President of Marketing & Communications*
Elizabeth Whipkey, *Director of Ticket Services & Database Management*
Erin Jeffrey, *Director of Communications*
Jen Huber, *Communications Content Manager*
Luke Cooley, *Senior Graphic Designer*
Olivia Shelley, *Graphic Designer*
Darcey Laymon, *Senior Group Sales Manager*
Isabel Bitner, *Database Specialist*

## Patron Services

Janine Knuutila, *Senior Customer Care Representative*
Trevor Conerly, *Customer Care Representative*
Isabella Steenberg, *Customer Care Representative*
Hannah Boggs, *Customer Care Representative*
Abigail Goldman, *Customer Care Representative*
Richard Hensley, *Customer Care Representative*
Kim Lynch, *Customer Care Representative*
Nick Neukom, *Customer Care Representative*
Ava Worthington, *Customer Care Representative*

## Education and Community Engagement

Andrew O'Neal, *Director of Education & Community Engagement*
Liana Powell, *Education & Community Engagement Manager*
Krystle Ford, *Director of Metropolitan Youth Orchestra*
Jordan Nelson, *Associate Director, MYO*
Mallory Bowman, *Administrative Assistant, MYO*

## Finance

Jennifer Janik, *Vice President of Finance & CFO*
Adam White, *Controller*
Stephanie Antrim, *Staff Accountant*
Nate Rushton, *Staff Accountant*

## Human Resources

David Loyd, *Director of Human Resources*
Melissa Sanders, *Manager of HR Services*

# 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

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

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

## Title Sponsors







## Premier Sponsors







## Additional Support Provided By






INDIANAPOLIS SYMPHONY ORCHESTRA

# Show your *support* for the ISO!

With a gift of **$100 or more**, you'll unlock exclusive donor benefits, including ticket discounts, early access to presales, invitations to open rehearsals, and more!

## Ways to give:

- Cash, check, or credit card
- Gifts of appreciated stock
- Donor-advised funds
- Bequests
- Life insurance
- Retirement plan
- IRA-RMD
- Charitable gift annuity
- Charitable trusts
- And more!

## Consider making a *gift* today!

As Indiana's largest nonprofit performing arts organization, the Indianapolis Symphony Orchestra is grateful for its supporters who help sustain world-class musical experiences for the community.

Contact Senior Director of Annual Giving Rose Branson at **rbranson@indianapolissymphony.org** or **317.742.9579** for more information.

**IndianapolisSymphony.org/Support**


Oxford is an independent, fee-only firm privately held by its partners.
We are committed to providing multigenerational estate planning advice
and forward-thinking investment solutions to families and institutions.

OXFORD
FINANCIAL GROUP, LTD™

**ATLANTA ✦ CHICAGO ✦ CINCINNATI ✦ GRAND RAPIDS**
**INDIANAPOLIS ✦ MINNEAPOLIS ✦ PALM BEACH**

317.843.5678 ✦ WWW.OFGLTD.COM/SYMPHONY

*Oxford is an investment advisor registered with the U.S. Securities and Exchange Commission. Registration does not imply a certain level of skill or training. More information about Oxford's investment advisory services and fees can be found in its Form ADV Part 2, which is available upon request. OFG-2506-43*