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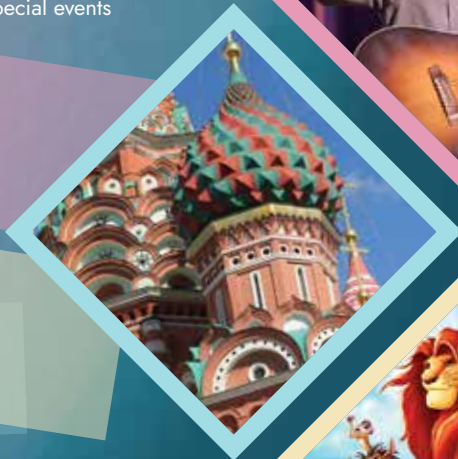
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**Temporary Contract

+Leave of Absence

Music in My Life: Ju-Fang Liu, Contrabass



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

TELL US ABOUT YOUR FAMILY.

I live in Carmel with my husband, Brad, and our 7-year-old son, Jacob. Brad and I are both involved in real estate and he runs our own realty company. We love being part of the community and enjoy spending time with family, exploring local activities, and getting to know our neighbors and friends.

WHEN DID YOU START PLAYING THE BASS?

I started playing the bass when I was around nine years old. The bass was my second instrument. My first instrument—and one that I still play—is the piano.

WHAT DO YOU ENJOY ABOUT BEING PART OF THE ISO?

I enjoy being part of almost everything at the Indianapolis Symphony Orchestra! (Except playing outside under the sun and in the heat!)

WHAT CONCERT ARE YOU LOOKING FORWARD TO?

The Rite of Spring! If you listen to it, you'll understand why its premiere in 1913 caused such a riotous reaction!

WHO IS YOUR FAVORITE COMPOSER?

I LOVE so many composers—classical, jazz, symphonic, and movie music. It really depends on the mood! Right now, it's Gustav Mahler. I think that in this chaotic era, you could pick any one of his symphonies and find not only peace, but something more—perhaps a chance to reflect, feel, and connect with something bigger than ourselves.

WHAT DO YOU ENJOY DOING WHEN YOU ARE NOT PERFORMING?

Teaching, gardening, and cooking!

ANY ADVICE FOR A YOUNG PERSON CONSIDERING A CAREER IN THE ORCHESTRA?

DO IT! You'll have great music with you all the time—and the best part is, AI can't replace YOU! Seriously, though, being a professional musician takes tremendous dedication, patience, and perseverance. It's a challenging path, but if you love music and performing, it can be an incredibly rewarding career.

WHAT DO YOU WANT PEOPLE TO KNOW ABOUT THE ISO?

I encourage everyone to get to know all of our musicians. We are not only dedicated artists; we are also wonderful human beings with stories, personalities, families, and lives beyond the concert stage. I also must acknowledge and thank our wonderful management team. They work incredibly hard behind the scenes to promote our concerts and make sure our performances are organized, accessible, and available to our community throughout the year.

Musicians Around Town

Over the summer, Ryan Miller (trombone) played at the Grand Teton Music Festival in Jackson, Wyo. While there, Alison Dresser (horn) and Ryan hired a local mountain guide service and climbed Guide's Wall in Cascade Canyon for a fun adventure.

Sam Rothstein (clarinet) Stephen Hawkey (cello) and Yang Guo (viola) will be featured performers in chamber music recitals on September 29 and October 4. Joined by Max Geissler, Davis Brooks, and Kent Cook, they will present the Brahms Clarinet Trio and Charles Hubert Parry Piano Quartet. The September concert is at 7:30 p.m. in the Eidson-Duckwall Recital Hall at Butler University. The October concert is 2 p.m. at St. Paul's Episcopal Church and will be a benefit concert for Classical Music Indy.

Anthony Kniffen (tuba) will be performing two solos with the Indiana Wind Symphony on October 4 at 4 p.m. at the Palladium. They are performing Arthur Pryor's *Blue Bells of Scotland* and Franz Strauss' *Nocturno*, Op. 7.

Members of the ISO will form a woodwind quintet to perform a chamber music concert on November 15 at 2 p.m. at Sacred Heart Catholic Church. Admission is free.

History in Harmony is the ISO's Education and Community Engagement Department's series of multimedia programs that explore history through live music and storytelling. Created by Amy Kniffen (viola), *Native American Voices* features ISO musicians and narrator Mike Pace in a program celebrating contemporary Native voices through student compositions from the Lakota Music Project Composition Academy and Jerod Impichchaahachaa' Tate's *Moonstrike*. Together, music and storytelling invite audiences to explore Indigenous traditions while building understanding and bridging cultures. Performances are scheduled for Nov. 14 at Conner Prairie; Nov. 15 at IU Bloomington, in conjunction with the First Nations Center; Nov. 16 at Butler University, Eidson-Duckwell Hall, 7:30 p.m.; and Nov. 17 at UIndy, Christel DeHaan Performing Arts Center, 7 p.m.

Olivia y el Violin is part of the ISO's Education and Community Engagement *Play Me a Story* series, which combines children's literature with live music to spark imagination and connection. Narrated in English and Spanish by ISO percussionist Pedro Fernandez, the program features Amy Kniffen performing music from Astor Piazzolla's *Four Seasons of Buenos Aires* alongside the charming story by Sylvina Rocha. Young audiences will explore the violin, discover the music of Argentina, and enjoy a hands-on instrument petting zoo. Created especially for children and families, this special performance on Nov. 2 at Riley Children's Hospital brings the joy, comfort, and wonder of live music to patients and their loved ones.

Jennifer Christen (oboe) and Alistair Howlett (flute) are looking forward to performing with Ronen Chamber Ensemble for two separate programs this fall. Join Ronen on Oct. 4 at 4 p.m. at Our Lady of Lourdes Catholic Church and Oct. 5 at 7 p.m. at the Indiana Historical Society. The concert will feature a new commission by Catherine Hoelscher; Sonata for Flute and Piano by Émile Naoumoff; Oboe Sonata by Camille Saint-Saëns; and Piano Trio in G Major arr. for flute, cello and piano by Claude Debussy. On Nov. 15 at 4 p.m. at St. Paul's Episcopal Church and Nov. 16 at 7 p.m. at the Indiana Historical Society, concerts will include a new commission by Rob Funkhouser; *Poem for Oboe and Piano* by Marina Dranishnikova; *Coping for Flute, Oboe and Piano* by Alyssa Morris; and Piano Quartet in A Minor by Herbert Howells. Jennifer and Alistair also enjoyed performing with the Grand Teton Music Festival in Jackson, Wyo., last July with music director Donald Runnicles. Jennifer also enjoyed performing with the Lakes Area Music Festival this past August in Brainerd, Minn., with music director Christian Reif.

Rite of Spring and Beethoven

Classical Series • Program One

Friday, September 25, at 7:30 p.m. | Saturday, September 26, at 5:30 p.m.

Hilbert Circle Theatre

Jun Märkl, Conductor | Spencer Myer, Piano

There will be one 20-minute intermission.

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

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



Jun Märkl, Music Director | Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor | Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Modest Mussorgsky | 1839–1881

A Night on Bald Mountain

Ludwig van Beethoven | 1770–1827

Concerto No. 4 in G Major for Piano and Orchestra, Op. 58

Allegro moderato

Andante con moto

Rondo: Vivace

Spencer Myer, Piano

INTERMISSION—Twenty Minutes

Igor Stravinsky | 1882–1971

Le Sacre du printemps (The Rite of Spring)

Part I: The Adoration of the Earth

Introduction

The Augurs of Spring (Dances of the Young Girls)

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage: The Sage

Dance of the Earth

Part II: The Sacrifice

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance

Associate Sponsor



*This performance is endowed by the Florence Goodrich Dunn Fund
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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 three CDs with works of Japanese composer Toshio Hosokawa and four CDs of rare works by Saint-Saëns in a project that will continue in the coming years.

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

Rite of Spring and Beethoven

SPENCER MYER, PIANO



Spencer Myer's orchestral, recital and chamber music performances have been heard throughout the United States, Canada, Europe, Africa, and Asia. He has been soloist with, among many others, The Cleveland Orchestra, Boise, Dayton, Louisiana and Rhode Island philharmonic orchestras, Pro Arte Chamber Orchestra of Boston, the Baton Rouge, Bozeman, Canton, Chattanooga, Flagstaff, Indianapolis, Juneau, Knoxville, New Haven, Phoenix, Santa Fe, Springfield (MA, MO, OH), Traverse, Tucson and Wyoming symphony orchestras, Indianapolis Chamber Orchestra, Ohio's ProMusica Chamber Orchestra, New York City's The Park Avenue Chamber Symphony, Mexico's Orquesta Filarmónica de Jalisco, South Africa's Cape Town and Johannesburg philharmonic orchestras and Beijing's China

National Symphony Orchestra, collaborating with, among others, conductors David Bernard, Mélisse Brunet, Nicholas Cleobury, David Danzmayr, Robert Franz, Neal Gittleman, Bernhard Gueller, Jacques Lacombe, Jahja Ling, Dirk Meyer, Elliot Moore, Timothy Muffitt, Maurice Peress, Kyle Wiley Pickett, Kevin Rhodes, Lucas Richman, Matthew Savery, Alfred Savia, Klauspeter Seibel, Steven Smith, Gerald Steichen, Arjan Tien, Peter Stafford Wilson, and Victor Yampolsky. His 2005 recital/orchestral tour of South Africa included a performance of the five piano concerti of Beethoven with the Chamber Orchestra of South Africa, followed by six return orchestra and recital tours.

Spencer Myer's recital appearances have been presented in New York City's Weill Recital Hall, 92nd Street Y and Steinway Hall, Philadelphia's Kimmel Center and London's Wigmore Hall, while many of his performances have been broadcast on WQXR (New York City), WHYY (Philadelphia), WCLV (Cleveland), and WFMT (Chicago). An in-demand chamber musician, he has appeared multiple summers at the Lev Aronson Legacy Festival with cellists Lynn Harrell, Ralph Kirshbaum, Amit Peled, Tom Landschoot, and Brian Thornton, and has enjoyed a recurring partnership for over a decade with the Miami String Quartet at the Kent/Blossom Music Festival. Other artistic partners include clarinetist David Shifrin, sopranos Nicole Cabell, Martha Guth and Erin Wall, the Jupiter and Pacifica string quartets, and the Dorian Wind Quintet.

Spencer Myer's career was launched with three important prizes: First Prize in the 2004 UNISA International Piano Competition in South Africa, the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association and the Gold Medal from the 2008 New Orleans International Piano Competition. He is also a laureate of the 2007 William Kapell, 2005 Cleveland and 2005 Busoni international piano competitions. He enjoys an esteemed reputation as a vocal collaborator since winning the 2000 Marilyn Horne Foundation Competition. Mr. Myer was a member of Astral Artists' performance roster from 2003 to 2010.

A renowned pedagogue, Spencer Myer is currently Professor of Piano and Chair of the Piano Department at the Indiana University Jacobs School of Music, where he was named a recipient of the 2024 Trustees Teaching Award. Previously, he has served as a guest faculty at the Oberlin and Baldwin-Wallace Conservatories of Music, and was a member of the piano faculty at Boston's Longy School of Music of Bard College from 2016 to 2022.

Since 2017, Spencer Myer has released six recordings on the Steinway & Sons label: *Piano Rags of William Bolcom*, *Chopin: The Four Impromptus*, and four discs with cellist Brian Thornton encompassing repertoire of Brahms, Chopin, Debussy, Schumann, and Rachmaninoff.

Spencer Myer is a Steinway Artist.



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Carmel Clay
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A Night on Bald Mountain

Modest Mussorgsky

Orch. Nikolai Rimsky-Korsakov

Born: March 21, 1839, Karevo, Pskov Oblast, Russia

Died: March 28, 1881, St. Petersburg, Russia

Years Composed: composed 1867; Arr. 1886

Length: c. 12 minutes

World Premiere: October 1886, St. Petersburg, Russia

Last ISO Performance: October 29, 2022, with conductor Stefan Asbury

Instrumentation: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

“The devil knows what this is.”

“This is rubbish.”

“This could be of use.”

Mily Balakirev did not hesitate to hurl an insult at his students. Balakirev remained brutally honest throughout his life; fifteen years later, he huffed at another pupil—Piotr Ilych Tchaikovsky—for being apprehensive to take on Lord Byron’s controversial *Manfred*. He eviscerated his students, but behind his harshness were good intentions. Balakirev was the unofficial leader of the Mighty Handful, five Russian composers whose aim was to write music steeped in traditional Russian culture. While we revere Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakov as masters of their craft, Tsar Alexander III considered them to be extremists. Musical culture in Imperial Russia was inundated with French influence, and the thought of including traditional folk material—Pagan rituals, witchcraft, and other “undignified” themes—struck the Western-minded nobility as shameful.

In *A Night on Bald Mountain*, Modest Mussorgsky leans heavily on the supernatural elements of Kupala Night. Traditionally, Pagan societies believed that Kupala Night (also known as St.

John’s Eve) was the day dark spirits would enter the human realm and wreak havoc among villagers. If the people did not burn fires and bathe in natural water sources to protect themselves, all hell would break loose. Some villages still celebrate Kupala Night; superstition runs deep in many Slavic cultures.

In eleven minutes, Mussorgsky’s illustrative orchestration conjures witches, demons, Satan, and the Black Mass. A crescendo begins in distant strings, the flurry of notes grows quickly and soon whips like the wind. A musical thunderstorm overtakes the orchestra as the repeated strings work to create an anxious, dangerous atmosphere. Chromatic runs shriek from the woodwind section before a demonic brass theme booms from the back of the ensemble. The dark spirits begin to terrorize the villagers as an accented peasant dance is presented by the double reeds. This theme mutates into a frightening loop that snarls from all sections of the orchestra, growing more devilish as the piece continues.

Although *A Night on Bald Mountain* has become a well-known piece of orchestral repertoire (in no small part to the fantastically spooky depiction in Disney’s 1940 film, *Fantasia*) it is not Mussorgsky’s original that we’ve come to know. After Mussorgsky’s death (1881) Nikolai Rimsky-Korsakov reworked the tone poem. More than two minutes of original music are cut. The tranquil ending in which dawn dispels the demons and ghouls is entirely new material by Rimsky-Korsakov. Church bells ring and a serene melody washes over the orchestra: the sun—flutes and clarinets in perfect harmony—finally rises and brings the terror of Kupala Night to a close.

Concerto No. 4 in G Major for Piano and Orchestra, Op. 58

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1805–06

Length: c. 34 minutes

World Premiere: December 1808, Vienna, Austria

Last ISO Performance: October 1, 2016, with conductor Krzysztof Urbanski and soloist André Watts

Instrumentation: Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, strings, and solo piano

The public premiere of Ludwig van Beethoven's Piano Concerto No. 4 was his last appearance as a piano soloist. Unfortunately, this concert was nothing short of a disaster.

The composer had been lobbying Joseph Hartl, director of the Theater an der Wien, for a private benefit concert, but Hartl had continuously put off the matter. Beethoven spent a year “volunteering” his services for charity concerts and, finally, was permitted to use the hall. Stagetime was at a premium, though, and it wasn't until the dead of winter that Beethoven was able to utilize the theater. He held a marathon concert of his own works at the Theater an der Wien on December 22, 1808. Among other works, the four-hour spectacle included premieres of his fifth and sixth symphonies as well as his Piano Concerto No. 4.

When this story is retold, our first thought is generally that the audience would have disliked the performance simply because it was too long. But this isn't necessarily true; composer's *Akademie* concerts were often a test of endurance, and concertgoers knew what to expect in 1808. This concert, however, was anything but predictable.

The Theater an der Wien was described as “the most lavishly equipped and one of the largest theatres of its age,” and “most comfortable and satisfactory in the whole of Germany,” though the heating system was on the fritz when Beethoven took the stage. Then, his soprano for “Ah! Perfido” pulled out of the performance; Beethoven had gotten in a fight with her fiancé before rehearsals began. Rather than reprogram the aria, Beethoven hastily sought out a new vocalist. The replacement was gripped with stage fright during the concert and completely butchered the aria.

And then there was the problem of the orchestra.

Beethoven typically would have performed at this hall with its house orchestra, usually under the direction of Antonio Salieri. Remember that Beethoven did not have control over his concert date; his *Akademie* directly conflicted with an offsite performance, leaving the Theater orchestra booked elsewhere and Beethoven with no musicians. Salieri threatened to fire any of his musicians who attempted to get out of *his* gig to play Beethoven's. Naturally, Beethoven hired any freelance musician available.

To make matters worse, musicians were reluctant to rehearse with Beethoven anywhere in the room. Just weeks before, Beethoven was less-than-professional with the orchestra ahead of their November concert, having allowed his feverish temper to get the better of him. As a result, it is likely Beethoven did not conduct his entire *Akademie* concert; he was only on the podium for his newest work, the *Choral Fantasy*, and behind the keyboard as a soloist on his Fourth Piano Concerto.

While his playing during the concerto did dazzle audiences, Beethoven's conducting of the *Fantasy* was . . . less than satisfactory. He had finished the work in just enough time to put it on this program—the ink was still wet—and, in a rushed rehearsal, told the orchestra not to repeat a section. During the performance, he forgot this instruction and Beethoven conduct-

Rite of Spring and Beethoven Program Notes

ed the repeat while his orchestra moved on to the next section, as previously instructed. The concertmaster stopped playing and the orchestra fell apart. Beethoven began the work again, this time with repeats, to the complete humiliation of his musicians.

With a surly orchestra and a shivering audience, this performance was doomed from the start. The lack of professional orchestral talent mixed with the last-minute soprano, the almost-not-finished *Fantasy*, and the lack of heat led to a . . . suboptimal concert week. As we all know, though, the show must go on. This concert received virtually no positive reviews although the program was, in retrospect, stacked with some of Beethoven's most masterful works.

One downside (amongst many) of the marathon concert is that the concerto was entirely eclipsed by Beethoven's symphonies. Now heralded as Beethoven's most complex concerto, the Fourth faded into obscurity after 1808. One must wonder if it was, in part, due to the composer calling for more powerful pianos than most players may have had access to. Perhaps it was the "tremendous speed of Beethoven's playing" that scared the general piano-playing populace out of attempting No. 4 for themselves. Thankfully Felix Mendelssohn revived the concerto in 1847, performing it himself in *his* final concert appearance.

The Fourth Concerto begins with a truly solo piano, a compositional choice that was unheard of at the time. The *Allegro moderato* opens with G-major chords in the lone piano, a simple theme that is then repeated (in the "wrong" key: B major) by the strings. The main melody harkens to Beethoven's Fifth; three motivic upbeats lead to a long note, but in the piano concerto this feels less like blows of fate and more like a hopeful assurance. The first movement is the longest of the three, and in twenty minutes Beethoven utilizes this rhythmic motif across every emotional variant available: sneaky, hopeful, stubborn, reverent. In his true Beethovenian

manner, a slight change of harmony completely alters the main theme.

The second movement, its stark pitting of soloist "against" orchestra, has been the subject of a musicological debate. Strings rebel against the first movement's opening; they are now the solo force of the *Andante's* first measure. A pervasively *dolce* piano answers their threatening theme, and over time the piano reveals it is not working against the orchestra at all, but to subdue its ferocity. Generations of musicologists have wondered if Beethoven intended this movement to illustrate Orpheus and the Furies at the gate of Hades. The second movement may very well conjure that image, but there is no evidence to suggest that Beethoven explicitly planned this sonic portrait. The commentary between piano and orchestra gets shorter with each refrain, ending with a delicate E-minor chord. The beasts have been lulled to reluctant sleep.

Beethoven's *Rondo* reawakens the orchestral beast as strings quietly segue into an excited marchlike figure. The conversation between piano and orchestra chatters with excited effervescence until a solo cello drone supports the B-theme at the keyboard. Pockets of the third movement open up to sublime chorale writing, surely at the top of mind from Beethoven's Sixth Symphony. Greener pastures, too, make way for thunderstorms in the development as furious low strings shepherd Beethoven's solo back home.

Le Sacre du printemps (*The Rite of Spring*)

Igor Stravinsky

Born: June 17, 1882, Oranienbaum, Russia

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

Years Composed: 1911–1913

Length: c. 32 minutes

World Premiere: May 1913, Paris, France

Last ISO Performance: January 24, 2016, with conductor Krzysztof Urbanski

Instrumentation: 3 flutes (one doubling piccolo), alto flute, piccolo, 4 oboes (one doubling English horn), English horn, 3 clarinets (one doubling bass clarinet), bass clarinet, Eb clarinet, 4 bassoons (one doubling contrabassoon), contrabassoon, 8 French horns (two doubling Wagner tuba), 4 trumpets (one doubling bass trumpet), piccolo trumpet, 4 trombones, 2 tubas, 2 timpani players, percussion, and strings

Concert etiquette is a controversial topic amongst audiences in 2026. What to wear? When to clap? These formal mannerisms exist in a relatively new rulebook. The imaginary pressure on audiences to be perfectly well behaved is ludicrous. While concertgoers may be anxious about *faux pas* today, listeners a century ago had no such qualms.

Concerts became accessible to the masses in the nineteenth century, but before public performances became the norm, most premieres of the masterworks we cherish took place in royal courts. It wasn't until the early 1800s that public audiences had regular access to live performance. By the 1820s, Gioachino Rossini had employed his signature “crash-boom” endings in opera overtures so rowdy, socially-minded audiences would know when to return to their seats and start paying attention. As the Industrial Revolution swept across the globe and class divide narrowed, the middle class found themselves in an interesting predicament. Now average workers, not just the social elites, could

afford a ticket to the show. Such was the case in May, 1913 at the premiere of *The Rite of Spring*.

Igor Stravinsky's third composition for Sergei Diaghilev's Ballet Russes goes down in history as one of the most famous premieres in the musical world. The composer had already enchanted French audiences with his *Firebird* (1910) and *Petrushka* (1911) scores, and Vaslav Nijinsky's choreography in previous productions had become a controversial topic (his *Faun* was considered to be highly erotic). The Ballet Russes—mostly employed by refugees escaping the Russian Revolution of 1905—had Parisian artistic circles in a chokehold. The *Rite* premiere was the It Place To Be for upperclass French socialites, but was an equally intriguing evening for other walks of life. A melting pot of artistic and class differences bubbled over, and what ensued was a riot.

The “Riot of Spring” is a well-loved story, a tale woven by many historians for good reason. Before *Rite*, ballet had always been about grace; it was efficient movements, controlled beauty. Stravinsky's previous collaborations with Diaghilev certainly leaned more modern than classical, but the folktale subject matter was much more palatable—the Eastern European flair somewhat trendy, even whimsical—and the choreography was sensical. Enter: *The Rite of Spring*.

“Will it stay very long, like this?”
“Till the end, my dear.”

This was Diaghilev's apprehensive reaction when Stravinsky pounded an onslaught of repeated, dissonant polychords on his piano. The accents are disjunct and off-putting, the harmonies are crass and jarring. But in Stravinsky's words, these are “the core of the entire work.” Diaghilev was stunned into silence at their first meeting, but he knew Stravinsky was serious; the composer was emboldened by the success of their previous collaborations. *The Rite of Spring* was to be entirely different.

Rite of Spring and Beethoven Program Notes

Though still steeped in Russian folk idioms, *Rite* was angular and percussive in a new, horrifying way. Gone were *Firebird's* lullabies and triumphant brass fanfares. No longer were melodic phrases cheeky and amicable, as in (most of) *Petrushka*. Stravinsky's newest score became intensely metric while still reliant on folk melodies, and the subject matter went farther into the depths of magic and ritual. His music brought life to Nicholas Roerich's set and costume designs, and Nijinsky's strange choreography transported the production to another world entirely. *The Rite of Spring* became a production both primordial and modern.

Rite opens with a singular note, a reedy C above middle C, which flows into an ornamented solo from the principal bassoon. The flourishes within the melody sound improvisatory but are, in true Stravinsky fashion, entirely mathematically pristine. The bassoon solo mutates into a cacophony of rhythmically complex woodwind chatter and evokes a mystical scene. Although a single instrument begins the ballet, Stravinsky's ensemble is positively massive, calling upon forces which include eight French horns, two contrabassoons, multiple types of clarinet, and alto flute. The only instrument that seems to have the night off is harp—clearly too angelic for Pagan Russia. The introduction unfolds and soon the colossal ensemble is a musical machine working to create an intricate web of rhythmic fragments that add up, somehow, to a cohesive compound rhythm.

Just like Stravinsky's melodic lines, gestural lines of classical ballet were also sacrificed; Nijinsky opted for painfully slumped shoulders and asymmetrical, disjointed limbs. Rather than graceful pirouettes and outstretched arms, he called on his dancers to pigeon-toe their feet and violently stomp into the stage. Nijinsky's choreography was, in many ways, the antithesis of classical ballet. This ghastly commotion was not at all what the audience expected. Chaos ensued.

Reports from the premiere indicate that the audience began to jeer the moment the "dancing" began. Listeners laughed, scoffed, yelled, and threw things onstage. Stravinsky was (understandably) irate that his music had been drowned out by a poorly behaved crowd, and promptly stormed out of the theatre. As Stravinsky bolted backstage, he witnessed Nijinsky in the wings, screaming counts to the ballerinas so they might still dance amongst the pandemonium. The audience continued to sneer, howl, and whistle. When fisticuffs broke out, the house manager flicked the lights on and off to quell the unruly audience.

It is likely that Stravinsky's score was not what caused such outrage, but the violent choreography. The action onstage certainly inspired the jeers, though another interesting issue at play was the theatre and its inhabitants on that fateful night. The premiere of *The Rite of Spring* was populated, probably in equal parts, by "old money" ballet purists as well as working class folks with no serious knowledge of the craft. Parisian elitists found Nijinsky's movements bizarre and erratic. The burgeoning Surrealist crowd was enchanted by the weirdness. Folks new to the ballet simply had no idea what was going on. To make social matters worse, the Théâtre des Champs-Élysées was newly constructed, built in a way that had much less separation between sections of the house. Not only were these vastly different *types* of listeners in the audience, they were sitting in much closer quarters. The Riot of Spring was definitely rooted in musical misunderstanding, but the new clash of class divide within the hall certainly didn't help. "All the elements of a scandal were present. The smart audience in tails and tulle, diamonds and ospreys was interspersed with the suits and bandeaux of the aesthetic crowd. The latter would applaud novelty simply to show their contempt for the people in the boxes. Innumerable shades of snobbery, super-snobbery and inverted snobbery were represented," reported Jean Cocteau afterwards. Many ornery concertgoers were thrown onto

the street, and the performance continued. Those who were able to stay would have witnessed the culminating human sacrifice.

The *Rite of Spring* begins with one and ends with many. The final measures of the thirty-five minute work rip through a series of time changes, forcing the musicians to count as furiously as they play. Timpani and percussion take center stage as the organizing rhythmic force as the rest of the massive ensemble erupts around them. The Chosen One—she who dances to death in service of her village—catapults herself around the stage, violently twirling until she finally collapses. Stravinsky's score crescendos to the catastrophic end, resulting in a devastating final chord. Strings, percussion, and brass deal the final blow: the last notes of *Rite* spell out D-E-A-D as the Chosen One is, at last, sacrificed.

At the time of this premiere, World War One was fast approaching and the 1917 Russian Revolution was not far behind. An element of anxious urgency had permeated the arts, and with that urgency came a renewed interest in pre-Christian source material. In an increasingly complicated, cataclysmic world, art often looks backwards to simpler times. *The Rite of Spring* does exactly that; the ballet looks backwards to primitive civilizations, but its modernist take is anything but simple.

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



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Hilbert Circle Theatre

Enrico Lopez-Yañez, Conductor | Cassandra Lopez-Yañez, Vocalist

Brooke Simpson, Vocalist | India Carney, Vocalist | Raven Pfeiffer, Drums

Austin Lee, Choreographer | Mia Spilotro, Assistant Choreographer

Jessica Slais, Production Manager

There will be one 20-minute intermission.

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

Length of performance is approximately two hours.



Jun Märkl, Music Director | Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor | Enrico Lopez-Yañez, Principal Guest Conductor of Pops

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<i>Get This Party Started</i>	Pink / Arr. Lopez-Yañez
<i>Hero</i>	Mariah Carey / Arr. Daryl McKenzie
<i>Complicated</i>	Avril Lavigne / Arr. Lopez-Yañez
<i>'Tis Life</i>	Lopez-Yañez
<i>C'est la vie</i>	B*Witched / Arr. Lopez-Yañez
<i>Medley in a Bottle</i>	Christina Aguilera / Arr. Lopez-Yañez

INTERMISSION—Twenty Minutes

<i>Queen B</i>	Beyoncé / Arr. Lopez-Yañez and Daryl McKenzie
<i>No Scrubs</i>	TLC / Arr. Lopez-Yañez
<i>A Thousand Miles</i>	Vanessa Carlton / Arr. Lopez-Yañez
<i>Lucky</i>	Britney Spears / Arr. Jennifer Lindberg
<i>Going Gaga</i>	Lady Gaga / Arr. Lopez-Yañez
<i>Beautiful</i>	Christina Aguilera / Arr. Ingo Laufs
<i>Wanna Spice it Up?</i>	Spice Girls / Arr. Lopez-Yañez
<i>Who Did It? Oops! . . . I Did It Again</i>	Britney Spears / Arr. Lopez-Yañez

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ENRICO LOPEZ-YAÑEZ



Enrico Lopez-Yañez is redefining what it means to be a conductor in the 21st century. Celebrated for his charismatic stage presence, genre-spanning collaborations, and innovative approach to orchestral programming, Lopez-Yañez is one of the most dynamic and sought-after conductors in North America. He currently serves as Creative Director & Principal Conductor of Pops and Specials at the Dallas Symphony, Principal Pops Conductor for the Detroit and Pacific Symphonies, as well as Principal Guest Conductor of Pops at the Indianapolis Symphony Orchestra.

With more than 100 performances each season, Lopez-Yañez is one of the most active conductors in the orchestral world. His 2026–27 season includes collaborations with Aida Cuevas, Bernadette Peters, Better Than Ezra, Cody Fry, Idina Menzel, Mandy Gonzalez, Megan Hilty, and Pepe Aguilar, along with return appearances with the Baltimore Symphony, Cincinnati Pops, Houston Symphony, National Symphony, San Francisco Symphony, Seattle Symphony, Toronto Symphony, and Utah Symphony among others.

As a trailblazer in the symphonic world, Lopez-Yañez has premiered dozens of groundbreaking collaborations with artists including Dolly Parton, Kelsea Ballerini, Portugal. The Man, The Mavericks, Tituss Burgess, Trisha Yearwood, The Lone Bellow, and The War and Treaty. His wide-ranging collaborations span genres and generations, with artists including Nas, Common, Itzhak Perlman, Kenny Loggins, Leslie Odom Jr., Ben Rector, Ben Folds, The Beach Boys, Tower of Power, and Kenny G.

In 2026, Lopez-Yañez conducted Disney’s nationally televised Nashville’s *Star-Spangled Bash*, which drew more than 6 million viewers on ABC and ranked No. 1 in primetime television on July 4. He also conducted *Los Aguilar Sinfónico Desde El Hollywood Bowl* (Live), the 2026 recording documenting Pepe, Ángela and Leonardo Aguilar’s symphonic Hollywood Bowl performances. Other guest engagements have included the Atlanta Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, National Arts Centre Orchestra (Ottawa), New York Philharmonic, Philadelphia Orchestra and more. He also previously served as the Principal Pops Conductor of the Nashville Symphony, which he conducted for eight seasons.

A passionate advocate for Latin music, Lopez-Yañez has become a leading force in bringing Latin artists and musical traditions to the American symphonic stage. He has arranged and produced concerts including *La Vida Loca*, *Latin Fire*, and *The Three Mexican Tenors*, and has collaborated with Angela, Leonardo, and Pepe Aguilar, Aida Cuevas, Arturo Sandoval, Lila Downs, and Lupita Infante. In 2023, he was honored with the “Mexicanos Distinguidos” award by the Mexican government, recognizing outstanding career achievements by Mexican citizens abroad. In 2021, Enrico conducted the critically acclaimed live streamed production of Daniel Catan’s opera *La Hija de Rappaccini*, which received an Emmy® nomination.

Beyond conducting, Lopez-Yañez is also Artistic Director and Co-Founder of Symphonica Productions, LLC, a creative production company developing innovative Pops, Family, and Educational concerts for orchestras across North America. Symphonica’s productions have been performed by the Baltimore, Milwaukee, North Carolina, Phoenix, Seattle, Toronto, and Utah Symphonies, and have been praised as “incredibly special—and something that needs to become the new norm” by the Lima Symphony. For more, visit: www.enricolopezyanez.com or follow @enricolopezyanez

Oops . . . I Sang it Again!

CASSANDRA LOPEZ-YAÑEZ, VOCALIST



An opera singer and pop singer-songwriter, Cassandra Lopez-Yañez is known for her powerful vocals and range that spans over four octaves. Blending her unique cross-over ability, she has created a new style of music she dubs “Popera.” Her latest Popera track *RoséRed* fuses her pop/RnB vocals with inspiration and melodies from Verdi’s “Libiamo ne’ lieti calici” from *La Traviata*. Cassandra has made appearances with the Nashville Opera and has sung with orchestras across North America including the Omaha Symphony, Orquesta Sinfónica de Aguascalientes, and Steamboat Symphony. This year, she will debut with the Dallas Symphony, Detroit Symphony, and Indianapolis Symphony, among others. Cassandra has performed on NBC’s *Today in Nashville* and has received countless songwriting awards including the John Lennon Songwriting Competition, the Unsigned Only Pop/Top 40 competition, and the International Songwriting Competition.

BROOKE SIMPSON, VOCALIST



As a top 3 finalist on NBC’s *The Voice*, and top 4 finalist on *America’s Got Talent*, Brooke Simpson has done it all. She has appeared on Broadway and with the touring company of *1776*, performed with symphonies across the country in Steve Hackman’s Brahms X Radiohead and Beethoven X Beyoncé, and has been featured in a global Nike N7 campaign. Brooke has also worked with artists such as Miley Cyrus, Sia, Bishop Briggs, and Taboo (Black Eyed Peas). Brooke has released multiple singles including *2AM*, which charted on the iTunes top 200 and more recently, *I Believe In a Thing Called Love*, in collaboration with Scary Pockets.

INDIA CARNEY, VOCALIST



American singer, songwriter, vocal arranger, vocal coach, and actress India Carney made her national television debut on NBC’s Emmy Award-winning series, *The Voice: Season Eight*. She wowed audiences and four highly acclaimed celebrity judges as the Top 5 Artist with her passionate vocal performances. This New York City native toured with award-winning pop artist, Katy Perry, and has sung for Grammy award-winning artists, including Dua Lipa, Mariah Carey, Justin Bieber, Lady Gaga, Billie Eilish, Meghan Trainor, and H.E.R. She joined Christina Aguilera last summer. She has performed at the VMAs, Grammy Awards, BET Awards, *The Ellen DeGeneres Show*, and Coachella. You can hear India’s voice on the American Express 2020 holiday campaign, “Small Lang Syne,” and featured on the video game *Forspoken* (2022).



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RAVEN PFEIFFER, DRUMS



Raven Pfeiffer is a graduate of the University of North Carolina at Charlotte where she studied under renowned performer, composer, and producer, Rick Dior (James Taylor, Aretha Franklin, Ray Charles). She earned a B.A. in Music with a concentration in percussion and a B.A. in German Translation. She started performing at age 12 with roots in rock, funk, and classical percussion. Raven moved to Nashville in 2021 and is currently performing, co-writing, and traveling with several artists among different genres. She has performed and recorded in the U.S. and overseas with artists including Maddie and Tae, Tanner Adell, Girl Named Tom, Kylie Frey, Nashville Symphony, Emily Ann Roberts, Brooke Eden, Vienna Light Orchestra, Meagan Allen, Brooke Lee, and Philip Hamrick. She has also appeared with Kylie Frey on Season 18 of *America's Got Talent*. Additionally, Raven was a drum instructor for Elevate Rock School with over 40 students each week, Franklin Brentwood Arts Academy, and Valor Charter School. Raven proudly endorses Paiste Cymbals, Innovative Percussion, and Doc Sweeney Drums.

AUSTIN LEE, CHOREOGRAPHY



Austin Lee is a Los Angeles-based professional choreographer, dancer and artist originally from Orlando, Florida. Renowned for his versatility, precision, and determination, Austin has built a career spanning television, film, music videos, and live performance.

His recent credits include being the Dance Champion and Finalist on Netflix's *Star Search* with his collective "Movement 55," working with Lady Gaga on "Abracadabra," and appearing in Doechii's "Anxiety." Austin has also shared the stage with acclaimed artists such as New Kids On The Block, Jordan Fisher, JoJo Siwa, Snow Wife, and Tash Blake, The Los Angeles Cinevita's shows *Teen Beat: 80s Movie Mixtape* and *Tinselcolor* starring Joey McIntyre, and has been featured in high-profile creative collaborations including Google, GoPro x Derek Hough, and others. His television and film work includes the Macy's Thanksgiving Day Parade, *The Late Late Show with James Corden*, *So You Think You Can Dance*, NBC's *World of Dance*, Disney's *Fam Jam*, Apple TV, Amazon Prime's *Tiny Dancers*, and *A Week Away: The Series*.

A graduate of the prestigious Launch Training Program at The Brea Space, Austin dedicated five years to refining his craft while cultivating lasting relationships within the industry. He currently travels nationwide as a Radix Pro Assistant, working alongside renowned choreographers such as Brian Friedman, Tessandra Chavez, and Tyce Diorio, bringing inspiration, mentorship, and high-level artistry to dancers across the country. Grounded in authenticity and driven by a passion for storytelling through movement, Austin continues to carve out a powerful creative voice. As both a performer and collaborator, he remains committed to growth, connection, and pushing the boundaries of what dance can communicate—marking him as an artist to watch as his career continues to unfold.



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Douglas Dillon, Host, Words on Music

There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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Ludwig van Beethoven | 1770–1827

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 19

Allegro con brio

Adagio

Rondo: Molto allegro

Michael Davidman, Piano

INTERMISSION—Twenty Minutes

Gustav Mahler | 1860–1911

Symphony No. 1 in D Major (“Titan”)

Langsam, schleppend

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See Jun Märkl’s biography on page 11.

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Beethoven and Mahler 1

Classical Series • Program Two

Friday, October 16, at 7:30 p.m. | Saturday, October 17, at 5:30 p.m.

Hilbert Circle Theatre

Jun Märkl, Conductor | Michael Davidman, Piano

There will be one 20-minute intermission.

Length of performance is approximately one hour and fifty minutes.

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Jun Märkl, Music Director | Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor | Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Ludwig van Beethoven | 1770–1827

Overture to *The Creatures of Prometheus*, Op. 43

Ludwig van Beethoven | 1770–1827

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 19

Allegro con brio

Adagio

Rondo: Molto allegro

Michael Davidman, Piano

INTERMISSION—Twenty Minutes

Gustav Mahler | 1860–1911

Symphony No. 1 in D Major (“Titan”)

Langsam, schleppend

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See Jun Märkl’s biography on page 11.

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MICHAEL DAVIDMAN, PIANO



One of the most compelling pianists of his generation, Michael Davidman is the winner of the 2025 American Piano Awards and recipient of the Christel DeHaan Classical Fellowship. He currently serves as Artist-in-Residence at the University of Indianapolis.

Hailed by *The Classical Music Journal* for his “sweeping yet refined sentimentality and pyrotechnical prowess,” Davidman has appeared as soloist with the Philadelphia Orchestra, Orchestre Symphonique de la Garde Républicaine, Indianapolis Symphony Orchestra, Freixenet Encuentro Symphony Orchestra, Reina Sofia Orchestra, Monterey Symphony, Symphoncity, and numerous other ensembles across the United States and abroad.

His performances have taken him to such venues as Salle Cortot, Théâtre du Châtelet, Alice Tully Hall at Lincoln Center, Carnegie Recital Hall, Kimmel Center, Sandler Center, Symphony Space, Merkin Concert Hall, and Hilbert Circle Theatre. An active recitalist and chamber musician, Davidman has appeared at festivals including the Norfolk Chamber Music Festival at Yale, Music Academy of the West, Kneisel Hall, Music@Menlo, PianoFest, and Summit Music Festival, as well as the Burgos International Music Festival in Spain and Teatro Alfieri in Italy. His performances have been heard on WHYY’s *Curtis On Stage*, WQXR’s *McGraw Hill Young Artists Showcase* with Robert Sherman, WSKG-FM’s *Expressions*, NPR’s *From the Top*, and *Piano Evenings with David Dubal*.

Davidman’s other honors include third prize and the Orchestra Prize at the 2022 Long-Thibaud International Piano Competition; first place in the 2019 Juilliard Gina Bachauer Piano Competition; first prize in the chamber ensemble category of the 2018 New York International Piano Competition; first prizes in both solo and concerto categories at the 33rd Ithaca College of Music Piano Competition; the Grand Prize at the ninth LISMA Foundation International Music Competition; and first place in the 2011 Mary Smart International Concerto Competition. He was also the recipient of a four-year scholarship from the Chopin Foundation of the United States.

Davidman earned his Bachelor of Music degree at the Curtis Institute of Music, where he studied with Robert McDonald and Ford Mylius Lallerstedt, and his Master of Music degree at The Juilliard School, studying with Jerome Lowenthal and Stephen Hough. He completed his Artist Diploma at the International Center for Music in Kansas City, Missouri, where he studied with Stanislav Ioudenitch.

His musical training began at age five at Greenwich House Music School and continued with Efreem Briskin at the Manhattan School of Music. As a precollege student, Davidman won first place in all three age categories of the Manhattan School of Music Precollege Concerto Competition—at ages ten, twelve, and sixteen. At thirteen, he was selected to perform in a Lang Lang masterclass at the Manhattan School of Music, performing Liszt’s *Hungarian Rhapsody No. 10*.

Beyond the concert stage, Davidman is a lifelong opera enthusiast and enjoys sharing historical and rare recordings through his YouTube channel, PucciniMD. He also occasionally trades the solo spotlight for the role of accompanist during “opera night” at a New York City restaurant.

Overture to *The Creatures of Prometheus*, Op. 43

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Year Composed: 1801

Length: c. 5 minutes

World Premiere: March 1801, Vienna, Austria

Last ISO Performance: November 6, 2009,
with conductor Michael Stern

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

What does it mean to be human? In a world ever-inundated with AI-generated “art,” one might be tempted to believe that computers can do our bidding for us. But the essence of humanity is, and always has been, our human ability to express ourselves through creative means. While AI-generated art might pass as human, it expresses nothing because it is not rooted in any lived experience. Creating art is a distinctly human endeavor.

Only after we experience art and music are we truly human. This argument is by no means new; the idea goes back to Ancient Greece. In Greek myth, Prometheus snatches fire from the Olympians, bestowing it upon mankind and thus enlightening mortal savages. Greek mythology had made a serious comeback in Romantic circles; the drama, symbolism, and violence (Prometheus is doomed to have his liver pecked out in perpetuity as punishment) were perfect fodder for dramas thousands of years later. In 1800, Salvatore Viganò worked out a libretto for his *Prometheus* ballet, but deemed the subject matter too important for his own novice compositional skills. He requested Ludwig van Beethoven write the music; this would become Beethoven’s only ballet.

Like lightning, Beethoven’s score opens with surges of orchestral energy. The crackling orchestral chords lead us to a pastoral introduction which then floats gently from the ensemble. Suddenly, a spirited bout of strings races ahead. This excitement is often described as Prometheus fleeing from the Gods, having stolen their otherworldly fire. Prometheus absconds triumphantly, passing this fire to the mortals so that they might see art and hear music, gaining true enlightenment.

Eighteen years later, Mary Shelley wrote *Frankenstein (Or, the Modern Prometheus)*. The ballet is a straightforward retelling of the titular Greek myth, whereas the Gothic novel is Shelley’s variant in which she dissects the creation of man. At their core, both stories ruminate on what it means to be human. What separates a monster from the Gods? Beethoven’s “monster” is the mythical original: an unruly, savage mankind who is saved by Prometheus. In Shelley, the monster is a literal walking corpse, alive against its will and forced to live *without* being given the enlightening fire. Her monster must learn what it means to be human, and eventually hears music and learns to speak. Shelley compares the human voice to music, indicating she, too, considers music as central to the human experience. Drawing from the Greek myth, both Beethoven and Shelley affirm that to be enlightened, one must experience and create.

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 19

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1787–1789

Length: c. 28 minutes

World Premiere: March 1795, Vienna, Austria

Last ISO Performance: October 15, 2011, with conductor Gilbert Varga and soloist Jonathan Biss

Instrumentation: Flute, 2 oboes, 2 bassoons, 2 horns, strings, and solo piano

Although many of Ludwig van Beethoven's early piano concerti take cues from Wolfgang Amadeus Mozart's works, the similarity between the two composers largely ends there. We remember Mozart as a child prodigy, delighting nobility with his innate talents as a doe-eyed toddler. Beethoven's musical upbringing was nothing of this sort; his father did not truly support his musical dreams. The composer's father, Johann, often admonished, even abused, young Beethoven at the keyboard. Johann van Beethoven did want his young son to be likened to Mozart's greatness, but his way of "supporting" his son was by tyrannical force, rather than encouragement. His father did allow Beethoven to perform, purely for money; at one concert, young Beethoven played poorly and his father lied about his age in an attempt to keep the Mozart comparison alive. Beethoven pressed on, and when he was seventeen his first real musical opportunity presented itself.

Count Ferdinand Ernst Gabriel von Waldstein, a German diplomat and major patron of the arts, was also from Bonn and saw teenage Beethoven in concert. Waldstein instantly saw potential in the young man and vowed to encourage his talent, soon making arrangements for Beethoven to study counterpoint

with Franz Joseph Haydn in Vienna. The plan for Beethoven was to polish his compositions, gain notoriety among Viennese nobility, and return to Bonn to serve as Kappelmeister of the Electoral Court.

While originally thought to have been written in 1794, composed expressly for his grand Viennese debut, scholarship now suggests that Beethoven had penned most of Piano Concerto No. 2 when he was still a lad in Bonn. Opus 19 is truly a youthful composition, full of light-hearted promise but surely lacking the complexities of the seasoned composer he'd become.

Beethoven realized this, too; while he generally did not make a habit of revising his works after publication, he did often tinker with his works before relinquishing them to his publisher. In many cases, Beethoven had not even written out the solo piano part until he was forced to deliver it for printing. Beethoven's second piano concerto went through many transformations before he'd finally send it to Hoffmeister for printing in 1801. He may not have worked on the entire concerto under Haydn's tutelage, but he did revise the Finale with help from the great master. This is the version he would have performed in Vienna, 1795.

Beethoven was a contentious student for Haydn. The childhood memories of his violent, authoritarian father surely did not prepare Beethoven well for lessons, but more problematic was that Haydn was a master of the Classical Era and Beethoven was a bull-headed twenty-something looking towards the future of music. On the heels of Mozart's recent death (1791), Beethoven felt he might be the next great master of composition. He argued with Haydn and challenged all Classical notions, consistently breaking rules and denouncing all authority. Beethoven suspected Haydn of being a uninterested mentor, purporting that Haydn did not bother to check his counterpoint closely, if at all. What finally ended their relationship, though, was Beethoven's fraud scheme.

Beethoven and Mahler 1 Program Notes

Beethoven made a habit of appearing impoverished with his generous (if not gullible) mentor. When Haydn wrote to Bonn asking for an increase in Beethoven's stipend, the Elector wrote back that the boy was by no means lacking (Beethoven's living expenses were paid *and* he continued to receive his yearly salary from the Court) and should probably cease his studies in Vienna. Haydn was aghast; their lessons immediately ceased. While the two would eventually repair their relationship—Beethoven would dedicate his Op. 2, published in 1796, to Haydn—for now, the damage was done. While Beethoven did gain popularity in Vienna, as planned, he never returned to Bonn.

Beethoven rewrote the Finale, yet again, in 1798. The primary issue with this revision was that it was two days before a performance. A colleague of his recounted, "There sat four copyists to whom he handed sheet after sheet as soon as it was finished." When he did sell the final work to his publisher, Beethoven only accepted half his standard fee, humbly remarking that, "I really don't give it out as one of my best... Still, it will not disgrace you in any way to publish it."

Piano Concerto No. 2 is certainly no disgrace. If in any revisions the rebellious Beethoven was trying to eradicate Haydn-esque elements of his concerto, this is his only failure. The first movement *Allegro con brio* follows a standard Classical script, and the multitude of chattering themes also recalls the great masters. Beethoven's effortless *cantabile* flows freely throughout the second movement; the piano solo shines masterfully while supported by the gentle ebb of the orchestra. And finally, Beethoven's humorous *Rondo* utilizes a folksy theme, ultimately trotting happily to the end of the concerto.

Symphony No. 1 in D Major ("Titan")

Gustav Mahler

Born: June 7, 1860, Kalischt, Bohemia

Died: May 18, 1911, Vienna, Austria

Years Composed: 1887–1888

Length: c. 54 minutes

World Premiere: 1889, Budapest, Hungary

Last ISO Performance: February 25, 2023, with conductor Joshua Weilerstein

Instrumentation: 4 flutes (three doubling piccolo), 4 oboes (one doubling English horn), 4 clarinets (two doubling E^b clarinet, one doubling bass clarinet), 3 bassoons (one doubling contrabassoon), 7 French horns, 4 trumpets, 3 trombones, tuba, 2 timpani, percussion, harp, and strings

In my early childhood in the forest of Iglau, it moved me oddly and impressed itself upon me. For I do not care whether the ringing comes from such noises or in the thousandfold song of the birds, in the howling of the storm, in the rippling of the waves or in the crackling of the fire. Just so, from different directions, the themes must come.

Gustav Mahler's themes did come from all directions, and just as easily they flow every which way. Cascades of scales, cracks of booming brass, and parades of fantastical forest creatures populate Mahler's first symphony, a work inspired by everything that bloomed around the composer. He was moved by nature throughout his career, but Mahler was also influenced by the art and literature he consumed.

We know Mahler as a talented symphonist, a monumental conductor, and an avid outdoorsman. But Mahler was also a voracious reader and drew some of his musical inspiration from what he read. Mahler was particularly fond of Fyodor Dostoyevsky—he once commented that reading Dostoyevsky was more important than

learning counterpoint—as well as the German author Jean Paul. The symphony's nickname, *Titan*, might be borrowed from Jean Paul's book of the same name. Paul's novel aimed to critique and dispel leading German philosophies in the early 1800s; its characters point out differences of cultural opinion and challenge controversial issues. Each character is set in his own way, and all eventually have their downfall. It is the protagonist, the Titan, who survives only by realizing that a holistic approach to thought—not abiding by any one definitive philosophy—creates a lasting hero. Mahler treats his melodies this way, pitting them against one another, challenging each one, and ultimately transforming them completely. His phrases squabble amongst themselves in a way that seems to reflect the ultimate conclusion of Paul's book, though it is debatable if Mahler's *Titan* was actually inspired by the novel. Perhaps more important than literary references are Mahler's references to other compositions.

Symphony No. 1 is a pastiche of Mahler's own earlier works as well as quotes—"building blocks," as he would call them—from other composers' music. *Titan* unfurls into its own atmospheric musical setting: violin harmonics shimmer like still water in early morning sunlight. Falling fourths emit from the woodwinds and clarinets burst into a quiet fanfare. Mahler called this the waking up of nature, and the image is certainly clear. The descending interval speeds up, and soon the orchestral bird calls open into a pastoral cello melody that is nothing short of divine. But before the forest illustration comes to light, Mahler recalls the first breath of Beethoven's Ninth. Beethoven opens his final symphony with more excitable strings as well as falling fourths *and* fifths, but Mahler seems to capture Beethoven's moment, stretching it into a new, but not unrelated, tapestry of sound. It is Mahler's own musical Big Bang; the late, great Maestro Beethoven is proverbially passing the baton to Gustav Mahler at the onset of his own symphonic odyssey.

The orchestra is fully jubilant at the end of the first movement; the last bars are a hearty laugh

from the whole ensemble. Ever more genial, the second movement, *Kräftig bewegt*, begins with a rousing peasant dance led by celli and basses. Their heavy quarter-note figure motivates the folksy movement, which soon transforms into a beautifully elegant waltz. A horn call wafts in from the distance, and we are led right back to the village pub, arm-in-arm with our *pesante* strings.

Just as the excitement peaks at the end of the second movement, all stops. A funeral procession marches in from the forest shadows. A somber timpani plods away, and a grim refrain comes from the highest register of a solo double bass. The "Brother Martin" theme exists in a minor mode here, and we are faced with the fullest extent of what would become Mahler's uncanny ability to juxtapose the beautiful with the grotesque. Not only is he grinding the exuberant second movement into an immediately mournful third, Mahler is painting an otherwise happy children's melody into the image of death. The procession descends into the shadows and soon a forest grows around the gloomy melody. The bass solo is echoed by bassoon, klezmer-esque clarinets interject, and pizzicato strings soon enter to underscore the trudging timpani.

Mahler's orchestral funeral procession is based on a wood cutting in which animals carry a human hunter to his death. A book of children's fairy tales depicts the scene: "the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes, and other four-legged and feathered creatures of the forest in comic postures."

Deeper in the forest, harp gurgles from a babbling brook and the sun finally appears. The looming darkness dispels; new melodies roll through the orchestra, and Mahler's compositional landscape becomes lush while remaining malleable. But soon, all stops once more. The funeral procession returns, as if the forest is

Beethoven and Mahler I Program Notes

warning the Titan that his death is inevitable. As the procession continues its course, the forest seems to grow yet more magical and fantastical, rooting tighter around the Titan. A tam-tam strike—Death personified—heralds a final oboe refrain, underscored by the ever-marching timpani. Although bleak, there is something boyishly charming in Mahler's juxtaposition of the fantastical and disturbing. At the heart of Mahler's third movement is a kernel of childhood wonder; this is Mahler, the storyteller.

Cymbals crash, winds shriek, and intense strings clutch our newly deceased Titan—completely anguished—and drag him to what can only be described as the musical underworld. Here is another literary reference: Dante Alighieri's *The Divine Comedy*. And this time, the literary reference is just as important as its musical counterpart. The wailing winds at the onset of this movement attack our hero from above with pointy, descending triplets. This chromatic figure is yet another “building block” employed by Mahler; they are pulled straight

from Franz Liszt's *Dante Symphony*. A perfect addition to a movement Mahler described as *Dal inferno del paradiso*.

The fourth movement, in all of its intensity, is always reaching towards the symphonic end goal: D Major, the Paradiso. The hellish theme eventually bleeds into a stunningly nostalgic violin melody, as if our hero is looking back across his life journey. Finally our Titan ascends with confidence, and the orchestra breaks into a triumphant stride led by brilliant French horns and trumpets. Symphony No. 1 ends with *fortissimo* triplets and a whirlwind of trills: the orchestra's final reach towards Paradise.

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



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An Evening with Lea Salonga

Tuesday, October 20, 7:30 p.m.
Hilbert Circle Theatre

Jack Everly, Conductor | Lea Salonga, Vocalist
Daniel Edmonds, Piano
Andrew Kotzen, Yasmeeen Sulieman | Vocalists

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



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

Overture	Arr. by Gerard Salonga
“Pure Imagination” from <i>Willy Wonka & The Chocolate Factory</i>	Leslie Bricusse and Anthony Newley
“A Million Dreams” from <i>The Greatest Showman</i>	Benj Pasek and Justin Paul Arr. by Ria Villena-Osorio
Richard Rodgers and Oscar Hammerstein II Medley	Arr. by Gerard Salonga
“Out There” from <i>The Hunchback of Notre Dame</i>	Alan Menken and Stephen Schwartz Arr. by Gerard Salonga
<i>Stayin’ Alive</i>	Barry Gibb, Robin Gibb, and Maurice Gibb (The Bee Gees) Arr. by Cezar Aguas Vocal/Orchestration by Gerard Salonga
Disney Princess Medley	Arr. by Gerard Salonga
<i>Miss Saigon</i> Medley	Claude-Michel Schönberg and Alain Boublil Adapted by JD Villanueva
“For Good” from <i>Wicked</i>	Stephen Schwartz Adapted by Gerard Salonga
“Being Alive” from <i>Company</i>	Stephen Sondheim Adapted by Gerard Salonga

INTERMISSION—Twenty Minutes

“Everybody Says Don’t” from <i>Anyone Can Whistle</i>	Stephen Sondheim Orch. by JD Villanueva
“By The Sea” from <i>The Little Mermaid</i>	Alan Menken and Stephen Schwartz Adapted by JD Villanueva
“Left Behind” from <i>Spring Awakening</i>	Steven Sater and Duncan Sheik Arr. by Ria Villena-Osorio
“Reflection” from <i>Mulan</i>	Matthew Wilder and David Zippel
“A Whole New World” from <i>Aladdin</i>	Alan Menken and Tim Rice Arr. by Gerard Salonga
“I Dreamed A Dream” from <i>Les Misérables</i>	Claude-Michel Schönberg and Alain Boublil
“Everything’s Coming Up Roses” from <i>Gypsy</i>	Jule Styne and Stephen Sondheim Arr. by JD Villanueva
“Defying Gravity” from <i>Wicked</i>	Stephen Schwartz Adapted by JD Villanueva

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 conductor of 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.

An Evening With Lea Salonga

LEA SALONGA, VOCALIST



Multiple award-winning actress and singer Lea Salonga is renowned worldwide for her powerful voice and perfect pitch. This fall, she will star in and lead the soundtrack of the DreamWorks animated feature *Forgotten Island*.

Lea is best known for her groundbreaking, Tony Award-winning performance as Kim in *Miss Saigon*, for which she also received the Olivier, Drama Desk, Outer Critics Circle, and Theatre World Awards. She made history as the first Asian woman to win a Tony Award and later became the first Asian actress to play Éponine in *Les Misérables* on Broadway, returning to the beloved musical as Fantine in its 2006 revival. Most recently, Lea starred on Broadway in Stephen Sondheim's *Old Friends*, following acclaimed runs in Los Angeles and London. She

also appeared in the Tony Award-winning 2018 Broadway revival of *Once on This Island* as Erzulie, the Goddess of Love; Lea and the cast received a Grammy nomination for Best Musical Theater Album. Her other Broadway credits include *Here Lies Love*, *Allegiance*, and *Flower Drum Song*.

Generations of fans know Lea as the singing voice of two iconic Disney heroines: Princess Jasmine in *Aladdin* and Fa Mulan in *Mulan* and *Mulan II*. In recognition of her contributions to the company's legacy, The Walt Disney Company named her a Disney Legend. On screen, Lea starred in *Pretty Little Liars: Original Sin* and the critically acclaimed Sony musical drama *Yellow Rose*. She can also be heard in Netflix's *KPop Demon Hunters* and *Centaurworld*, as well as FX's *Little Demon*. Her solo concert special, *Lea Salonga: Live with the Sydney Symphony Orchestra from Sydney Opera House*, aired as part of *Great Performances* on PBS, with a live album subsequently released by Broadway Records.

Lea's 2025–2026 *Stage, Screen and Everything In Between* tour and her 2022 *Dream Again* tour drew sold-out audiences across North America, the United Kingdom, Asia, and the Middle East. Throughout her career, she has performed at many of the world's most celebrated venues, including the Sydney Opera House, The O2, Walt Disney Concert Hall, Singapore's Esplanade, Hong Kong Cultural Centre, and Carnegie Hall.

Beyond the stage and screen, Lea served as a coach on the hit Philippine editions of *The Voice* and *The Voice Kids*. She has released multiple solo albums, toured internationally with pop-opera quartet Il Divo and earned acclaim for her cabaret performances, including a record-setting run at New York's 54 Below. Her latest album, *Sounding Joy | The Holiday Album*, was released by Center Stage Records.

Across a career spanning more than four decades, Lea has performed for six Philippine presidents, four U.S. presidents, Diana, Princess of Wales, and Queen Elizabeth II. Her many honors include being named a TIME100 Impact Award recipient and receiving the Gold House Gold Legend Award.

DANIEL EDMONDS, MUSIC SUPERVISOR



Daniel is a Music Supervisor, Arranger, Orchestrator, Music Director, Pianist, and Music Producer based in New York City. He is currently the Music Director/Conductor of *The Great Gatsby* on Broadway. His past work on Broadway includes *Shucked* and *Paradise Square*. In London, his credits include *Wild About You*, *The Showgirl Within*, and *Fly More Than You Fall*.

Spanning the worlds of pop, film, orchestral, musical theatre and jazz, he has appeared on stages and albums on five continents. As a pianist, he's performed with Darlene Love, Ruben Studdard, Clay Aiken, Alex Newell, Johnny Manuel, Jeremy Jordan, Desmond Child, and many more. He also contributed a featured piano solo to the Macy's 4th of July Fireworks this year, arranged by Jason Howland.

Originally from Australia, Daniel was the pianist for Lea Salonga's PBS special, filmed at the Sydney Opera House. He's gone on to tour, record, and write music for Lea, including *Dream Again* and *Christmas On Broadway*, the latter of which was performed with the Boston Pops Orchestra.

 A festive holiday-themed poster for the aes Indiana Yuletide Celebration. The background is a deep red with gold snowflakes and holly leaves. In the center, two men are featured: Jack Everly on the left, wearing a blue tuxedo and glasses, and Curtis Bannister on the right, wearing a patterned brown suit. Behind them is a large, friendly-looking Santa Claus figure. Text on the poster includes "40th Anniversary" in a gold circle at the top right, "Jack Everly MAESTRO" and "Curtis Bannister HOST" in gold script, "aes Indiana" in white, "YULETIDE CELEBRATION" in large white serif font, "INDIANAPOLIS SYMPHONY ORCHESTRA" in white, "TICKETS ON SALE NOW" in white and gold in a green circle at the bottom left, and "DECEMBER 4-23" in large gold numbers at the bottom right.

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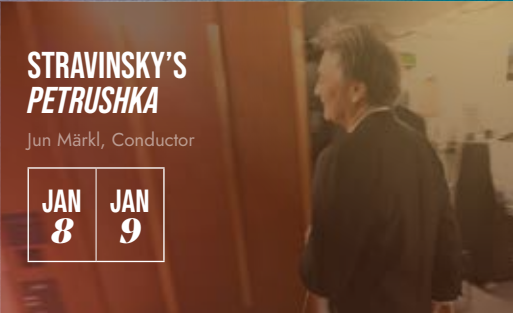
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MAY
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AND BEETHOVEN'S TRIPLE**

Alexandra Dariescu, Piano

MAY
20

MAY
21

MAY
22



An Evening With Lea Salonga

YASMEEN SULIEMAN, VOCALIST



Yasmeeen Sulieman is a singer/songwriter who has written/performed internationally with releases on MCA, Defected, and more. Broadway: *Beautiful: The Carole King Musical*; *Paradise Square*; *Shucked*. Tour: *Little Shop of Horrors*, *Shucked*. Off-Broadway: *Trevor*, *Junie B. Jones*. Lincoln Center: *The Scarlet Pimpernel*. Regional: *The Tale of Des-pereaux* (Berkeley). TV: *Marvelous Mrs. Maisel*, *Hi-5* (TLC), *Love For Real* (Hallmark).

ANDREW KOTZEN, VOCALIST



Andrew Kotzen is thrilled to be performing with the ISO this evening! A New York based performer, Andrew has had the privilege to tour with Lea in *Stage, Screen, and Everything in Between* and *Sounding Joy*. Theatre credits include *Titanic* (Fulton/Maine State Music Theatre), *Se-ussical* (North Shore Music Theatre), *Hunchback of Notre Dame* (Idaho Shakespeare Festival), *Forever Plaid* (Lake Tahoe Shakespeare Festival) and many more.



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Conrad Tao, Beethoven, and Mozart

Classical Series • Program Three

Friday, October 23, at 7:30 p.m. | Saturday, October 24, at 5:30 p.m.

Hilbert Circle Theatre

Richard Egarr, Conductor | Conrad Tao, Piano

There will be one 20-minute intermission.

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

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



Jun Märkl, Music Director | Jack Everly, Principal Pops Conductor

Hannah Schendel, Assistant Conductor | Enrico Lopez-Yañez, Principal Guest Conductor of Pops

Conrad Tao | b. 1994

The Hand

Ludwig van Beethoven | 1770–1827

Concerto No. 1 in C Major for Piano and Orchestra, Op. 15

Allegro con brio

Largo

Rondo: Allegro

Conrad Tao, Piano

INTERMISSION—Twenty Minutes

Wolfgang Amadeus Mozart | 1756–1791

Symphony No. 39 in E-flat Major, K. 543

Adagio - Allegro

Andante con moto

Menuetto: Allegretto

Allegro

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RICHARD EGARR, CONDUCTOR



Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making—whether conducting, directing from the keyboard, giving recitals, playing chamber-music, and indeed talking about music at every opportunity.

Egarr has been Principal Guest of the Residentie Orkest since 2019 and was Artistic Partner of the St Paul Chamber 2019–2026. He was Music Director (now Laureate) of the Philharmonia Baroque 2020–2024, Music Director of the Academy of Ancient Music 2005–2020, and Associate Artist with the Scottish Chamber Orchestra 2011–2017. He straddles the worlds of historically-informed and modern symphonic performance and has conducted many leading symphony orchestras, notably the London Philharmonic, Royal Concertgebouw

and Philadelphia orchestras. He made his Glyndebourne debut in 2007, and has conducted opera cycles of Monteverdi, Purcell and Mozart with AAM at the Barbican. Handel oratorios lie at the heart of his repertoire.

In 2026–27 he debuts with the Oslo Philharmonic for Bach's *St. John Passion* and National Symphony (Washington, D.C.) for Handel's *Messiah*, conducts Mozart and Beethoven with the Indianapolis Symphony, and returns to the Frankfurt Radio, Antwerp Symphony and Orquesta Sinfonica da Galicia, as well as to the Orchestra of the Eighteenth Century to tour a Monteverdi program after their hugely successful concert together at the Frankfurt Alte Oper last season. His Residentie Orkest plans include a Mozart/Strauss/Respighi program as well as Mozart's *Requiem*.

As half of Duo Pleyel, Egarr regularly plays four-hands repertoire with his wife Alexandra Nepomnyashchaya. In April 2027 they appear together at Kings Place to play Carl Czerny's arrangements of Beethoven's 5th and 6th symphonies, coinciding with the release on Linn/Outhere of the whole Symphony cycle. This follows four acclaimed albums on Linn—Mozart/JC Bach, Dussek, Schubert, and a compilation of Yuletide favorites.

Egarr has given many solo harpsichord recitals over the years, notably at the Wigmore Hall and Carnegie Hall, and his extensive discography includes solo keyboard works by Byrd and Sweelinck on Linn, and by Bach, Handel, Mozart, and Louis Couperin on Harmonia Mundi. His long list of recordings with the Academy of Ancient Music includes several award-winning Handel discs (2007 Gramophone Award, 2009 MIDEM, and Edison awards) and both JS Bach's *Passions*. His world premiere recording on AAM Records of Dussek's *Messe Solennelle* won the Gramophone Best Choral Recording 2021.

Egarr trained as a choirboy at York Minster, at Chetham's School of Music in Manchester, and was an organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance. He taught for many years at the Amsterdam Conservatoire and was a visiting professor at the Juilliard School for over 10 years.

Conrad Tao, Beethoven, and Mozart

CONRAD TAO, PIANO



Conrad Tao is a pianist and composer celebrated for his boundary-defying artistry as well as his powerful performances of traditional repertoire.

In the 2026–27 season, Conrad Tao is the inaugural Spotlight Artist of the Academy of St Martin in the Fields, with whom he will perform in London before leading the orchestra on a three-week U.S. tour. The collaboration includes the world premiere of a new work commissioned by the Academy, alongside performances of Mozart and Bach. He will also return to KlavierFestival Ruhr with the orchestra in the Spring. Across the U.S., Tao makes his subscription debut with the Cleveland Orchestra and returns to the Cincinnati Symphony, Houston Symphony, and Utah Symphony, where he makes his conducting

debut. He also performs Ravel with the Los Angeles Chamber Orchestra and joins the Indianapolis Symphony to perform Beethoven's First Piano Concerto alongside his own companion concert work, *The Hand*. In Europe, Tao reunites with Matthias Pintscher for Pintscher's *NUR* with the Musikkollegium Winterthur and performs Mozart's Piano Concerto No. 23 with the National Philharmonic Orchestra of Armenia under Ingo Metzmacher. He will also reunite with Metzmacher at the Konzerthaus Berlin for John Adams' Century Rolls. Tao is the 2026–27 Featured Artist of the Schubert Club in St. Paul and in the same season will also tour with clarinetist Anthony McGill.

In March 2027, John Adams leads the LA Phil New Music Group in the world premiere of Tao's *Pacific 88*, commissioned by the Los Angeles Philharmonic as part of the Green Umbrella New Music Series. Tao also continues to tour with the Junction Trio alongside violinist Stefan Jackiw and cellist Jay Campbell and performs *Counterpoint*, his collaboration with dancer Caleb Teicher. In 2027, the Junction Trio returns to Carnegie Hall for the world premiere of Caroline Shaw's First Essay, "Nimrod," from *Three Essays* and a newly commissioned work by Andrew Norman.

Last season, Conrad performed with the Los Angeles Philharmonic in subscription at Disney Hall and at the Hollywood Bowl with Marin Alsop. He also reunited with Santtu-Matias Rouvali and the New York Philharmonic at the Bravo! Vail Festival, and with the Chicago Symphony Orchestra as both soloist and recitalist. Recent highlights also include his return to Carnegie Hall with Debussy's 12 Études and his original composition *Keyed In*. In 2024, he also toured Europe with the Kansas City Symphony and Matthias Pintscher to mark the 100th anniversary of *Rhapsody in Blue*, with sold-out performances at the Elbphilharmonie, Berlin Philharmonie, and Concertgebouw.

Tao continues performing his own works, including *Flung Out*, an homage to Gershwin, and *The Hand*, a companion to Beethoven's Piano Concerto No. 1. His first major orchestral work, *Everything Must Go*, was premiered by the New York Philharmonic and was later performed in Europe by the Antwerp Symphony. In 2026, Tao was selected by the New York Philharmonic to orchestrate a variation of Frederic Rzewski's *The People United Will Never Be Defeated*, premiered by Gustavo Dudamel and the NY Phil in celebration of the 250th anniversary of the United States. Recent collaborators include violinist Patricia Kopatchinskaja, vocalist Charmaine Lee, artist Avram Finkelstein, choreographer Miguel Gutierrez, and brass quartet The Westerlies. Tao's acclaimed recordings include *Voyages*, *Pictures*, and *American Rage* (all on Warner), as well as the loser by David Lang and *Bricolage* with The Westerlies. He is a recipient of the Avery Fisher Career Grant, Gilmore Young Artist Award, and a New York Dance and Performance "Bessie" Award for his collaboration with Caleb Teicher on *More Forever*.

Conrad Tao, Beethoven, and Mozart Program Notes

The Hand

Conrad Tao

Born: June 11, 1994, Urbana, Illinois

Year Composed: 2024

Length: c. 18 minutes

World Premiere: January 2025, Kansas City, Missouri

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, contrabassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, and solo piano

Pianist-composer Conrad Tao was inspired to write *The Hand* after seeing a facsimile of Ludwig van Beethoven's manuscript of Piano Concerto No. 1. Tao describes Beethoven's scribbly first draft filled with "paths not taken, discarded ideas, alternate versions," and recalls seeing the score as unforgettable. *The Hand* is a work that expresses what it means to compose and pays homage to the creative process itself.

An element of creative strife runs through *The Hand*, as if a main theme is just beyond reach. A low piano tremolo opens the work and becomes a foreboding presence throughout. This creates an intentionally murky sonic foundation, illustrating the dark annals of the creative mind. From the first measure, Tao conjures a nebulous swamp of musical possibility.

From the depths of the tremolo, bursts of melody bubble up from the winds and brass. Accentuated bell tones sound and decay as musical ideas never quite come to fruition. Under the surface, a musical theme begins to synthesize from these fragments. As quickly as it forms, the melody questions itself, dissipating back into low regions of the piano. A flute idea circles, ruminating and conflicted. Later, triple *forte* percussion accents rip through the orchestra, almost sounding as if the composer is tearing

pages from his manuscript book, crumpling and destroying ideas in real time.

While much of these effects come from standard technique and notation, Tao also utilizes extended techniques and less-than-traditional sounds. He uses microtones, harmonic *glissandi*, lip slurs, and mouthpieces turned the wrong way. Tao is searching not only for his fully formed melody, but for new sounds to achieve it.

The Hand reminds us that music is not born from one perfectly formed idea. Ideas evolve, they shatter, they transform completely. It is up to the composer to guide that process. That sensitivity, the ability to nurture even the tiniest fraction of a melody, is the artist's nature. Music is born of chaos, and it is the composer who organizes it. *The Hand* is a testament to this artistic ability and creative process.

Program notes from Conrad Tao:

The first time I ever saw a facsimile of the manuscript to Beethoven's Piano Concerto No. 1, I saw all of the crossed-out music in it—paths not taken, discarded ideas, alternate versions. I don't have the words to describe what I felt while looking at these scrawls, but it was an unforgettable sensation. I was making concrete contact with something I already knew in the abstract: that composing is an accumulation of many decisions, choices made by a person on the other side of the score.

In this time of language learning models sold as magical "generative AI," I think that perception of the person in our shared world is more important than ever. This sensitivity, which I believe is a part of our animal nature—sensitivity to art, to spontaneity, to the microscopic trace of another human—is something that we risk losing by buying into the fantasy that all we need in the future is endless reproduction and simulation of what already exists.

Classical music can sometimes be taught in a top-down manner, as though we were receiving completed works as fully formed gifts from

Conrad Tao, Beethoven, and Mozart Program Notes

above. Yet that which we might call “divine inspiration” is not in contradiction with the labor of the composer’s hand erasing, scribbling, trying, finding. In that effort, that feeling around, that foraging and forging, we may get in touch with our deepest instincts. Searching for the right notes is searching for that feeling where everything resonates.

In my piece, melodies begin as nearly imagined, pulled out of the piano’s resonance. Listening for the line and following it. Lines then take on a life of their own. The relationship between intention and effect shifts. The hand pushes but also senses. The goal is to sing the song within.

Concerto No. 1 in C Major for Piano and Orchestra, Op. 15

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Year Composed: 1795

Length: c. 36 minutes

World Premiere: 1795, Vienna, Austria

Last ISO Performance: September 14, 2014, with conductor Krzysztof Urbanski and soloist Jeremy Denk

Instrumentation: Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, strings, and solo piano

It is not uncommon for composers to have works published out of order, recatalogued, or falsely attributed. Ludwig van Beethoven is no different. The C Major concerto was not Beethoven’s first piano concerto *written*, but the first he *published*. It is more grandiose, virtuosic, and impressive than his true first concerto (B-flat, Op. 19) and the budding composer wanted this to be his first impression amongst Viennese nobility. In 1792, Beethoven moved to Vienna from Bonn in pursuit of a more fruitful musical career. Hoping to impress the masses not only with his playing abilities but his com-

positional prowess, this concerto is particularly rooted in virtuosic passages.

Vienna has always been a hotbed of musical activity, but this is especially true of the late eighteenth century. Wolfgang Amadeus Mozart died in 1791, only a year before Beethoven’s arrival in the city. At the time of his death, Mozart had written twenty-seven piano concerti, and Beethoven would have studied many (if not all) of them. Beethoven began studying with Franz Joseph Haydn in November that year, formally learning counterpoint from another great master. Just two years later, in 1794, Nannette Streicher moved to Vienna, taking over her father’s workshop and becoming one of the most important piano-makers in Europe. All of these dominoes fall in perfect succession; Beethoven’s “first” piano concerto was then premiered in Vienna, 1795.

Many of the hallmarks of Beethoven’s compositional style might be considered, at least in part, the result of the monumental evolution the piano had seen at this time. His striking *sforzados*, powerful orchestrations, and control of sound were a product of composing at an instrument that provided both added power and finesse. In 1720, Bartolomeo Cristofori created the initial hammer action within the keyboard, pushing the Baroque harpsichord closer to a modern piano. This allowed a player significantly more dynamic control. The resulting fortepiano had been the instrument Mozart and Haydn composed on and for, but as technology progressed so did the instrument. By 1780, fortepiano hammers evolved further, pushing the instrument another step closer to the concert grand we now know. Beethoven’s compositions were at the cusp of the truly evolved piano, and his writing wholeheartedly embraces the growing capabilities of the instrument.

Nannette Streicher (née Stein) is often described as “the wife of a great piano maker,” which is, technically, not untrue. The real truth, however, is that her father had been a revered German piano-maker and Nannette grew up

in his shop, not only playing his pianos but watching him build the instruments and eventually assisting his work. Johann Andreas Stein's most important contribution to piano-making was the *Prellmechanik* action, which he perfected in 1780. His second most important contribution to piano-making was allowing his daughter to study his craft. When her father died in 1792, Nannette and her brother took over their father's shop and continued to make and sell instruments. Nannette married Johann Andreas Streicher, another piano-maker, and moved to Vienna in 1794. With the support of her husband, Nannette continued to build pianos under her own name through 1825. She eventually had a child and passed down the family business to their son. Throughout this time, Nannette not only built a piano-making dynasty, but hosted many concerts in her showroom. Through these concerts, she became close friends with Ludwig van Beethoven.

After settling in Vienna, Beethoven needed louder pianos with richer, darker tones. Due to his worsening deafness, the thinner sound of a fortepiano was growing difficult for Beethoven to hear. Frustrated, he demanded a stronger sounding piano from Nannette. She accepted his challenge. Nannette worked to retune and recalibrate her keyboards specifically to accommodate Beethoven's needs; ultimately she would expand the range of the keyboard. Nannette added another octave and created larger, more resonant instruments. In a letter, the seldom-pleased composer wrote to Nannette, "Perhaps you do not know, though I have not always had one of your pianos, that since 1809 I have invariably preferred yours."

While his last concerto, *Emperor*, would completely do away with concerto conventions, Beethoven's first piano concerto wholly embraces the blueprints drawn by Mozart and Haydn. Beethoven takes his orchestral introduction and filters it through every pianistic variation he can muster, from simple counterpoint to huge, booming chords which hammer out his melody.

In Piano Concerto No. 1 we get a glimmer of what would bloom over the next three decades. His stunning command of the piano was certainly evident upon his first performance; the impactful dissonances shine rather than clash, articulate scales traverse the entire keyboard and effortlessly flow into expressive, heartfelt phrases. Just as quickly, tumult arises and biting left hand passages jump from the bass end of the keyboard.

Although he generally refrained from editing his works after publication, Beethoven had written new cadenzas to Piano Concerto No. 1 sometime after 1804. The new material wasn't dated, but the range is expansive enough that he had to have been rewriting this cadenza at one of Nannette's larger keyboards. This is not the only change to Piano Concerto No. 1 due to the piano's evolution; the descending scale in the first movement would have likely been performed as a *glissando* in Beethoven's time. Before Nannette's instruments became widely used, keyboardists would still have had pianofortes with lighter action and shallow keys. On these instruments, the *gliss* would have been played easily. The concert grand pianos of today are sturdy enough that this is often daunting for the most esteemed soloists and is now performed as a standard scale, rather than *glissando*. While less delicate than the pianoforte's keys, the keys on contemporary pianos certainly provide much more power behind accents. This proves fruitful for Beethoven's downright dancy theme in the *Rondo* which seems to preempt a Brazilian tune, *Tico Tico*, not written until 1917.

Beethoven's early piano concerti exist in the perfect musical crosshairs. In Vienna, Beethoven learned from Mozart's scores and Haydn's mentorship. He worked at both old and new instruments, and was excited to showcase not only his incredible virtuosity but the ability of the keyboard itself. Beethoven demanded more of music, and by traveling to Vienna his legacy (and the trajectory of music) was set in motion.

Symphony No. 39 in E-flat Major, K. 543

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Year Composed: 1788

Length: c. 29 minutes

World Premiere: February 1792, Hamburg, Germany

Last ISO Performance: October 15, 2016, with conductor Bernard Labadie

Instrumentation: Flute, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, and strings

The vast majority of Wolfgang Amadeus Mozart's symphonic output lacks clarinets. This is not because Mozart didn't like the instrument—he quite enjoyed the clarinet—orchestras at Mozart's disposal often didn't have clarinets. The clarinet had not yet become standard in orchestras; it is likely that Mozart first heard the clarinet in London, 1764. Johann Christian Bach introduced the instrument to British audiences the decade prior. After becoming popular in London in the '50s, the clarinet became widespread in Paris in the 1760s but would not make its way to German or Austrian concert halls until the 1780s.

Mozart traveled to Paris in 1778 in search of work, and during this time he was exposed to clarinets once more. The *Paris* Symphony, No. 31, (1778) employs a fully-fortified woodwind section, finally including a pair of the still-rare, single-reed instruments. In a letter home to his father that year, Mozart lamented, "If only we had clarinets!" The young composer would get his wish within the decade.

Symphony Nos. 32 (1779), 33 (1779), and 34 (1780) have no clarinet parts due to lack of available instruments and dedicated players. Good things come to those who wait, however.

In the early 1780s Mozart befriended Anton Stadler, an Austrian clarinetist who was working not only to garner a virtuoso reputation, but to evolve the instrument. Clarinets had finally made their way to Austria. Symphony No. 35, *Haffner* (1782) proudly boasts two clarinet parts; Mozart and Stadler had worked closely on orchestral clarinet writing in this time. In 1785, Mozart wrote to Stadler:

"I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one can resist it . . ."

The *Prague* and *Linz* Symphonies forgo the instrument once more, but in Symphony No. 39 (1788), Mozart regains his beloved clarinets. He uses them as a mellow alto voice within the woodwind section; clarinet provides a timbral richness that fully links the lower ranged instruments to those at the top of the score. The addition of clarinet into the complement created a truly cohesive woodwind sound and became Mozart's new orchestral standard.

In the first movement of Symphony No. 39, woodwind arpeggios showcase the clarinet's range and agility—impressive for having just five keys—while the harmonies between clarinets illustrate how reliably in tune and blended their sound could be. The principal clarinet begins to serve in a more independent role by shading principal flute lines in the second movement, *Andante con moto*. The woodwinds begin to take hold of melody as the third movement Minuet repeats, but the clarinets truly take center stage at the onset of Mozart's Trio. An arpeggiated bass line in the second clarinet's *chalmereau* register supports the principal clarinet's melody two octaves above. In the final movement, principal clarinet grows to its most independent and is now presenting thematic material alongside chirpy interjections by equally soloistic flute and bassoon.

Mozart continued to highlight the clarinet after Symphony No. 39. The next year, he composed the Clarinet Quintet (1789) for Anton Stadler, which demonstrates the instrument's lyricism alongside the string quartet. In his opera *Clemenza di Tito* (1791), Mozart composed a prominent clarinet obligato that parallels the voice in the aria "Parto, parto ma tu ben mio." Mozart composed his Clarinet Concerto, again for Stadler, in the final year of his life. The monumental work in clarinet repertoire was premiered just months before Mozart's death in December 1791.

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



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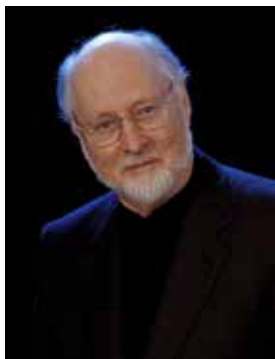
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JOHN WILLIAMS, COMPOSER



In a career spanning more than six decades, **John Williams** has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, and *The Book Thief*. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana*

Jones films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG*, *The Post*, and *The Fabelmans*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre, and Playhouse 90, as well as themes for *NBC Nightly News* ("The Mission"), *NBC's Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games. He has received five Academy Awards and fifty-three Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-five Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their history that this honor was bestowed upon a composer. In 2020, he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the UK, and in 2022 he was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

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

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

Rick Steves' Europe: A Symphonic Journey

Coffee Pops Series • Program Two
Friday, November 13, 11 a.m.

Printing Partners Pops Series • Program Two
Friday, November 13, 7:30 p.m. | Saturday, November 14, 7:30 p.m.
Hilbert Circle Theatre

Jack Everly, Conductor | Rick Steves, Narrator

There will be one 20-minute intermission.

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

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



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

<i>America the Beautiful</i>	Samuel Ward / Arr. Dragon
<i>Emperor Waltzes</i> , Op. 437	Johann Strauss II
<i>Prelude to Act III of Lohengrin</i>	Richard Wagner
<i>“Vltava” (“The Moldau”) from Má vlast</i>	Bedřich Smetana
<i>Military March No. 1 from Pomp and Circumstance</i> , Op. 39	Edward Elgar

INTERMISSION—Twenty Minutes

<i>“Ritual Fire Dance” from El amor brujo</i>	Manuel de Falla
<i>“Triumphal March” from Act II of Aida</i>	Giuseppe Verdi
<i>“Morning Mood” from Peer Gynt Suite No. 1</i>	Edvard Grieg
<i>“Farandole” from L’Arlésienne Suite No. 2</i>	Georges Bizet
<i>“Ode to Joy” from Symphony No. 9 in D Minor</i> , Op. 125	Ludwig van Beethoven
<i>The Stars and Stripes Forever</i>	John Philip Sousa

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See page 37 for Jack Everly’s biography.*



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Rick Steves' Europe: A Symphonic Journey



RICK STEVES, NARRATOR

Rick Steves is a popular public television host, a best-selling guidebook author, and an outspoken activist who encourages Americans to broaden their perspectives through travel. His mission: to equip and inspire Americans to venture beyond Orlando.

Rick taught his first travel class at his college campus in the mid-1970s—and fifty years later, he still measures his success not by dollars earned, but by trips impacted.

Widely considered America's leading authority on European travel, Rick produces a best-selling series of guidebooks and is the author of *Travel as a Political Act*. He is dedicated to providing all Americans with access to travel information and has made extensive resources available for free on the Rick Steves' Europe website; via the Rick Steves Audio Europe app; and in Rick Steves Classroom Europe™, a searchable database of short, teachable video clips.

A longtime supporter of public broadcasting, Rick produces and hosts public television and radio shows that air across the nation. Rick is the founder of Rick Steves' Europe, a travel business that operates a successful small-group tour program that brings more than 30,000 people to Europe annually. The company contributes annually to a portfolio of climate-smart nonprofits, essentially paying a self-imposed carbon tax.

Through the philanthropic wing of his company, Rick supports and works closely with many advocacy groups and organizations whose missions fit his own, including Bread for the World. He has been a member of NORML since 2003 and has been instrumental in the legalization of marijuana in states across the country. He has also provided \$9 million in funding to build two neighborhood centers in his community, donated a 24-unit apartment building for homeless women and their children to his local YWCA, and owns a hygiene center that ensures homeless people in his town have access to showers, laundry, and other basic services. On the music scene, for 15 years he has paid all the concert hall rental fees for his local orchestra.

And Rick's connection to music? His father (Dick Steves) was a band director and piano tuner who was beloved by music lovers in the Seattle area for what they called "the Steves sound of music." Back in the 1970s and 1980s, he imported the world's finest pianos from Germany and sold them out of his store, "Steves Sound of Music." When Rick was 14 years old, he traveled to Europe for the first time with his father to visit piano factories, including Bösendorfer and the German Steinway. As a student at the University of Washington, Rick played the sousaphone in the Husky marching band and taught piano lessons in a studio next to his dad's piano store. Eventually, he gave away his 50 piano students and turned his small recital hall into a lecture hall and the headquarters of his growing travel business. Today, Rick employs 100 Rick Steves' Europe colleagues on the same street, and—as he has for decades—he spends about three months a year in Europe, researching guidebooks, fine-tuning his tour program, filming his TV show, and making new discoveries for travelers.

To recharge, Rick plays his fine German grand, relaxes at his family cabin in the Cascade Mountains, and dreams of taking his grandsons (Atlas and Dashel) to Europe someday. He lives and works in his hometown of Edmonds, Washington, where his office window overlooks his old junior high school.



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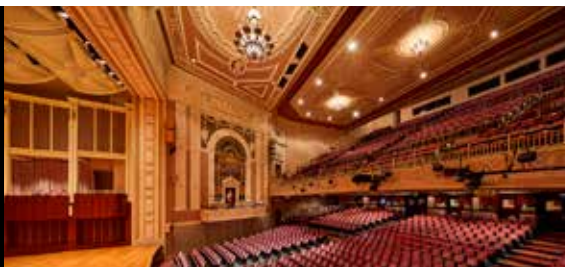
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The 26–27 Concert Season includes:

- **Growth, Sept. 27**, at STAR Bank Performing Arts Center
- **Connection, Dec. 11-13**, at Second Presbyterian Church and Pike Performing Arts Center
- **Artistry, April 4, 2027**, at Hilbert Circle Theatre
- **Impact, May 16, 2027**, at Scottish Rite Cathedral



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Wednesday, October 14, 2026, at 7:30 p.m.
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Indianapolis School of Ballet

Close Encounters

The District Theatre | October 1–4, 2026
Close Encounters launches Indianapolis Ballet’s 2026–27 season with an inspiring collection of new works created by the company’s artistic team, company artists, and guest choreographers. Performed in the intimate setting of The District Theatre, this unique program invites audiences to experience ballet from a fresh perspective, offering an up-close look at the artistry, athleticism, and creativity that bring each new work to life.



Cinderella with the Indianapolis Symphony Orchestra
Clowes Memorial Hall | November 6–8, 2026
Experience the magic of *Cinderella*, Indianapolis Ballet’s company premiere of the beloved fairytale ballet, choreographed and staged by Cincinnati Ballet Artistic Director Emerita, Victoria Morgan. The first of three collaborations with the Indianapolis Symphony Orchestra during the 2026–27 season, this enchanting production at Clowes Memorial Hall brings a timeless story to life with Prokofiev’s rich, dramatic score. Andrew Grams leads the orchestra with a distinctive blend of intensity, enthusiasm, and technical precision.



Learn more about the 2026–27 season at indyballet.org.

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Ronen Chamber Ensemble

Join us for our 26–27 season, “neue-Gesamtkunstwerke.”

Francophilia

Sunday, October 4, at 4 p.m., Our Lady of Lourdes Catholic Church.

Monday, October 5, 7 p.m., Indiana Historical Society, Frank and Katrina Basile Theater.

Ronen opens our season with a program of French delectables and a premiere. Join us for sonatas by Saint-Saëns and Naoumoff, a trio by Debussy, and a premiere by Indy-based Catherine Hoelscher.

Tragic Overtones

Sunday, November 15, 4 p.m., St. Paul’s Episcopal Church.

Monday, November 16, 7 p.m., Indiana Historical Society, Frank and Katrina Basile Theater.

A season of commissions continues with a premiere by Ronen board member Rob Funkhouser. The rest of the program focuses on art born from tragedy with composers Dranishnikova, Morris, and Howells.

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Founded in 1937, the Indianapolis Symphonic Choir is one of Central Indiana’s most enduring arts organizations and among the nation’s leading symphonic choruses. This year the Choir celebrates 90 seasons with performances ranging from jazz and beloved holiday repertoire to contemporary commissioned music and some of the world’s greatest choral masterworks.

Join the Choir for **Mood Indigo: Celebrating Musical Traditions on Saturday, October 10, 2026.** The Indianapolis Symphonic Choir Chamber Singers, under the direction of Michael Davis, with special guest artists Frank Vingola and Vinny Raniolo celebrate the musical traditions connecting Indiana Avenue and New York City, bringing us together through music. This is a free community event.

Visit indychoir.org to reserve seats and for more information.



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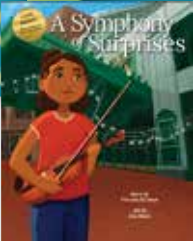
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Hilbert Circle Theatre Information

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

Box Office

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

Subscriber Information

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

Coat Checks and Restrooms

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

Ushers

For questions about Hilbert Circle Theatre accessibility, first aid, and lost and found, please see an usher. 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!

26–27 Season Sponsors

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

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

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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.



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