

**Jun Märkl,**  
ISO Artistic Advisor



January – February 2022

Greetings From France · Christina Bianco: Who's Your Diva?

Greetings From Latin America

Welcome Back to the United States of America

Valentine's Day with the ISO · Greetings from Italy

Greetings From Germany



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A photograph of a large symphony orchestra performing on a stage under a large, arched, illuminated structure. The stage is lit with blue and purple lights, and the audience is visible in the foreground.

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# Welcome

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James M. Johnson  
Chief Executive Officer

What a wonderful start to 2022!

We are delighted for you to join us at the Hilbert Circle Theatre to enjoy the talented musicians of the Indianapolis Symphony Orchestra.

We believe that the magical experience of shared live music has never been more welcome. Our programming is meant to reflect our community: Diverse, strong, and inclusive. We invite you to immerse yourself in music from composers that has never been performed by the Indianapolis Symphony Orchestra paired with some of classical music's most popular selections.

Welcome to our long-time ISO patrons as well as first-time concert goers. We are committed to meeting our audiences where they are, guiding their unique classical music journey. Our goal is to share an exceptional artistic and musical experience that is open to all in an environment that is inspiring, educational, and welcoming.

With nine decades of making music behind us, we are laser-focused on the future. We will soon be announcing the 92<sup>nd</sup> season of the Indianapolis Symphony Orchestra as well as our 2022 season of Kroger *Symphony on the Prairie*. The future provides an opportunity to forge a path of hope, compassion, and inclusivity. We are dedicated to educating and inspiring audiences through performance and creating the space for personal growth and discovery through musical expression. We are inspired by you, our audiences, as we embrace this journey together.

Together, let us embrace today's performance while dreaming of the amazing things we can accomplish in the years ahead.

Sincerely,

A handwritten signature in blue ink that reads "James M. Johnson". The signature is fluid and cursive, written in a professional style.

James M. Johnson  
Chief Executive Officer



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# Musicians of the ISO

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Michelle Black  
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Vincent Meklis  
Maria Semes\*\*  
Wei Wei  
Hán Xiè

## Second Violin

Mary Anne Dell'Aquila, *Assistant Principal*  
Jennifer Farquhar, *Acting Assistant Principal, The Taurel Chair*  
*The Dick Dennis Fifth Chair\**  
Patrick Dalton-Holmes  
Melissa Deal  
Victoria Kintner  
Hua Jin  
Joseph Ohkubo\*\*  
Jayna Park  
Lisa Scott  
Byul (Bella) Seo

## Viola

Yu Jin, *Principal, The Schlegel Chair*  
Amy Kniffen, *Acting Associate Principal+*  
Zachary Collins, *Acting Assistant Principal*  
Li Chen+  
Yu-Fang Chen\*\*  
Emilee Drumm\*\*  
Terry E. Langdon  
Li Li  
Lan Zhang+

## Cello

Austin Huntington, *Principal*  
Perry Scott, *Associate Principal*  
*Chair Anonymously Endowed*  
Jung-Hsuan (Rachel) Ko  
*Assistant Principal*  
Nicholas Donatelle  
Andre Gaskins\*\*  
Noémie Golubovic\*\*  
Stephen Hawkey  
Jian-Wen Tong+

## Contrabass

Ju-Fang Liu, *Principal*  
Robert Goodlett II, *Assistant Principal*

L. Bennett Crantford  
Gregory Dugan  
Brian Smith  
Bert Witzel

## Flute

Karen Evans Moratz, *Principal, The Sidney and Kathy Taurel Chair*  
Allistair Howlett, *2<sup>nd</sup> Flute\*\**  
Rebecca Price Arrensen,  
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## Piccolo

Rebecca Price Arrensen  
*The Janet F. and Dr. Richard E. Barb Chair*

## Oboe

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Sharon Possick-Lange  
Roger Roe, *Assistant Principal*

## English Horn

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

## Clarinet

Samuel Rothstein, *Acting Principal*  
Cathryn Gross, *The Huffington Chair*  
Campbell MacDonald,  
*Assistant Principal\*\**

## Bass Clarinet

Campbell MacDonald,  
*Bass Clarinet\*\**

## Bassoon

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

## Contrabassoon

Mark Ortwein, *Contrabassoon*

## Horn

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

## Trumpet

Conrad Jones, *Principal*  
*The W. Brooks and Wanda Y. Fortune Chair*  
Daniel Lewis, *2<sup>nd</sup> Trumpet\*\**  
Allen Miller, *3<sup>rd</sup>/Assistant Principal\*\**

## Trombone

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*Acting Principal*  
Ryan Miller, *2<sup>nd</sup>/Assistant Principal\*\**

## Bass Trombone

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

## Tuba

Anthony Kniffen, *Principal+*

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\*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.

\*\*Temporary Contract  
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# Music in My Life: Yu Jin, Principal Viola

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Principal Viola **Yu Jin** joined the Indianapolis Symphony Orchestra in 2017. With a passion of playing contemporary repertoires, Jin has played many world-premieres of highly praised composers. Before joining the ISO, Jin was part of the Miami String Quartet and taught at Kent State University. She was the visiting artist of the Hartt School of Music. She has played and taught in many venues and music festivals and regularly performs recitals in China and the United States. As a teacher, she has been invited to give masterclasses around the world and to be part of many music festivals throughout the United States and Mexico. Jin will be the featured soloist on Berlioz' *Harold in Italy*, February 17–19, as part of the concert "Greetings From Italy."

## **When did you start to play an instrument?**

I started to play the violin at 5 and switched to viola at 16. When I was 5, my father's friend was a photographer for a children's magazine. He took a photo of me holding a violin, and my father thought I looked very natural with a violin, so that's how I started playing it. When I was 16, I was auditioning at the world-renowned Pre-College of the Central Conservatory of Music in Beijing and the viola professor convinced me that I'm a natural violist. Most importantly, I was drawn to the beautiful and rich tone color of the viola, so I made the switch.

## **What do you enjoy doing when you aren't performing?**

I enjoy spending time with my family, traveling, reading, cooking, and learning new skills.

## **What is your favorite part of the 2021–22 season?**

The best part of the season for me definitely will be the *Harold in Italy* performance. This will be the first time I'm featured in the Classical series as the soloist. The music is very beautiful and it's my dream to play my favorite music with my favorite orchestra.

## **What's been your favorite place to perform?**

My favorite place to perform is Carnegie Hall. I'd love to visit and perform in those beautiful concert halls in Europe if the ISO were to tour in the future.

## **Who is one composer that everyone should learn more about?**

Hindemith. He wrote many amazing viola works! His music is very dynamic and profound and has his unique harmonic language. I love playing his music.

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

It's very important to build up a daily routine by practicing scales, etudes, and excerpts, no matter how boring it might seem. Enjoy playing and exploring different styles and genres of different composers. Listen to lots of outstanding orchestras' recordings or videos. Play for orchestral musicians for comments. Play mock auditions as much as possible for friends. Recording yourself every day before an audition is very important.

## **What is something most people don't know about you?**

During the pandemic, I developed an interest in narrating for audiobooks. It's very similar to performing music, but I am using my voice as an instrument to tell a story.



# Musicians Around Town



On December 3, **Kevin Lin, Terry Langdon, Victoria Kintner, Sam Rothstein, and Ivy Ringel** volunteered with ArtMix, an organization that provides art classes and vocational training to individuals with intellectual and developmental disabilities. The musicians helped to sell and package holiday decor and ornaments. That evening, Lin performed “The Star-Spangled Banner” before the Indiana Pacers game at Gainbridge Fieldhouse.



On December 7, the Indiana Brass held their 23<sup>rd</sup> annual Christmas concert at St. Francis In-The-Fields Episcopal church in Zionsville, Ind.

In a tradition as old as the Broad Ripple Brewpub itself, local French horn players from orchestras around the city—including the ISO—gathered at the restaurant for Holiday Horns and played festive music on December 14.



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# Inside the Usher Corps: Cassie Cudworth

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Ushers are Indianapolis Symphony Orchestra ambassadors and an integral part of our success! These volunteers are responsible for providing outstanding customer service to Hilbert Circle Theatre and Kroger *Symphony on the Prairie* patrons. Read the experience first-hand from one of our dedicated ISO volunteers, **Cassie Cudworth**. Cassie has been with the ISO since 2019 and has given almost 100 hours of service!

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## **Tell us about yourself.**

I work in healthcare full time and am currently going back to school full time for medical laboratory science. I'm an only child and have a German Shepherd named Maya and two black cats named Maddie and Maisie.

## **What motivated you to become an ISO volunteer?**

I've volunteered at various organizations in the past and I love music. So when I found out that the ISO was looking for volunteers, I jumped at the chance.

## **Have you ever played an instrument or been in a band or choir?**

I play clarinet! I was very involved in all the bands in high school. I've also been a participant in the online *Doctor Who* Fan Orchestra.

## **Who is your favorite composer?**

My favorite is a modern composer and it's Murray Gold, who was the musical director and composer of the music for *Doctor Who* from 2005 to 2018. My second favorite is Vivaldi.

## **What has been your favorite experience with the ISO so far?**

Definitely the AES Indiana *Yuletide Celebration*. It's so much fun!

## **Why is volunteering for the ISO important to you?**

It's important to me because I'm a huge supporter of the arts. So I give with my time and have a lot of fun doing it.

## **What would you tell someone who is considering volunteering with the ISO?**

It's fun and rewarding to volunteer. You get to hear world-class musicians and visiting performers.

## **Which concert are you most excited about this season?**

I'm most looking forward to the Evening With Lea Salonga concert in April.

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Four**

Friday, January 14, at 8 p.m.

Saturday, January 15, at 5:30 p.m.

Hilbert Circle Theatre



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JUN MÄRKL, *Conductor* | GIL SHAHAM, *Violin*

**Joseph Bologne, Chevalier de Saint-Georges | 1745–1799**

Concerto for Violin and Orchestra, No. 9 in G Major, Op. 8, No. 2

*Allegro*

*Largo*

*Rondeau*

**Gil Shaham**, *Violin*

**Pablo de Sarasate | 1844–1908**

Fantasy on Bizet's *Carmen* for Violin and Orchestra, Op. 25

**Gil Shaham**, *Violin*

INTERMISSION—Twenty Minutes

**Maurice Ravel | 1875–1937**

*Daphnis et Chloé*

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*This performance is endowed by the Jean D. Weldon Guest Artist Fund*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and 45 minutes.

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



**Jun Märkl** is a highly respected interpreter of core Germanic repertoire and has become known for his refined and idiomatic explorations of the French Impressionists. He serves as Music

Director for the Malaysian Philharmonic Orchestra and Taiwan National Symphony Orchestra, and holds positions as Artistic Advisor of Indianapolis Symphony Orchestra, Principal Guest Conductor of the Residentie Orkest, The Hague, and Oregon Symphony Orchestra.

His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden, and the Metropolitan Opera have been complemented by his music directorships of the Orchestre National de Lyon, the MDR Leipzig Radio Symphony Orchestra, and the Basque National Orchestra.

He also guest conducts leading orchestras in North America, Asia, Australia, New Zealand, and Europe. In recognition of his achievements in France, he was honoured in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl has an extensive discography—among the more than 50 albums he has recorded are the complete Schumann symphonies with the NHK Symphony Orchestra, Mendelssohn and Wagner with the MDR Leipzig Radio Symphony Orchestra, and works by Ravel, Messiaen, and a highly acclaimed Debussy series with the Orchestre National de Lyon. He is currently working on a cycle of works by Saint-Saëns, R. Strauss, and Hosokawa.

Born in Munich, Märkl won the conducting competition of the Deutscher Musikrat in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon after, he appeared in opera houses throughout Europe followed by his first music directorships at the Staatstheater Saarbrücken and the Nationaltheater Mannheim.





**Gil Shaham** is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American

master. The Grammy Award-winner, also named Musical America's "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons—in addition to championing these solo work—he will join his long time duo partner pianist, Akira Eguchi, in recitals throughout North America, Europe, and Asia.

Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, and San Francisco Symphony as well as multi-year residencies with the Orchestras of Montreal, Stuttgart, and Singapore. With orchestra, Shaham continues his exploration of "Violin Concertos of the 1930s," including the works of Barber, Bartók, Berg, Korngold, and Prokofiev, among many others.

Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include *1930s Violin Concertos*, *Virtuoso Violin Works*, *Elgar's Violin Concerto*, *Hebrew Melodies*, *The Butterfly Lovers*, and many more. His most recent recording in the series *1930s Violin Concertos Vol. 2*, including Prokofiev's Violin Concerto and Bartók's Violin Concerto No. 2, was nominated for a Grammy Award. He recently released a new recording of Beethoven and Brahms Concertos with The Knights.

Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year, took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard, and also studied at Columbia University.

Gil Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. In 2012, he was named "Instrumentalist of the Year" by Musical America. He plays the 1699 "Countess Polignac" Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.



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DeHaan Classical Series Program Notes  
By Marianne Williams Tobias  
*The Marianne Williams Tobias Program Note Annotator Chair*

## Concerto for Violin and Orchestra No. 9 in G Major, Op. 8, No. 2 Joseph Bologne, Chevalier de Saint-Georges

Born: December 25, 1745, Baillif,  
Guadeloupe  
Died: June 10, 1799, Paris, France  
Year Composed: 1775  
Length: c. 23 minutes  
Last ISO Performance: This is the ISO's first  
performance of this work.  
Instrumentation: Strings and solo violin

### AT A GLANCE:

• Most of Joseph Bologne, Chevalier de Saint-Georges' academic education has been well documented, but a mystery exists about his training in music. Nothing is really known about his early musical lessons, although some have reported that in grammar school, he had lessons with Jean-Marie Leclair.

*"Toward the end of my life I was particularly devoted to my violin. Never did I play it so well!"*—Joseph Bologne, Chevalier de Saint-Georges

Joseph Bologne, Chevalier de Saint-Georges, is remembered as the first known classical composer of African ancestry. Occasionally he has been dubbed "Virtuoso of the Sword and the Bow" and "the Black Mozart."

There is more than musical similarity between Bologne and the esteemed composer Mozart. Several sources state that Bologne and Mozart lived in the same house for a couple of months when Mozart needed a place to stay after his mother died in 1778. Bologne was clearly influenced by Mozart's style. For example, there are marked parallels between his *Symphonie Concertante* in G major and Mozart's *Sinfonia Concertante* for Violin, Viola, and Orchestra (1779). It is not surprising that No. 2, Opus 8, reflects elements of Mozart's influence as well as Haydn. As an educated Parisian, Bologne would have been familiar with the sounds and canons of classical style, derived from the works of noted composers. He undoubtedly used them as models. Bologne was also a conductor, and he premiered Haydn's *Six Paris Symphonies* in 1786 at the *Concert de la Loge Olympique*.

Joseph Bologne was born in the French colony of Guadeloupe. He was the son of a wealthy planter, Georges de Bologne Saint-Georges, and his wife's 16-year-old African slave Anne, nicknamed Nanon. When he was around 9, his father took him to Bordeaux to begin attending a boarding school that catered to the sons of affluent French families. At age 13 he was enrolled in *Le Académie Royale Polytechnique des Armes et de L'Equitation*. It was run by Nicolas Texier de La Boëssière, a famed and accomplished swordsman. It was said that by age 15 Bologne "had the fastest sword imaginable." By age 17 he was beating all the French fencing masters as well

as students. He was also an accomplished horseman. After graduation he became an officer in the King's bodyguard and a chevalier in the court of Louis XV in 1766. Later, he dropped the title of chevalier in disfavor with the revolution and signed himself simply Saint-Georges.

### **A note on slavery and racism in France**

Because of the racial laws in France, Bologne, Chevalier de Saint-Georges, was prohibited from inheriting his father's estate. He instead made his livelihood by serving in the armed forces. (For more information regarding this matter see William Cohen: *The French Encounter with Africans: White Response to Blacks, 1530–1880*, from Indiana University Press.) He was described as a graceful fighter with arms as fast as lightning. He was active on the side of the Republic and joined a legion made up of people of color. Slavery was abolished in 1774 in France, but racism thrived in France during his lifetime. When Bologne was offered the directorship of the Paris Opera in 1776, three divas in the company refused to work with him because of his color. He declined the position so he couldn't cause trouble for his friend, Queen Marie Antoinette. In 1802 Napoleon reimposed slavery, and Bologne's name became deleted from music history. Two centuries passed before he was rediscovered and his music brought to light.

### **Bologne's education**

The earliest documented evidence of music education is in 1764 when he was almost 20, which is quite late to begin classical music studies. Despite a lack of facts, it is fair to speculate that he must have assiduously practiced the violin when he was growing up. His violin repertoire reflects idiomatic knowledge from a virtuoso violinist, who, in this case, was probably a child prodigy. (For more background, see Gabriel Banat's *The Chevalier de Saint-Georges, Man of Music and Gentleman-at-Arms, the Life and Times*

*of an Eighteenth Century Prodigy*, published in 1990 by Black Music Research Journal Chicago: Columbia College.) Some sources say he received training from the violinist Antonio Lolli and the composer François-Joseph Gossec. In 1769 he joined Gossec's Parisian orchestra, Le Concert des Amateurs, as a violinist. Four years later he became the concertmaster/conductor.

In 1772 Saint-Georges became a sensation with his debut as a violin soloist playing his first two violin concertos with Gossec conducting the orchestra. Le Concert des Amateurs was substantial in size and became quite successful, including 40 violins, 12 celli, eight contrabasses, and several flutes, oboes, clarinets, trumpets, and bassoons. Even after significant acclaim, the orchestra disbanded in 1781 because of lack of funds. While in this orchestra Bologne wrote a total of 14 violin concerti. Opus 8 contained two: No. 1 in D and No. 2 in G. It was later published as No. 9, and the first known simply as "Opus 8."

As a virtuoso violinist and composer, he was embraced as a darling of Parisian society, known for his elegant dancing as well as musical performances and compositions. He was very liberal in money matters and indulged freely in all the pleasures that then made Paris such a delightful residence. Parisians had an insatiable appetite for the violin and its repertoire, and there were many violinists who had emigrated from Italy to make successful careers in the capital city. Bologne fit in easily, and it was said he had perfect manners. After his death at age 53 of bladder disease, he left a varied musical legacy of string quartets, six operas, and several violin concerti, vocal music, symphonies, sonatas, duets, and assorted pieces.

## About the Music

There are three movements to Opus 8, No. 2: *Allegro*, *Largo*, and *Rondeau*.

The opening *Allegro* begins with a sprightly introduction, introducing major themes before the soloist enters with a double exposition. All orchestral support is discrete, rhythmic, and always carefully minimal. Amid presentation of the main themes, the soloist is also assigned extensive passage work—virtuosity is demanded at every point. Throughout this movement there is a consistent lightness and agility, typical of classical poise and control. Clearly, Bologne had studied classical repertoire and was modeling his thought on those precedents. His witty writing is very typical of Haydn in particular. Haydn was extremely popular in Paris at this time, and Bologne would have certainly heard this repertoire in many concerts.

After the sunny exuberance of the first movement, Bologne follows with a gentle, melancholy *Largo*. The opening mood is serious, almost despondent. A central section relaxes into a pastoral mood before pivoting back to the opening lament. In some versions a harpsichord is added to this movement, adding a baroque touch. A poignant solo brings this movement to a close.

The third movement, a short rondo, restores the *joie de vivre* of the first. The soloist opens with an optimistic tune, quickly answered by the orchestra. These two forces converse throughout the movement, but the violin holds the basic leadership throughout.

## His two careers

Bologne is finally reaching his deserved prominence in music history. He was an amazing and energetic man. During his lifetime, he managed to straddle two careers as a musician/composer and a soldier. He fought in various revolutions, including the French Revolution, the Haitian Revolution, and the French Revolutionary Wars of 1792 against Austria and Prussia. Although born an aristocrat, he strongly identified with the Third Estate: He was a Black man who also had sympathy for the underprivileged. Beyond that, he thought that if the old regime in France could be dismantled, it would help to banish slavery in Guadeloupe and San Domingo. He was loyal to France. In 1792 he asked the National Assembly to allow him to “form a corps of colored troops to aid France in these wars.” This was allowed and they were called *Légion nationale des Américains & du midi*. It was a short-lived experiment. They were defeated in 1793. On the battlefield, Bologne was one thing; in music he was quite another.

Bologne, Chevalier de Saint-Georges, was never a revolutionary composer. His music echoed the dominant forms and rules of the classical era. He was a talented, careful composer, and his violin concerti stand out as particular highlights in his works. For further reading I suggest *The Black Mozart Le Chevalier de Saint-Georges* by Walter E. Smith, a well-written biography which also contains a rich bibliography for Bologne and his times.



**Fantasy on Bizet's *Carmen* for Violin and Orchestra, Op. 25**  
Pablo de Sarasate

Born: March 10, 1844, Pamplona, Spain  
 Died: September 20, 1908, Biarritz, France  
 Year Composed: 1882  
 Length: c. 12 minutes  
 Last ISO Performance: July 8, 2017 with  
 conductor Ruth Reinhardt and soloist  
 Fabiola Kim  
 Instrumentation: 2 flutes, 2 oboes, 2 clarinets,  
 2 bassoons, 4 horns, 3 trombones,  
 timpani, percussion, harp, strings, and  
 solo violin

**AT A GLANCE:**

• Sarasate's music was a footnote for much of the 20<sup>th</sup> century. However, in the 1990s, classical musicians brought his music back into the public eye. American violinists Joshua Bell and Leila Josefowicz recorded Sarasate's *Zigeunerweisen*, and Rachel Barton Pine released an homage to Sarasate on CD.

The factory worker Carmen is hot headed, cold hearted, impetuous, unfaithful, seductive, and dangerous. She is also alluring, sensual, and often irresistible.

When Georges Bizet's opera *Carmen* premiered on March 3, 1875, it originally ran for 45 performances at the Opera-Comique in Paris. The outcome was horrific. It had critics screaming that it was immoral, salacious, and overall unfit for the Parisian public. It presented themes of sensuality and adultery, featuring the teasing biracial gypsy Carmen who worked at a cigar factory. She warned her

conquests "If I love you, look out for yourself . . ." (Act I, Scene I) Here indeed was *verismo* before Verdi!

The opera was based on a novella by Prosper Mérimée, a noted dramatist, archaeologist, history, and short story writer. The novella is prefaced with a quote by the poet Palladas: "Every woman is as bitter as gall. But she has two good moments: one in bed; the other in death." After the uproar from the first productions, the opera was banned in France, but it escaped to other countries, where it was produced to consistent acclaim. In 1883 the Opera-Comique restaged *Carmen*. By this time, it had become a worldwide success despite the initial French opinions. As Tchaikovsky had predicted during the early days, "In ten years hence *Carmen* will be the most popular opera in the world."

It attracted the attention of the famous Spanish violinist Pablo de Sarasate. His full name was Pablo Martín Melitón de Sarasate y Navascués. He played an Antonio Stradivari violin dating from 1724; the instrument is now identified as the Sarasate Stradivarius in his memory.

His *Carmen* Fantasy, dedicated to Joseph Hellmesberger, is based on prominent themes from the opera. However, his five-part fantasy does not follow the order of themes from the opera itself, and the music is subject to adaptations and changes. Opus 25 has become one of Sarasate's most successful works and is often performed in violin competitions as a benchmark of excellence. It demands tremendous technique, a lyrical tone, challenging passages, interpretive skills, and absolute showmanship.

"This piece is the pinnacle of the unique style that Sarasate established with his own playing" (Violinist.com).

## About the music

The solo violin represents the flirtatious, dangerous, dancing prostitute Carmen. As world-acclaimed American violinist Nicholas DiEugenio said, “It contains passages of passion, rage, love, betrayal, deceit, whimsy, wit, and excitement. Above all else, the piece should be enjoyed, reveled in, and loved for its simple and exhilarating form.”

The five movements are:

1. *Allegro moderato*, a short introduction that introduces material from the Aragonaise (a person or a thing from Aragon, Spain), the entr’acte to Act IV.

2. *Moderato*: This is an adaptation of the Habanera from Act 1 (“*L’amour est un oiseau rebelle*”).

3. *Lento assai*: Here, Carmen is mocking Lieutenant Zuniga in Act I. He has ordered her to prison for the knife stabbing of another woman in the factory.

4. *Allegro moderato*: The Seguidilla, a Spanish folk dance in fast triple meter from Act 1, is highly ornamented with pizzicato, trills, and glissandi.

5. *Moderato*: Derived from Act 2 where Carmen and her friends are entertaining Lieutenant Zuniga and other officers. This is often considered to be the most difficult part of the Fantasy featuring fast thirds, fast arpeggios expanded over the full range of the violin, and a final virtuoso tempo acceleration.

## *Daphnis et Chloé* Maurice Ravel

Born: March 7, 1875, Ciboure, France

Died: December 28, 1937, Paris, France

Years Composed: 1909–1912

Length: c. 56 minutes

World Premiere: June 1912, Paris, France

Last ISO Performance: June 2014 with  
conductor Krzysztof Urbański

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

### AT A GLANCE:

• **Ravel’s orchestration is thrilling, ingenious, seductive, massive, meticulous, and luxuriant. His intuitive sense about instrumental color was flawless. Stravinsky called him “the most perfect of Swiss watchmakers.”**

The love story of *Daphnis et Chloé* had a long and distinguished pedigree. It was a classic by Greek novelist and romance writer Longus, dating from the second-century AD. In 1559 a French translation by Jacques Amyot appeared. In 1657, a George Thornley translated a version from Greek into English.

The story surfaced again in the early 20th century when in 1909, the Russian Ballet swept into Paris with their dazzling impresario Sergei Diaghilev. They stunned French audiences with their exciting and colorful performances. Diaghilev agreed with his choreographer, Michel Fokine, that *Daphnis et Chloé* would be a good choice for his next ballet.

Ravel was a clever choice to write the music. He had been steadily growing in prominence, popularity, and respect. An alliance with him

promised success for the then struggling Ballets Russes. The French loved ballet and were good ticket buyers. Therefore, the up-and-coming young French composer was invited and commissioned by Diaghilev to write the score for his version of *Daphnis et Chloé*. Selection of a French composer seemed to assure increased attendance and money.

Ravel stated that his mission, vis-à-vis the music, was to “compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late 18<sup>th</sup> century have imagined and depicted.” Fokine claimed to have loved the score from the first time he heard it, but Ravel tells a different story. The truth is that Ravel and Fokine simply did not work well together. Ravel explained in a letter to a friend: “What complicates things is that Fokine doesn’t know a word of French, and I only know how to swear in Russian. In spite of the interpreters, you can imagine the savor of these meetings.”

Although Ravel extracted two very popular orchestral suites—before the full ballet premiered—from his music of *Daphnis et Chloé*, he noted in his autobiographical sketch that his “choreographic symphony” was so constructed that even without the stage action, it makes more sense when performed in full. “The work,” he wrote, “is constructed symphonically according to a strict tonal play by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.”

### Composing the score

Ravel worked on the ballet score for three years, between 1909 and 1912. At the start Ravel ensconced himself in Valvins at the country home of his good friends the Godebskis. He became so focused that he did not even notice when the house flooded, and the floor buckled. The composer was meticulous. His Bacchanale alone required a year to complete to his satisfaction. The outcome was

a score about which Igor Stravinsky wrote, “It is not only Ravel’s best work but one of the most beautiful products in all of French music.”

The premiere occurred at the Théâtre du Châtelet in Paris on June 8, 1912. It was all-star event: choreography by Michel Fokine, set designs by Leon Bakst, and conducted by Pierre Monteux. Vaslav Nijinsky played the role of Pan and Anna Pavlova was Chloé. The premiere was initially scheduled for 1910 but was postponed until June of 1912 because Ravel was unable to write the finale. Some said he was stymied by the challenge.

Ravel’s score requires an enormous orchestra, his largest of all his works. It required a wind machine, 15 types of percussion instruments, including tam-tam, tambourine, castanets, glockenspiel, field drum, crotales, celesta, and a wordless chorus.

From beginning to end, the musical score connects intimately with the story of the ballet. For example, Ravel consistently linked onstage action within the musical score. His noted attention to detail can be demonstrated by the fact that there are approximately 55 tempo changes in the first section alone. Even the smallest tempo change was indicated to accompany the dancers’ execution. At rehearsal mark 68, only two measures are subject to a change before another tempo is indicated. At rehearsal mark 92, Ravel asks that the music is to be played not only with animation, but also very rudely. His detail and instructions were constant, as if he were chaperoning every note!

The music challenged the dancers, with unconventional time signatures of 7/4 and 5/4, abrupt tempo changes, and combined syncopations within the shifting time signatures. The whole piece seemed chaotic. The dancers complained of lack of rehearsal time. Critics explained that, “it is no surprise that *Daphnis et Chloé* attained only moderate success as a ballet.”

## About the ballet

*Daphnis et Chloé* is set in three tableaux.

1. The ballet opens on Mytilene on the island of Lesbos. A procession of young men and girls enters a meadow on the edge of a sacred grove, dominated by a huge rock in the form of Pan. The music is gentle and nebulous as they offer fruit and floral tributes to the nymphs sculpted in rock. Soon the music organizes itself into a solemn dance. Daphnis and Chloé appear. The action intensifies when Daphnis is challenged into a dance “contest” for Chloé by Dorcon, a goatherd. Dorcon’s music is wild and energetic while Daphnis’ is subtle and graceful, and he wins her affections. Chloé leaves the scene briefly and another young, sensual woman tries to win Daphnis’ affections in a seductive dance, but he resists. Suddenly, Daphnis hears frightening news: there has been an invasion by pirates and Chloé has been captured.

2. This section is based in the Pirates’ Camp. A warlike dance swirls onto the stage and Chloé is brought in and ordered to dance. Just as the Chief Pirate grabs her, a huge shadow of Pan is silhouetted against the mountain top, and the pirates flee.

3. This section returns us to a clearing in the wood. Daphnis is lying in front of the nymphs’ grotto, mourning the loss of Chloé as dawn is breaking. Birds sing and the sound of rushing water is heard as the light gently enters and grows into a luminous dawn. Happily, Daphnis learns that Pan did save Chloé because of the god’s personal memories of his own love for the nymph Syrinx. Upon Chloé’s return Daphnis and Chloé perform a dance representing that love. Then, they fall into each other’s arms and all join in a frenzied, joyful, spectacular Bacchanale.

## Conclusion

Public reaction to the ballet was initially cool. The ballet opened and closed in two performances. The critic, Gaston Carraud, viewed the production as one of “deplorable confusion;” Pierre Lalo found Bakst’s conception of Greece unintelligible, and Fokine’s choreography “poor” and the music “lacking in rhythm.” Ravel explained the music’s ultimate success:

“On the initial performance of a new musical composition, the first impression of the public is generally one of reaction to the more superficial elements of its music . . . it is not until years after when the means of expression have finally surrendered all their secrets that the real inner emotion of the music becomes apparent to the listener.”

*Daphnis et Chloé* has often been ranked as the finest ballet France ever produced. Two suites were extracted from the ballet, and these have consistently met with success in the concert hall. The Second Suite consists of three movements played without pause: *Lever du Jour* (Daybreak), *Pantomime* (with a beautiful flute solo, referencing Syrinx who had been transformed into a reed pipe), and *Danse Generale*.



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# Christina Bianco: Who's Your Diva?

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

† *Coffee Pops Series* • Program Three

Friday, January 21, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | CHRISTINA BIANCO, *Vocalist* | BRAD SIMMONS, *Piano*

Selections to be announced from stage.

† *The Coffee Pops* is an abbreviated performance.

There is no intermission.

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



**Jack Everly** is the Principal Pops Conductor of the Indianapolis and Baltimore Symphony Orchestras, 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 is also the music director of the AES Indiana *Yuletide Celebration*, now a 35-year tradition. He 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 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 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. He has been a proud resident of the Indianapolis community for more than 19 years and would like to thank his colleagues of ISO musicians for their continued commitment to excellence and for filling our community with music all year long.

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# Christina Bianco: Who's Your Diva?

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**Printing Partners Pops Series • Program Four**

Friday, January 21, at 8 p.m.

Saturday, January 22, at 8 p.m.

Hilbert Circle Theatre



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JACK EVERLY, *Conductor* | CHRISTINA BIANCO, *Vocalist* | BRAD SIMMONS, *Piano*

Selections to be announced from stage.

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There will be one 20-minute intermission.

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**Christina Bianco's** singular voice and comedic charm have brought audiences around the world to their feet. Bianco captured international acclaim as a YouTube sensation with her "diva" impression videos, gaining over

25 million views. Dubbed "the woman of a thousand voices," Bianco has performed on major television programs such as *The Ellen Degeneres Show* and *The Today Show* in the U.S., and *The Paul O'Grady Show* and *This Morning* in the UK.

A two-time Drama Desk Award nominee, Bianco made her West End debut starring in *Forbidden Broadway* at the Vaudeville Theatre in London. New York credits include *The Marvelous Wonderettes*, the one-woman, multi-character comedy *Application Pending* (Drama Desk Award Nomination), *Newsical the Musical*, and *Forbidden Broadway; Goes To Rehab* (Drama Desk Award Nomination).

Other credits include: *Hello, Dolly!* (Minnie Fay/Indianapolis Symphony), *Rent* (Maureen/Weston Playhouse), *Beehive* (Riverside Theatre) and *Joseph And The Amazing Technicolor Dreamcoat* (Narrator/Drury Lane Theatre).

Most recently, Bianco played the iconic role of Fanny Brice at the Theatre Marigny's celebrated production of *Funny Girl* in Paris, earning unanimous rave reviews, worldwide. Television credits include the iTV's *The Imitation Game*, POP TV sitcom *Impress Me*, Hallmark's, *Signed, Sealed, Delivered*, and frequent voice work for *RuPaul's Drag Race*.

Bianco has performed her critically acclaimed concerts to sold out crowds across the U.S. In the UK, she's enjoyed extended runs headlining at London's Hippodrome, Royal Albert Hall's Elgar Room, Live at Zedel's, The Charing Cross Theatre, The Edinburgh Fringe Festival, and completed her second UK tour, titled *First Impressions*, in 2019. She recently made concert debuts in Switzerland, Spain, and South Africa, and in Australia at The Sydney Opera House.

Bianco frequently performs with major U.S. and Canadian symphonies and is thrilled to be back with the Indianapolis Symphony under the direction of Maestro Jack Everly. She is a life-long New Yorker and resides in Manhattan with her husband Billy and their loveable schnoodle, Jeff Vader. Her debut live album, *Life Of The Party*, is available on iTunes and other major music platforms.

[www.christinabianco.com](http://www.christinabianco.com) @XtinaBianco1



Recognized from the cult film *Camp*, **Brad Simmons** has shared the stage with Broadway luminaries Tonya Pinkins, Alice Ripley, Beth Leavel, Donna McKechnie, and recording artists Sandi Patty and The B-52s Kate Pierson.

Simmons music directed *Lysistrata Jones*, *Mr & Mrs Fitch* with John Lithgow, *Me and The Girls* with Alan Cumming, and the musical film *Hello Again*

with Audra McDonald and Martha Plimpton. He music directs *The Lineup with Susie Mosher* at the legendary jazz club, Birdland. He will conduct the Broadway bound musical *Hood* at Asolo Rep (spring 2022) and *Clear* at Porchlight Theater (fall 2022). Simmons orchestrated the country jukebox musical *Fancy*, and composed the musicals *A Woman Onstage*, *A Kiss From Alexander*, and *A Dickens of a Carol* with librettist Stephan DeGhelder.

Find more of his written and recorded music available on all music platforms.

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Hilbert Circle Theatre



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JUANJO MENA, *Conductor* | JAMES EHNES, *Violin*

**Heitor Villa-Lobos** | 1887–1959

“Ouverture de l’Homme tel” from *Suite Sugestiva*

**Carlos Chávez** | 1899–1978

*Sinfonía India* (Symphony No. 2)

**Darius Milhaud** | 1892–1974

Cinéma Fantaisie d’après *Le Boeuf sur le toit*, Op. 58b

**James Ehnes**, *Violin*

INTERMISSION—Twenty Minutes

**José White** | 1836–1918

Concerto for Violin and Orchestra in F-Sharp Minor

*Allegro moderato*

**James Ehnes**, *Violin*

**Astor Piazzolla** | 1921–1992

*Oblivion*

**James Ehnes**, *Violin*

**Alberto Ginastera** | 1916–1983

Four Dances from *Estancia*, Op. 8a

*Los trabajadores agricolas* (*The Land Workers*)

*Danza del trigo* (*Wheat Dance*)

*Los peones de hacienda* (*The Cattle Men*)

*Danza final: Malambo*

**Arturo Márquez** | b. 1950

*Danzón No. 2*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and 30 minutes.

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**Juanjo Mena** began his conducting career in his native Spain as Artistic Director of the Bilbao Symphony Orchestra in 1999. His uncommon talent was soon recognized internationally with the Bergen

Philharmonic appointing him Principal Guest Conductor and the Orchestra del Teatro Carlo Felice in Genoa Chief Guest Conductor. In 2011 he was named Chief Conductor of the BBC Philharmonic, which he had led for seven seasons, taking the orchestra on tours of Europe and Asia and conducting annual televised concerts at the Royal Albert Hall as part of the BBC Proms. His BBC tenure featured, notably, “thrilling” (*The Guardian*) performances of Bruckner Symphonies, a cycle of Schubert Symphonies, and set new standards for the interpretation of both well-known and less-performed Spanish and South American repertoire. He currently serves as Principal Conductor of the Cincinnati May Festival, the longest running choral festival in North America, where he has been expanding the scope of the legendary organization with new commissions and community engagement.

A sought-after guest conductor, Juanjo Mena has led Europe’s top ensembles including the Berlin Philharmonic, Bavarian Radio Orchestra, Gewandhaus Orchestra Leipzig, London Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic, Danish National Symphony Orchestra, Swedish Radio Symphony Orchestra, Orchestre National de France, Orchestra Filarmonica della Scala, Tonhalle Orchester Zürich, Bamberg Symphony Orchestra, and the Dresden Philharmonic among others. He appears regularly with all the major orchestras in his native Spain.

Following his North American debut with the Baltimore Symphony in 2004, he has conducted most of the continent’s leading orchestras. They include the Chicago Symphony, Boston Symphony, The Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony, Minnesota Orchestra, National Symphony, Cincinnati Symphony, Detroit Symphony, Montreal Symphony, and Toronto Symphony Orchestras. In Asia, he is a regular guest conductor of the NHK Symphony Orchestra in Tokyo.

In the 21–22 season, Juanjo Mena returns to conduct the Pittsburgh Symphony, National Symphony Orchestra in Washington D.C., Montreal Symphony, Oslo Philharmonic, and the Bergen Philharmonic, and debuts with the Atlanta Symphony, Gürzenich Orchestra in Cologne, and the Japan Philharmonic. In the 20–21 season, heavily affected by the pandemic, he returned to conduct the Gewandhaus Orchestra Leipzig and the NHK Symphony, among others. In June 2022 at Madrid’s Teatro Real, Mena will lead performances of the new production of Arthur Honegger’s *Joan of Arc at the Stake* paired with Debussy’s *La damoiselle élue*.

Mena’s rich discography with the BBC Philharmonic on Chandos includes an acclaimed Gabriel Pierné release selected as a *Gramophone* Editor’s Choice, Bruckner’s Symphony No.6, Weber Symphonies, Ginastera’s orchestral works to mark the composer’s centenary, and new reference recordings of largely overlooked Spanish repertoire including Arriaga’s orchestral pieces, works by Albéniz, Montsalvatge, and Turina, as well as three discs of works by Manuel de Falla featuring his opera *La Vida Breve*. In 2012 Juanjo Mena recorded Messiaen’s *Turangalîla Symphony* with the Bergen Philharmonic for the Hyperion label, a disc said to “utterly redefine the terms under which past/current/future *Turangalîlas* need to be judged” (*Gramophone*). Juanjo Mena was awarded the 2016 Spanish National Music Award.



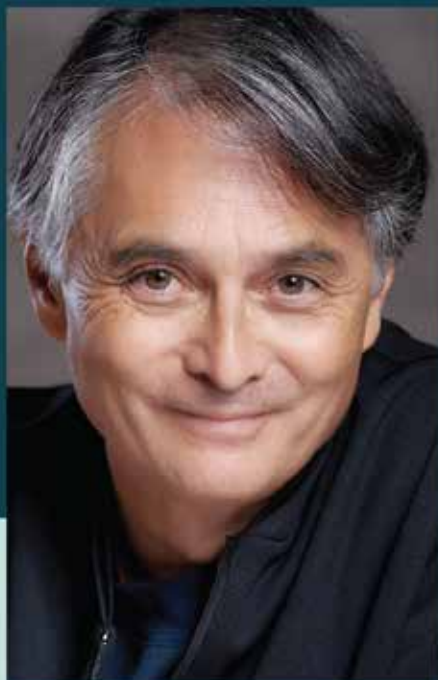
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**James Ehnes** has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism, and an unflinching

musicality, Ehnes is a favorite guest of many of the world's most respected conductors and has worked with orchestras around the world.

In 2021, Ehnes was announced as the Artist of the Year at the 2021 Gramophone Awards, which celebrated his recent contributions to the recording industry. This includes the launch of a new online recital series titled “Recitals from Home,” released in June 2020 in response to the pandemic and closure of concert halls. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home and released six episodes over two months.

Recent orchestral highlights include the MET Orchestra at Carnegie Hall, Gewandhausorchester Leipzig, San Francisco Symphony, Frankfurt Radio Symphony, London Symphony, and Munich Philharmonic. In 2017, Ehnes premiered the Aaron-Jay Kernis Violin Concerto with the Toronto, Seattle, and Dallas symphony orchestras, and gave further performances with the Deutsches Symphonie-Orchester and Melbourne Symphony Orchestra. This season, Ehnes is Artist in Residence with the National Arts Centre of Canada.

Alongside his concerto work, Ehnes maintains a busy recital schedule and performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, and more. In 2018 he undertook a recital tour to the Far East, and in 2016, Ehnes undertook a cross-Canada recital

tour, performing in each of the country's provinces and territories.

As part of the Beethoven celebrations, Ehnes was invited to perform the complete cycle of Beethoven Sonatas at the Wigmore Hall in 2019–20. His third and final installment of Beethoven Violin Sonatas recordings with Andrew Armstrong was released by Onyx in 2020. As a chamber musician, he has collaborated with many leading artists. In 2010, he formally established the Ehnes Quartet, with whom he has performed throughout Europe. Ehnes is the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including a Grammy Award (2019) for his live recording of Aaron Jay Kernis Violin Concerto and a Gramophone Award for his live recording of the Elgar Concerto with the Philharmonia Orchestra. His recording of the Korngold, Barber and Walton violin concertos won a Grammy Award for ‘Best Instrumental Soloist Performance’ and a JUNO award for ‘Best Classical Album of the Year’. Recent releases include sonatas by Beethoven, Debussy, Elgar and Respighi, and concertos by Walton, Britten, Shostakovich, Prokofiev and Strauss, as well as the Beethoven Violin Concerto with the Royal Liverpool Philharmonic Orchestra.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin at nine, and made his orchestra debut with L'Orchestre symphonique de Montréal at 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada. Ehnes was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category. Ehnes plays the “Marsick” Stradivarius of 1715.



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

## “Ouverture de l’Homme tel” from *Suite Suggestiva* Heitor Villa-Lobos

Born: March 5, 1887, Rio de Janeiro, Brazil

Died: November 17, 1959,

Rio de Janeiro, Brazil

Year Composed: 1952

Length: c. 8 minutes

World Premiere: June 1952, Lisbon, Spain

Last ISO Performance: This is the ISO’s first performance of this work.

Instrumentation: Flute, oboe, clarinet, bassoon, horn, trumpet, trombone, timpani, percussion, celesta, and piano

### AT A GLANCE:

- Throughout his lifetime, Villa-Lobos absorbed, cherished, and identified with the culture of Brazil. He insisted, “I do not use folklore, I am the folklore.”
- Villa-Lobos blends 19<sup>th</sup>-century French music and Brazilian folk music in his musical voice.

*“Instead of evaluating the musical features of Villa Lobos exclusively in the Western context, he must be also examined in Villa Lobos’ own universe, taking into account his Latin American background.”* —Eero Tarasti, “Heitor Villa-Lobos and the problem of national neoclassicism”

Heitor Villa-Lobos was one of the most famous Brazilian composers of the 20<sup>th</sup> century. He composed more than 2,000 works in his lifetime, often combining Brazilian folk idioms with Western art music in a unique and vibrant musical voice. Among these elements are African rhythms, Brazilian improvisational style favoring contrapuntal textures, bird sounds, native bands, and music from Brazil’s jungles. It has been reported that Villa-Lobos visited the jungle’s “dark interior” on numerous expeditions. The composer recounted experiences with the jungle’s cannibals, including the story of being captured and miraculously escaping them. Some doubt has been cast on the veracity of such memories as wildly embellished romanticism.

While traveling in Europe between 1923 and 1930, Villa-Lobos stated “I’m not here to learn, but to show what I’ve built so far.” And he showed it to many of the great composers such as Sergei Prokofiev, Igor Stravinsky, Maurice Ravel, Erik Satie, and Andrés Segovia. They were intrigued by the sounds of and the quotes from the street music of Rio de Janeiro via the chords and choros.

Villa-Lobos absorbed these sounds firsthand. When taking his walks through the streets, he would spontaneously join the music groups, usually bringing in the guitar that he had loved as a child. To earn a living, he also played his cello in theaters, cinemas, and hotels. His guitar repertoire was enormous, consisting of many kinds of music as well as etudes for technical studies.



**Villa-Lobos' signature sound**

Villa-Lobos blends 19<sup>th</sup>-century French music and Brazilian folk music in his musical voice. It was an easy relationship; for many years, Rio de Janeiro was linked artistically to France. This Frenchification was “easily seen in the local neoclassical architecture, the dress and hair styles of elite women, the paintings of artists trained in French ateliers, and in the sanctioning of music and literary fashion streaming from Paris” (Dwayne Vincent Corbin, “The Three Wind/Choral Works of Heitor Villa-Lobos”). By the end of the 19<sup>th</sup> century, the average Rio de Janeiro resident was quite engaged. French musical elements can be found in the impressionistic whole tone scales, tone clusters, and extreme registers in Villa-Lobos' oeuvre. Negative criticism of Villa-Lobos' works often focused in on this influence, claiming he was too deeply entrenched within a Debussyan style and preoccupied with crazy enharmonic negotiations, “in which one searches for an idea without ever finding it” (Vincenzo Cernicchiaro, quoted in Corbin's “The Three Wind/Choral Works”).

Leonard Bernstein explained this phenomenon in a different way in *The Latin American Spirit*, written in 1963. “Our Latin neighbors have produced an impressive number of serious symphonic composers, who have succeeded in preserving the folk flavor of their own countries, while at the same time expanding their music into what we think of as universal art—music that has not only a nationalistic spirit but the spirit of all mankind.” In Bernstein's mind, “Universal Art” referenced the mixture of the Western and Latin American world into a new music that did not belong singularly to one or the other. Villa-Lobos was a significant part of that.

One of Villa-Lobos' most famous blending was in the nine pieces of *Bachianas Brasileiras*, which he composed between 1930 and

1945. Here he linked his music to the music of Johann Sebastian Bach. The recipe was a combination of Bach's counterpoint and harmonic procedures cast in a neoclassical genre that synthesized Brazilian folk idioms and the baroque traditions in a nationalist style. The titles of each piece reflect the combination with one “Bach-like title” and one Brazilian title. Villa-Lobos certainly was not singularly focused.

**About the music**

“Ouverture de l'homme tel” is an exception to Villa-Lobos' nationalism, representing another side of his compositional innovation and style. This eight-minute Overture is the first piece in *Suite Suggestiva*, orchestrated in 1952. Originally it was scored for soprano, baritone, and orchestra set to the poems of Brazilian poets Oswald de Andrade and Manuel Bandeira, and the French poet René Chalmat. The piece recreates Gioachino Rossini's *William Tell Overture* from a modern perspective. It parodies the reverence for Italian opera and presents a shock between the traditional past and a new context questioning historically consecrated art.

By the middle of the 20<sup>th</sup> century, Villa-Lobos had relocated to Paris, continuing to write symphonies, vocal scores, and concertos. When he died in 1959, he was given a state funeral in Rio de Janeiro, recognizing his unique contributions to Brazilian culture.

*Sinfonía India* (Symphony No. 2)  
Carlos Chávez

Born: June 13, 1899, Mexico City, Mexico

Died: August 2, 1978, Mexico City, Mexico

Years Composed: 1935–36

Length: c. 12 minutes

World Premiere: April 1936, Boston, Mass.

Last ISO Performance: June 2012 with conductor Ryan McAdams

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

**AT A GLANCE:**

• “There is never, in this music, a morbid or degenerate feeling, never a negative attitude toward other men or nature as a whole.”—Carlos Chávez

From his youth, Mexican composer Carlos Chávez was devoted to and interested in the cultural nationalism of his country. His music reflects Mexico’s unique musical nationalism with its instrumentation, use of Indian melodies, and distinct harmonies built of fourths, contrapuntal textures, and quickly moving complex rhythms. Sometimes he combined folk music with modern compositional techniques, adding a sophisticated touch to the traditional content. This culminated in his Second Symphony, a piece based on three Indian melodies.

Chávez was born in Mexico City in 1899, studying piano under Manuel M. Ponce and Pedro Luis Ogazón. His early works marked him as an innovator and led to the commission of a ballet, *El Fuego Nuevo*, which introduced instruments and elements that predated the Conquest of Mexico. He held

several appointments, including the director of the National Conservatory of Music and chief of the Department of Fine Arts in Mexico City. In 1958–59 he was honored to deliver the prestigious Charles Eliot Norton Lectures, which were collected in a volume titled *Musical Thought* (1961).

**In his own words**

*Sinfonía India* sets itself apart with several authentic indigenous melodies and added Mexican elements, like a string of deer hooves and a rattle made of butterfly cocoons. His passion for his country’s indigenous elements is succinctly illustrated in the program notes he wrote about *Sinfonía India* when it premiered in the United States in 1936:

“The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnography. The indigenous art of Mexico is, in our day, the only living manifestations of the race which makes up approximately four-fifths of the country’s racial stock.

The essential characteristics of this indigenous music have been able to resist four centuries of contact with European musical expressions. That is, while it is certain that contact with European art has produced in Mexico a *mestizo* (mixed) art in constant evolution, this has not meant the disappearance of pure indigenous art. This fact is an index to its strength. The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and amplitude of its modes and scales, in the richness of its instrumental and sound elements, in the simplicity and purity of its instrumental and sound elements, and in the simplicity and purity of its melodies.

The music of America's immediate ancestors is the strong music of a man who constantly struggles and tries to dominate his surroundings. Imported manifestations opposed to the feeling of the music have been unable to destroy it because they have not succeeded in changing the ethical conditions of individuals.”

### About the music

*Sinfonía India* is cast in one movement of three parts and is based on three Indian melodies, played without a break. The main themes of the melodies are from the Huicholes of Nayarit, the Yaqui of Sonora, and the Series of Tiburon Island in Baja California. *Sinfonía India* is set in a large orchestra with a large percussion section using indigenous instruments:

- Claves: short wooden sticks
- Guiros: an open-ended, hollow gourd with parallel notches on one side of it, played with a stick rubbing its sides
- Indian drums made with rawhide tops of different hides
- A rasping stick: a grooved stick played with a mallet)
- A metal rattle
- Maracas: a pair of rattles made from gourds

This percussion component lends significant authenticity to sounds Chávez is seeking in his tribute to the Indian music of his country. There are no violins or cellos, but you will recognize the other instruments, such as the harp, tuba, timpani, saxophones, clarinets, horns, oboes, flutes, piccolos, bassoons, and others. This large section of wind instruments references the ancient wind instruments like the ancient siku, a reed panpipe, and an end blown flute. The point is this: pre-Columbian and post-Colombian music had a rich and varied existence in Mexico starting around 5000 BC. Chávez was determined to bring this to light and to acclaim, and he did.

### Cinéma Fantaisie d'après *Le Boeuf sur le toit*, Op. 58b Darius Milhaud

- Born: September 4, 1892, Aix-en-Provence, France
- Died: June 22, 1974, Geneva, Switzerland
- Years Composed: 1919–1920
- Length: c. 15 minutes
- World Premiere: February 1920, Paris, France
- Last ISO Performance: This is the ISO's first performance of this work.
- Instrumentation: 2 flutes, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, percussion, strings, and solo violin

### AT A GLANCE:

- **There have been various explanations of the title: musicologist James Harding says that the title was taken from the sign-board of a tavern. Another claims that it is from an old Parisian legend of a man in a top-floor flat who owned a calf, which grew into a large ox and couldn't be removed. Milhaud said that it was the title of a Brazilian folk dance.**

Rising young composer Darius Milhaud was introduced to Brazil in 1917, when he spent two years working there as the embassy secretary French minister to Brazil Paul Claudel. Ultimately, Milhaud would become one of the most prolific composers of the 20th century. He was an adventurous composer, writing in many genres. He experimented with polytonality—playing two keys simultaneously—and even composed two different string quartets that were to be played together! Moving between keys and combining keys was a hallmark of his style.

During his time in Brazil, Milhaud absorbed many elements of the country's music. Some of these became incorporated in his *Cinéma-Fantaisie*. In 1919, after returning to Paris, he looked into his memories and declared his intention to "write a ballet about the carnival in Rio, which will be called 'Le Bœuf sur le Toit,' from the name of the samba that the band was playing this evening while . . . women, dressed in blue, were dancing." The piece began as a 20-minute piano fantasy alternating "a few popular melodies, tangos, maxixes, sambas and even a Portuguese fado, and transcribed . . . with a rondo-like theme recurring between each successive pair," Milhaud wrote in 1920. Milhaud envisioned the piece as a potential score to one of Charlie Chaplin's films. Instead, his friend Jean Cocteau turned it into a madcap ballet pantomime, set in New York during the Prohibition. Milhaud called his arrangement for violin and piano the *Cinéma-Fantaisie*.

### A Surrealist story

Cocteau's ballet is a story of New York characters who were at loose ends due to Prohibition. A New York City policeman raids a Manhattan bar, which has suddenly been disguised as a milk bar. Suddenly a ceiling fan drops on his head and decapitates him. No one seems to mind the beheading, and the policeman's head is quickly served up on a tray to a fashionable redheaded lady who dances around it. Accompanying her is a dwarf crooning a lyrical tune. When the characters leave the bar, the dwarf refuses to pay his bill. Then the miracle happens! The bartender re-attaches the severed head onto the policeman and gives the bill (now two-feet long) to him.

The orchestral version ties the episodes together in a clearly defined *rondeau-avec-reprises* structure. The reprise is one of Milhaud's original tunes, which will recur a dozen times. Each dance tune rises a minor third from its predecessor.

The show's success inspired Cocteau to arrange for a British production. Milhaud came to rehearse and conduct the orchestra on its premiere. It is there that Milhaud first encountered live jazz music, which went on to influence further Milhaud works.

### Concerto for Violin and Orchestra in F-Sharp Minor José White

Born: January 17, 1836, Mantanzas, Cuba

Died: March 12, 1918, Paris, France

Year Composed: 1864

Length: c. 8 minutes

World Premiere: 1867, Paris, France

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

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

### AT A GLANCE:

- White wrote more than 30 pieces, mainly for the violin.
- He was a guest soloist twice for the New York Philharmonic and gave concerts with orchestras in Massachusetts, Washington, D.C., and Pennsylvania between 1875 and 1876.

José Silvestre White Lafitte, often known simply as Joseph White or José Silvestre White, was a Cuban violinist and composer. His mother was Afro Cuban; some sources say his father was a French businessman and others say he was Spanish. In any case, his early training came from his father, an amateur violinist. White made his public debut at age

18, accompanied by the visiting American pianist and composer Louis Moreau Gottschalk. Gottschalk was so impressed by White that he not only urged him to attend the Paris Conservatory, but also raised money for his travel.

White began his studies at the Paris Conservatory in 1855. One year later he won the First Grand Prize, the highest award in violin performance. White so impressed the Conservatory that it said, “Mr. White showed himself [so] superior that there should have been created a grand exceptional prize in his favor. He performed with an extraordinary animation, not like a pupil but as a great artist who commands his audience. The jury itself was electrified.” In later years the great opera composer Gioacchino Rossini wrote, “The warmth of your execution, the feeling, the elegance, the brilliance of the school to which you belong show the qualities in you as an artist of which the French school may be proud.”

#### **White’s Stradivarius violin**

White made an outstanding career playing a 1737 “Swansong” (Chant du Cygne) Stradivarius, made in Cremona. Appropriately named, it was the last violin made by Antonio Stradivari at age 93. His violins were made from special spruce trees—special because of the colder winters and cooler summers of those years produced wood that was thicker and stronger than the spruce of today. This wood is known for its excellent transmission qualities and ability to produce a magnificent lyrical sound. Later Stradivari added innovations such as a longer and narrower shape, a softer varnish, and stronger purfling that were all part of White’s beautiful instrument. White successfully toured the eastern part of the United States with this instrument, making his U.S. debut from 1775 to 76. Surviving works from his total oeuvre of 32 include the violin concerto, a string quartet, a collection of studies for violin, several nationalistic pieces such as

*Marcha cubana*, and perhaps his most famous composition, *La Bella cubana*, a Cuban dance in slow duple time known as a habanera.

#### **About the music**

White’s Violin Concerto, written in F-sharp minor, was composed in 1864 and follows a standard three movement plan: *Allegro*, *Adagio ma non troppo* (played without pause), and *Allegro moderato*. On this concert, only the last movement is performed. Its rondo format provides a series of dances before a virtuosic ending, highlighted by a brilliant display of technical fireworks.

Some have wondered why the concerto was written in F-sharp minor, a rare key for violin concertos. Perhaps White used the concerto to set himself apart technically and artistically from his contemporaries. White performed the solo portion of the concerto at its 1867 premiere in Paris. His performance inspired a contemporary French critic to call it “one of the best modern works of its kind. The fabric is excellent, the basic thematic ideas are carefully distinguished, the harmonies are elegant and clear, and the orchestration is written by a secure hand, free from error. One feels the presence of a strong and individual nature from the start. Not a single note exists for mere virtuosity, although the performance difficulties are enormous.”

White’s Violin Concerto in F-sharp Minor did not premiere in the U.S. until 1974. Violinist Ruggiero Ricci performed the concerto in New York’s Avery Fisher Hall.

## *Oblivion* Astor Piazzolla

Born: March 11, 1921 Mar Del Plata,  
Argentina  
Died: July 4, 1992, Buenos Aires, Argentina  
Year Composed: 1982  
Length: c. 4 minutes  
World Premiere: 1982, Italy  
Last ISO Performance: This is the ISO's first  
performance of this work.  
Instrumentation: Strings

### AT A GLANCE:

• Argentine tango composer Astor Piazzolla created the piece *Oblivion* in 1982. It was famously featured in the 1984 Italian film *Enrico IV (Henry IV)* directed by Marco Bellocchio. The song has been described as “haunting” and “atmospheric,” and is considered to be one of Piazzolla’s most popular tangos.

Astor Piazzolla, one of Argentina’s most cherished and famous composers, might be one of the most important figures in the history of the tango. Piazzolla was born to Italian immigrant parents in Mar Del Plata, Argentina, in 1921. The family moved to Greenwich Village in New York City in 1925. While his parents worked long hours, Piazzolla listened to his father’s tango orchestra records and was exposed to jazz and classical music. He began playing a bandoneón, an accordion-like instrument that is considered the quintessential tango instrument, after his father picked one up at a pawn shop, and Piazzolla soon became a virtuoso. He also studied classical piano with pianist Bela Wilda, making him a fan of Bach and Rachmaninoff.

By age 15, Piazzolla and his family had returned to Mar Del Plata, where he played in several tango orchestras before joining the Anibal Trollo orchestra. He continued his musical studies under composer Alberto Ginastera and pianist Raul Spivak, and he began composing for the Anibal Trollo orchestra in the 1940s. In the 1950s, he studied under Nadia Boulanger in Paris, with Boulanger telling him not to ignore the tango, but to reinvent it with his jazz and classical training.

Tangos did not emerge from the upper echelons of society. In fact, it had a long climb to respectability. The sensuous dance occurred in all parts of Buenos Aires, but especially among the lower classes. Both the Argentine dance *milonga* and the Cuban *habanera* played roles in tango ancestry. Both elements will be heard in *Oblivion*. An additional tango influence emanated from the African dance called a *candombe*.

Tangos were characterized by syncopated rhythms and the complex, unpredictable movements of the dancers. Tangos offered heavy bodily contact and a predatory mood. For the Argentinians, dancing tangos was a thrill, irresistible in its allure. In the 1880s when tangos were just beginning, citizens in the poorer neighborhoods of Buenos Aires danced tangos in the streets, in dance halls, and on their patios. Its initial years were spent in the southern side of the great city, where its murky and unchronicled pre-history was lived out. Its smoldering temperament was contagious. By the 20<sup>th</sup> century, tango dancing had become more civilized. It moved to the ballroom and concert hall. Its initial sharp, savage movements had smoothed out, and the wild aggressiveness characterizing the dance was softened. The dance was everywhere! It was immigrating to Europe and the United States, where the phenomenon was known as “tangomania.” The *New York Times* in 1914 headlined “All New York Now Madly Whirling



in the Tango.” By the 20<sup>th</sup> century, instrumental ensembles of all types and sizes presented tangos. By around 1910, words were added to tango melodies. Tango fever spread into the movies. In 1915, *Nobleza gaucha* emerged, and in 1917, *El Tango de la muerte* was a hit. In the *Four Horsemen of the Apocalypse*, Rudolph Valentino danced the first Hollywood tango.

Piazzolla’s life spans high points in the life of tangos, and he entered the fervor. In 1968 he wrote the opera *Maria de Buenos Aires* in collaboration with Horacio Ferrer, and this work focused on the tango and milonga. Piazzolla continued to compose. Some of his works were traditional, but others included extra elements from jazz, folk music and even classical music. He called these his “nuevo tangos” or “new tangos.”

#### About the music

*Oblivion* was written in 1984 as a soundtrack for *Enrico IV*, a film by Mario Bellochio.

Piazzolla reached back into tango history for *Oblivion*. He fashioned his music in the style of a milonga, the music that heavily influenced tango. Instead of fast-moving, syncopated, stimulating, dramatic rhythms, *Oblivion* presents a tender, slow-moving tune supported by gentle rhythmic and lush harmonic foundations. Its allure never wanes. It is exquisite. Cellist Yo Yo Ma summed up Piazzolla’s talents quite succinctly:

“There’s a quote to the effect that Piazzolla is the Ellington of Argentina, and in a way it’s true. He actually took the tango to another level by inhabiting his music. The music grew in him, and he adeptly incorporated the influences of his surroundings—whether from New York, Paris, or Buenos Aires. During the almost forty years he worked on his music, Astor Piazzolla tried many different variations—even tried an electronic ensemble! Because of this experimentation, and also his ingenuity, focus, and hard work, his music has many levels of expression and a tremendous depth. His is a truly successful synthesis of the tango and the contemporary.”

#### Four Dances from *Estancia*, Op. 8a Alberto Ginastera

Born: April 11, 1916, Buenos Aires,  
Argentina

Died: June 25, 1983, Geneva, Switzerland

Year Composed: 1941

Length: c. 13 minutes

World Premiere: May 1943, Buenos Aires,  
Argentina

Last ISO Performance: March 2016 with  
conductor Audrey Boreyko

Instrumentation: 2 flutes, 2 oboes, 2 clarinet-  
nets, 2 bassoons, 4 horns, 2 trumpets,  
timpani, percussion, piano, and strings

#### AT A GLANCE:

- **Ginastera’s *Estancia*, written in 1941 on a commission from American Ballet Caravan, was intended as a “ballet in one act and five scenes based on Argentine country life,” and originally included spoken and sung elements.**

Argentina’s Alberto Ginastera was one of the great stars of South American composers, noted for his patriotism and incorporation of Argentinian folk music within his works. *Estancia* began as a ballet—Lincoln Kirstein commissioned the piece, although his Ballet Caravan folded before *Estancia* could be produced. Ginastera derives the plot, scenes, and texture of the piece from the poem *Martín Fierro*, by José Hernández. The focus is on the *gauchos* (Argentinian cowboys) who lived on an *estancia* (a cattle ranch) in the pampa. This pampa is an enormous, low-lying grassy plain of 460,000 square miles, occupied by *estancias* and noted for its agricultural productivity. Several provinces such as Buenos Aires, Santa Fe, Entre Rios, Córdoba, and all of Uruguay lie in this vast region.

The piece was an inspirational landmark for Ginastera, as he mused, “Whenever I have crossed the Pampa or have lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful, now melancholy, some full of euphoria and others replete with a profound tranquility, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of a day.” The ballet traces the elements of the daily life of a gaucho. It was not performed until 1952, but the four dances within the *Estancia Suite* premiered to great acclaim in 1943 at the Teatro Colocacuten in Buenos Aires.

## About the music

The four dances are:

*Los trabajadores agrícolas (The Land Workers)* comes from the “morning section” of the ballet, which traces the life of a gaucho through an average day. Its music is inspired by the folkdance *malambo*, ignited by driving brass, and heavily accented, fast rhythms underscored by timpani and violins. Before the *malambo* closes, woodwinds are given a small section to dance as well.

*Danza del trigo (Wheat Dance)* offers gentle contrast with an opening flute melody. Midpoint violins soar in a rhapsodic song before a solo violin sings the lush melody in a soft conclusion.

*Los peones de hacienda (The Cattle Men)* returns us to the energy of the first dance. Brass and timpani hold the spotlight in a syncopated, rough dance moving aggressively until the close.

*Danza final: Malambo* takes us back to the opening *malambo*, now featured in a ferocious dance contest. Sectionalized in distinct episodes, this music becomes increasingly

complex, gains momentum, and becomes increasingly louder as the repetitive eighth note forcefully increases tension, leading to an explosive ending.

## *Danzón No. 2* Arturo Márquez

Born: December 20, 1950, Álamos, Mexico

Year Composed: 1994

Length: c. 12 minutes

World Premiere: 1994, Mexico City, Mexico

Last ISO Performance: July 2018 with  
conductor Andres Franco

Instrumentation: 2 flutes, 2 oboes,

2 clarinets, 2 bassoons, 4 horns,

2 trumpets, 3 trombones, tuba, timpani, percussion, piano, and strings

## AT A GLANCE:

- **Márquez’ *Danzón No. 2* is one of the most popular Mexican classical compositions and is sometimes known as Mexico’s second national anthem.**
- **The *Danzón* dance form originated in Cuba but is a very important part of the folklore of the Mexican state of Veracruz. Márquez got his inspiration while visiting a ballroom in Veracruz.**

Arturo Márquez is known not only for his avant-garde compositions, which use computers, acoustic devices, and other unusual instruments, but also for his deep interest in urban musical styles using traditional instruments.

Márquez was born in 1950 in Sonora, and his family soon moved to Los Angeles, California. Young Arturo studied violin and other instruments at his junior high school and began composing music. He returned to Sonora at age 17 and entered the Mexican Music Conservatory. He also studied at the California Institute of the Arts, learning to combine contemporary sounds with traditional Mexican styles.

*Danzón No. 2* is the best known of Márquez' set of eight danzóns, a term for a dance form born in Cuba. *Danzón No. 2* was commissioned by the national Autonomous University of Mexico and premiered in 1994. However, it was late coming to the United States, gaining great polarity when it was performed by the Simon Bolivar Youth Orchestra tour of the U.S. and Europe in 2007.

#### **About the music**

*Danzón No. 2* opens with a duet between the clarinet and piano, moving into a full orchestral performance. The audience will be treated to solos for clarinet, piccolo, violin, trumpet, and the claves, which add a pulsating heartbeat to the piece. Márquez uses frequent syncopations and strong pulses to evoke the rhythmic dance style of Mexico.

Márquez described the writing process in his own composer's notes:

"The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra.

"I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

"The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily."

# Welcome Back to the United States of America

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Six**  
Friday, February 4, at 8 p.m.  
Saturday, February 5, at 5:30 p.m.  
Hilbert Circle Theatre



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PETER OUNDJIAN, *Conductor*

**William Grant Still** | 1895–1978

*Poem for Orchestra*

**Joel Thompson** | b. 1988

*To Awaken the Sleeper* for orator and orchestra,  
based on a text by James Baldwin

INTERMISSION—Twenty Minutes

**Florence B. Price** | 1887–1953

*Andante Cantabile* from String Quartet in A Minor

**Samuel Barber** | 1910–1981

Symphony No. 1, Op. 9

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*This performance is endowed by the Dennis T. Hollings Fund*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and 15 minutes.

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



Recognized as a masterful and dynamic presence in the conducting world, **Peter Oundjian** has developed a multi-faceted portfolio as a conductor, violinist, professor, and artistic advisor.

He has been celebrated for his musicality, an eye towards collaboration, innovative programming, leadership and training with students, and an engaging personality.

Now carrying the title of Conductor Emeritus, Oundjian's fourteen-year tenure as music director of the Toronto Symphony served as a major creative force for the city of Toronto and was marked by a reimagining of the TSO's programming, international stature, audience development, touring and a number of outstanding recordings, garnering a Grammy nomination in 2018 and a Juno award for Vaughan Williams' *Orchestral Works* in 2019. He led the orchestra on several international tours to Europe and the U.S., conducting the first performance by a North American orchestra at Reykjavik's Harpa Hall in 2014.

From 2012 to 2018, Oundjian served as Music Director of the Royal Scottish National Orchestra during which time he implemented the kind of collaborative programming that has become a staple of his directorship. Oundjian led the RSNO on several international tours, including North America, China, and a European festival tour

with performances at the Bregenz Festival, the Dresden Festival, as well as in Innsbruck, Bergamo, Ljubljana, and others. His final appearance with the orchestra as their Music Director was at the 2018 BBC Proms where he conducted Britten's epic *War Requiem*.

Highlights of past seasons include appearances with the Orchestre de la Suisse Romande, and the Detroit, Atlanta, Saint Louis, Baltimore, Indianapolis, Milwaukee, and New Zealand Symphony Orchestras. With the onset of world-wide concert cancellations, support for students at Yale and Juilliard and the creation of a virtual summer festival in Boulder where he is Music Director of Colorado Music Festival became a priority. Winter 2021 saw the resumption of some orchestral activity with streamed events with Atlanta, Colorado, Indianapolis, and Dallas symphonies. The 21–22 season anticipates return visits to Toronto, Kansas City, Seattle, Colorado, Detroit, Baltimore, and Indianapolis.

Oundjian has been a visiting professor at Yale University's School of Music since 1981, and in 2013 was awarded the school's Sanford Medal for Distinguished Service to Music. A dedicated educator, Oundjian conducted the Yale and Juilliard Symphony Orchestras and the New World Symphony during the 18–19 season.

An outstanding violinist, Oundjian spent fourteen years as the first violinist for the renowned Tokyo String Quartet before he turned his energy towards conducting.

# Welcome Back to the United States of America



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### Poem for Orchestra William Grant Still

Born: May 11, 1895, Woodville, Miss.

Died: December 3, 1978, Los Angeles, Calif.

Year Composed: 1944

Length: c. 15 minutes

World Premiere: 1944, Cleveland, Ohio

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

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

#### AT A GLANCE:

- Still was a prolific composer. His more than 200 works included five symphonies, four ballets, nine operas, more than 30 choral works, art songs, chamber music, and works for solo instruments.

The American composer William Grant Still was known by many as the “dean of African-American composers.” Still was the first Black composer to have a symphony performed by a major American symphony orchestra in 1930, when his Symphony No. 1 “Afro-American” was performed by the Rochester Philharmonic. In 1936, he was the first Black conductor of a major symphony orchestra as he led the Los Angeles Philharmonic. The premiere of his first symphony launched him into prominence. His fame was boosted when Leopold Stokowski performed the fourth movement of that symphony during his tour with the Philadelphia Orchestra

Still's training was very interesting. He briefly attended the Oberlin Conservatory of Music. Later he studied at the New England Conservatory with George Chadwick and received private lessons from the avant-garde composer Edgard Varese. Thus, he was informed from two very different points of view. The result was, as some critics have said, that in his music he split the difference. You will hear influences from both sides in his *Poem for Orchestra*. Although primarily known as a lyrical composer, this piece expresses much more than prettiness. It plumbs the fearsome depths of the horrors of war, of power of hope, and new beginnings. The piece will surprise you with its harsh dissonances, savage intrusions, and rhythms combining with sudden shifts into romantic-sounding passages of soaring lyricism.

*Poem for Orchestra* was commissioned for the Cleveland Symphony Orchestra by the Fynette H. Kulas American Composer's Fund. Still wrote a piece expressing a desire for a spiritual re-birth of man by drawing closer to God. In 1944 the world must have seemed like it was on the edge of disaster, or perhaps it was coming to a new beginning. It is interesting to note that Still served in World War II in the U.S. Navy. A few months after *Poem for*



Orchestra was composed in 1944, Germany surrendered on May 7, 1945.

### About the music

*Poem for Orchestra* begins ominously with a fearsome march that is dark and foreboding. Strong instrumental forces emerge in dissonant harmonies, rhythmically thrusting into the atmosphere before yielding to a lyrical melody sung by the strings. The rough forces surge again into the spotlight, destroying that momentary peace with a frightening scenario. As before, the intensity eventually morphs into a soft, comforting area. Dramatic alternation of turbulence and recovery continues through the work. This unpredictability of behavior is destabilizing; the restlessness is compelling.

Still's orchestration remains consistently rich, thick, and colorful irrespective of which mood is displayed. *Poem for Orchestra* finishes with a questioning, abrupt closing, which remains harmonically unresolved and ambiguous. This work is uncharacteristic of Still's usual style, but there is an extramusical clue to the music's behavior. What stimulated this unusual piece in his repertoire? The answer lies clearly a poem written by Verna Avery, Still's wife and a concert pianist. Avery wrote it at her husband's request after he completed the piece, explaining that it was "inspired by the concept of a world being reborn spiritually after a period of darkness and desolation."

Soul-sick and weary,  
 Man stands on the rim of a desolate world.  
 Then from the embers of a dying past  
 Springs an immortal hope.  
 Resolutely evil is uprooted and thrust aside;  
 A shining temple stands  
 Where once greed and lust for power  
 flourished  
 The earth is young again, and on the verge  
 of its re-birth  
 Man draws closer to God.

### *To Awaken the Sleeper* for orator and orchestra, based on a text by James Baldwin Joel Thompson

Born: 1988, Bahamas

Year Composed: 2021

Length: c. 25 minutes

World Premiere: August 2021, Colorado

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

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

### AT A GLANCE:

- Given the sort of turmoil as it relates to race in our society, [James] Baldwin's writings were sort of a beacon for me, a source of comfort a way for me to focus my craft." —Joel Thompson
- Thompson said that Baldwin wanted to highlight the Black experience in the country and as a composer who has focused his work on topics in America, he attempts to do that as well.

Joel Thompson is an American composer, pianist, conductor, and educator from Atlanta, Georgia. He attended Emory University and was accepted as a composition fellow at the 2017 Aspen Music Festival and School, where he studied with composers Stephen Harke and Christopher Theofanidis. He is pursuing a doctoral degree at the Yale School of Music.



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# Welcome Back to the United States of America

Thompson's *To Awaken the Sleeper*, like his earlier composition *Seven Last Words*, was inspired by Thompson's sadness and anger over the deaths of unarmed Black men at the hands of police officers. "I was searching for a way to express a sort of cocktail of bad emotions brewing inside," Thompson said in a *Detroit Free Press* article about *Seven Last Words*.

When writing *To Awaken the Sleeper*, Thompson turned to the words of James Baldwin, an American activist, novelist, playwright, and poet, whose collection of essays in *Notes of a Native Son* was published in 1955. Baldwin's text is the perfect match for Thompson's intent. This is a dramatic, persuasive piece that works for that cocktail.

## Inside the music

*To Awaken the Sleeper* opens with a chaotic assault alternating quickly with soft tiny interludes. After the first minute, the narrator speaks of trying to awaken the sleeper, but to no avail. A two-minute interlude soothes the listener momentarily. A brass fanfare appears suddenly, and ominous timpani create a threatening atmosphere before the next foreboding message. Thus, the pattern is established.

In part, the text in the piece states, "one does not question the policemen, the lawyers, the judges . . ." The soft interlude continues, and the question is asked, "Ask the wretched how they fare in the halls of justice, and then you will know whether or not it has any love for justice or any concept of it." A furious passage ensues, and a rough climax yields three more narrations regarding power, even as the background music of winds and piccolos sound like they are referencing early American colonial music. The narrator is clearly talking about America.

Eventually a conclusion emerges: "Power can only be defended by thugs and mediocrities—and seas of blood." A furious interlude follows preparing for the next thoughts: Those excluded have had enough, and the future belongs to them.

Finally, a solution is given: "And a new morality will be formed." A longer, lyrical, more contemplative musical section follows as we dwell upon that thought. The closing moves to this point of view: "We are living in a world in which everybody and everything is interdependent." Notice throughout this 25-minute work how closely the music relates to the thoughts given by the narrator. It is the narration that determines the behavior of the music—its orchestration, harmonies, and rhythms.

In a June 19, 2020, interview with Scott Freeman from ArtsATL, Thompson spoke about being a Black voice in the largely white world of classical music:

"There are inequities that define classical music, especially when it comes to race. I'm hoping this global conversation we're having will allow us to have those conversations in classical music. I love classical music so much. If more people who look like me had access to education and mentors, you can bring your full self as a black human being. I hope that can happen. But there's so much in the way—the way the concert hall looks, the price of instruments and the price of lessons. It's hard for me to be one of four students who look like me among 350 others in this program at Yale. I hope these things become a priority. Everyone grows from hearing a variety of voices. So much of this is uncharted territory and I hope I'm part of the vanguard that changes things."

*Andante Cantabile* from String Quartet  
in A Minor  
Florence B. Price

Birth: April 9, 1887 Little Rock, Arkansas

Died: June 3, 1953 Chicago, Illinois

Year Composed: 1935

Length: c. 8 minutes

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

Instrumentation: Strings

**AT A GLANCE:**

- **Florence Beatrice Price has been noted as the first African-American woman to be recognized as a classical composer, the first to have a composition played by a major orchestra, and the first to gain national status.**

Florence Beatrice Price played her first piano recital at age 4, and her first piece was published at age 11. Her mother, Florence Irene Smith, was a schoolteacher in Indianapolis before moving to Little Rock, Arkansas, where her daughter was born. Florence Smith has been credited with directing her daughter's childhood musical training.

**Price's academic training**

Price's family was able to save enough money to send her to the New England Conservatory of Music in Boston between 1903 and 1906. She took the usual litany of courses, focusing on teaching, piano, and organ performance, and she received a soloist's diploma in organ and a teacher's diploma in piano. Among her teachers was George Whitefield Chadwick, who encouraged her and remained one of her mentors.

In 1927, largely because of racial tensions in Little Rock, Price, her husband, and two daughters moved to Chicago where she continued training at the American Conservatory of Music, Chicago Musical College, and the University of Chicago. Here she turned her talents to composition. Her orchestral works began to gain traction. Maude Roberts George, president of the Chicago Music Association and music critic of the *Chicago Defender*, paid \$250 to ensure that Price's first symphony would be performed by the Chicago Symphony Orchestra in its program titled "The Negro in Music." During that same season, the Illinois Host House of the World's Fair of 1933–34 devoted an entire program to Price and her music.

But the organization and cataloging of her many works faltered and even disappeared. In a letter to Serge Koussevitzky, Price blamed her inability to get into the mainstream because "two handicaps—those of sex and race. I am a woman; and I have some Negro blood in my veins." After she died, only Black newspapers in Chicago printed her obituary.

**A fateful discovery**

In 2009, a couple began renovating an abandoned house on the outskirts of St. Anne, Illinois. They unearthed boxes of music manuscripts bearing the name "Florence Price." The uncovered collection included two violin concerti, her Fourth Symphony, and dozens of other works. *The New Yorker* wrote, "Not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history."

All was not lost. In 2020 an International Florence Price Festival was organized. In 2021 the festival was billed "Pricefest 2021: A New Black Renaissance." The festival's vision is "to

# Welcome Back to the United States of America

become a recognized leader in the performance and interpretation of the music of Florence Price, her contemporaries, and the music of historically marginalized composers.”

## About the music

Price’s String Quartet in A Minor was published in 1935. The piece evokes memories of the 19<sup>th</sup> century, relying on frequent key changes and continuous counterpart passages. Editor John Michael Cooper has described the second movement, *Andante cantabile*, as “infused with melodic and harmonic turns that bring the melancholy beauty of Black idioms into the tradition-bound stylistic vocabulary of the mid-twentieth-century string quartet. The second movement, too, employs extensive dissonances that are more a part of the modernist idioms of the early twentieth century than they are of traditional African American culture.”

Maestro Peter Oundjian has created a careful, sensitive arrangement of the second movement. For this, he added a part for contrabass and indicated solo string passages in certain parts of the score. He has illuminated the potential of the *Andante* to expand perfectly into a larger setting.

The music touches the soul. In an online review of the Atlanta Symphony Orchestra performance of the piece, Mark Gresham wrote, “The movement’s melodic and harmonic language and gently rocking movements have a melancholic beauty that melds lyrical Black idioms into the modernist vocabulary of the mid-20<sup>th</sup> century to emotionally compelling effect.”

## Symphony No. 1, Op. 9 Samuel Barber

Born: March 9, 1910, West Chester, Pennsylvania

Died: January 23, 1981, New York, New York

Year Composed: 1936

Length: c. 20 minutes

World Premiere: December, 1936, Rome, Italy

Last ISO Performance: April 2019 with conductor JoAnn Falletta

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

## AT A GLANCE:

- **The piece opens with a raw, primal force, roaring to life. As the energy seems to spin out of control, the audience can get overtaken by the emotion, which never seems to be completely resolved.**

Samuel Barber was one of our most beloved American composers. His independence from trendy genres and his fidelity to his own voice ensured his individuality. One of the most prominent features of his style was his ability to write exquisite melodies. “This alone got him into trouble in certain circles as a stick-in-the-mud or a panderer,” wrote an online biographer. Sometimes, it has been said that he was too conservative to become fashionable, but he was too strong to compromise his musical values. He tapped into his melodic gift without shame or reserve, writing some of



our most beautiful American music. His more familiar works include *Adagio for Strings*, which served as a theme to Oliver Stone's film *Platoon* and has been played at several prominent funerals.

"While I'm writing for words, then I immerse myself in those words, and I let the music flow out of them," Barber said in a 1971 *New York Times* article. "When I write an abstract piano sonata or a concerto, I write what I feel. I'm not a self-conscious composer. It is said I have no style at all, but that doesn't matter. I just go on doing, as they say, my thing. I believe this takes a certain courage."

Barber's young life was surrounded by musicians—his mother, Marguerite McLeod, was a pianist; his aunt, Louise Homer, was a contralto in the Metropolitan Opera; his uncle, Sidney Homer composed American art songs. Louise Homer fostered young Barber's interest in voice. Sidney Homer mentored him for more than 25 years. At age 7, Barber composed his first work. His family, however, wanted him to grow up to play football. At age 9, recognizing his calling to music, he wrote this note:

*"Dear Mother: I have written to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I supposed I will have to tell it now without any nonsense. To begin with, I was not meant to be an athlet(e). I was meant to be a composer, and will be I'm sure. Don't ask me to try to forget this unpleasant thing and go play football. Sometimes I've been worrying about this so much that it makes me mad (not very)."*

One year later he wrote his first operetta. Barber grew into a witty sophisticated cultured man, enamored of romantic sound and its aesthetic. It was said that he loved good gossip, was a bon-vivant, a favorite at parties, and

a wonderful host. After pursuing his music studies at the prestigious Curtis Institute of Music in Philadelphia, he began raking in prize after prize. Among these was the Prix de Rome (known in the U.S. as the Rome Prize) and the Pulitzer traveling scholarship in 1935. The latter sent him to the American Academy in Rome.

### **About the music**

Barber began his Symphony No.1 in Rome during the winter of 1935–36 under Bernardino Molinari. Barber revised the score in early 1942, and this new version was introduced by Bruno Walter and the New York Philharmonic on April 16 of that year.

The composer himself provided the following notes for an early performance:

"The form of my Symphony in One Movement is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial *Allegro non troppo*, which retain throughout the work their fundamental character. The *Allegro* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution forms the basis of a scherzo section (*Vivace*). The second theme (oboe over muted strings) then appears in augmentation, in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme (introduced by the violoncelli and contra-bassi), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony."

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

† *Coffee Pops Series* • **Program Four**

Friday, February 11, at 11 a.m.

Hilbert Circle Theatre

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JACOB JOYCE, *Conductor* | DENZAL SINCLAIRE, *Vocalist*

Selections to be announced from stage.

† **The *Coffee Pops* is an abbreviated performance.**

There is no intermission.



Currently serving his third season as Resident Conductor of the Indianapolis Symphony, **Jacob Joyce**, age 29, is quickly gaining recognition as a dynamic and innovative presence on the

podium. Joyce appeared with the ISO several times in the 19–20 season, in various classical, education, *Happy Hour*, and community concerts. In addition, Joyce has made his debut with several American orchestras in 19–20, including the Detroit, St. Louis, Houston, and Toledo symphonies. For his work in Indianapolis and across the country, Joyce was awarded a Solti Career Assistance Award in 2020.

Joyce previously served as the Conducting Fellow for the Fort Worth Symphony, with whom he collaborates frequently, and has also held positions as the Associate Conductor of the Yale Symphony Orchestra, Music Director of the Berkeley College Orchestra, Music Director of the Opera Theater of Yale College,

and Cover Conductor of the Handel and Haydn Society of Boston. An avid promoter of contemporary music, Joyce has conducted several premieres of orchestral and operatic works. Joyce is also an advocate for bringing classical music to new audiences. He is the host and creator of the podcast *Attention to Detail: The Classical Music Listening Guide*, which provides people of all backgrounds with basic techniques and strategies for listening to classical music. He also works extensively with educators, music teachers, and orchestra directors, providing career advice and instruction to students across the country.

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**Printing Partners Pops Series • Program Five**

Friday, February 11, at 8 p.m.

Saturday, February 12, at 8 p.m.

Hilbert Circle Theatre



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JACOB JOYCE, *Conductor* | DENZAL SINCLAIRE, *Vocalist*

Selections to be announced from stage.

**Premier Sponsor**



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There will be one 20-minute intermission.

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



**Denzal Sinclair** is one of Canada's most popular jazz vocalists and is ranked among the finest jazz singers of his generation. A graduate of McGill

University's Jazz Performance program (Montreal, Canada), he possesses that rare ability to achieve—from the moment he steps on stage—a profound emotional interaction with his audience. His passionate and sincere delivery caresses every song he sings.

Sinclair is a Juno Award (Canada's Grammy Award) nominee, a recipient of the 2004 National Jazz Award for "Best Album," four-time consecutive recipient of *Jazz Report Magazine* Award for Male Jazz Vocalist, and 2007 Choc Jazzman Award (France). His admirers include Grammy Award-winning artists, Diana Krall, Wynton Marsalis and the JALC Orchestra, Dianne Reeves, Michael Feinstein, and Michael Bublé as well as growing legions of jazz fans in his native Canada and abroad.

From his early days as a canny interpreter of Nat 'King' Cole's mentholated crooning, he's grown into one of the most distinctive and individualistic singers anywhere. He has graced the stages of numerous concert halls and festivals around the world and has appeared on several popular TV shows, including Canada's Bravo TV, *Canada AM*, *Nashville Now*, and Ireland's *The Late Late Show*. As a former member of UK soul artist Jamie Lidell's band, he has appeared on *Late Night with Conan O'Brien*, *Jimmy Kimmel Live!*, and Manu Katché's show *One Shot Not* (France).

Equally at home in the theatre, film and television arenas, Sinclair has delighted audiences with his critically-acclaimed performance in *Unforgettable*, a musical based on the life and music of Nat King Cole; *Tapestry: The Music of Carole King* (Arts Club Theatre); and William Saroyan's award-winning *The Time of Your Life* (Soul Pepper Theatre Company). His TV and film credits include appearances in the new *Battlestar Galactica* TV series and *Being Julia*.

A pivotal role in Sinclair's career was the collaboration with highly-sought after guitarist/composer/arranger Bill Coon, whom he befriended in Montreal. Over the course of 15 years, they performed to rave reviews in a variety of musical settings ranging from duo to symphony orchestras, as well as several live radio, television, and studio recordings for the CBC (Canadian Broadcasting Corporation) and SRC (Société Radio-Canada). In 1994, they recorded an album of duets, and in 1996, recorded the very first in-studio concert for Bravo TV with a unique ten-piece ensemble. They now enjoy a new type of collaboration as members of a Christmas quartet, The B3 Kings, featuring Sinclair on drums and vocals.

Sinclair has performed with renowned artists such as Wynton Marsalis and the JALC Orchestra, Patrice Rushin, Dee Dee Bridgewater, Janis Siegal, Dee Daniels, Kevin Mahogany, Michael Feinstein, Marilyn Mae, Bob Mintzer, Jimmy Heath, Barry Harris, The Count Basie Orchestra, Dame Cleo Laine, Sir John Dankworth, Peter Appleyard, Reuben Rogers, Gregory Hutchinson, Russell Malone, Seamus Blake, Nicholas Payton, Brian Blade, Jamie Lidell, Holly Cole, Vince Giardano & The Nighthawks, David Berger Jazz Orchestra, and the WDR Big Band. The list of artists he has supported includes Diana Krall, Dianne Reeves, Kurt Elling, Herbie Hancock, Wayne Shorter, Anita Baker, Four Tops, Holly Cole, Bill Charlap, Katie Melhua, Jane Monheit, and Matt Dusk.

**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

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

Thursday, February 17, at 11 a.m.

Hilbert Circle Theatre

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MATTHIAS PINTSCHER, *Conductor* | YU JIN, *Viola*

**Gioachino Rossini** | 1792–1868

Overture to *Il barbiere di Siviglia* (*The Barber of Seville*)

**Hector Berlioz** | 1803–1869

*Harold in Italy*, Op. 16

*Harold in the Mountains* (*Scenes of melancholy, happiness, and joy*)

*Procession of Pilgrims* (*Singing the evening hymn*)

*Serenade of an Abruzzi Mountaineer to his Sweetheart*

*Orgy of the Brigands* (*Reminiscences of the preceding scenes*)

**Yu Jin**, *Viola*

† **The Coffee Concert is an abbreviated performance.**

There is no intermission.

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





**Matthias Pintscher** is the Music Director of the Ensemble Inter-contemporain, the world's leading contemporary music ensemble founded by Pierre Boulez.

In addition to a robust concert season in Paris, he tours extensively with the orchestra throughout Europe, Asia, and the United States. In 2020–21, Pintscher also began a three-season appointment as the Cincinnati Symphony Orchestra's new Creative Partner. Known equally as one of today's foremost composers, Pintscher's works are frequently commissioned and performed by major international orchestras.

Matthias Pintscher opened his 21–22 season as the "Theme Composer" of Suntory Hall's 2021 festival, including the world premiere of his work *neharot*, which he conducted with the Tokyo Symphony Orchestra (co-commissioned with the Los Angeles Philharmonic, Staatskapelle Dresden, Orchestre Philharmonique de Radio France, and the Orchestre de la Suisse Romande), an intensive week of performances with the Ensemble Intercontemporain, as well as chamber concerts. In January 2022, his violin concerto written for Leila Josefowicz, *Assonanza II*, will be premiered by the Cincinnati Symphony under Pintscher's baton. He makes debuts in 21–22 with the Pittsburgh Symphony, Staatskapelle Dresden, Lahti Symphony, and Musikkollegium Winterthur. He returns to the Houston Symphony, Indianapolis Symphony, Orchestre de la Suisse Romande, Barcelona Symphony, Orchestre Philharmonique de Radio France, Netherlands Radio Philharmonic Orchestra at the Holland Festival, Academy of the Berlin Philharmonic,

and the Boulez Ensemble. In recent seasons, Pintscher has begun to conduct staged operas, and in 21–22 will return to the Staatsoper Unter den Linden in Berlin to lead *Lohengrin*, for which he gave the production's premiere the prior season.

Recent highlights include his debut at the Vienna State Opera conducting the world premiere of Olga Neuwirth's opera *Orlando*, debuts with the Montreal and Baltimore symphony orchestras, and conducting the premiere of his new work for baritone, chorus, and orchestra, performed by Georg Nigl and the Symphonieorchester des Bayerischen Rundfunks at the Musica Viva festival in February 2020.

Pintscher has held many titled positions, most recently as the BBC Scottish Symphony Orchestra's Artist-in-Association for nine seasons. In 2018–19, he served as the Season Creative Chair for the Tonhalle-Orchester Zürich, as well as Artist-in-Residence at the Los Angeles Chamber Orchestra. An enthusiastic supporter of and mentor to students and young musicians, Pintscher was Principal Conductor of the Lucerne Festival Academy Orchestra from 2016 to 2018 and has worked with the Karajan Academy of the Berlin Philharmonic.

Pintscher began his musical training in conducting, studying with Pierre Boulez and Peter Eötvös in his early twenties, during which time composing soon took a more prominent role in his life. His works have been performed by such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra, and the Orchestre de Paris, among many others. He is published exclusively by Bärenreiter, and recordings of his works can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter. Pintscher has been on the composition faculty of the Juilliard School since 2014.

**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Seven**

Friday, February 18, at 8 p.m.  
Saturday, February 19, at 5:30 p.m.  
Hilbert Circle Theatre



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MATTHIAS PINTSCHER, *Conductor* | YU JIN, *Viola*

**Gioachino Rossini | 1792–1868**

Overture to *Il barbiere di Siviglia* (*The Barber of Seville*)

**Felix Mendelssohn | 1809–1847**

Symphony No. 4 in A Major, Op. 90 (“Italian”)

*Allegro vivace*

*Andante con moto*

*Con moto moderato*

*Saltarello: Presto*

INTERMISSION—Twenty Minutes

**Hector Berlioz | 1803–1869**

*Harold in Italy*, Op. 16

*Harold in the Mountains* (*Scenes of melancholy, happiness, and joy*)

*Procession of Pilgrims* (*Singing the evening hymn*)

*Serenade of an Abruzzi Mountaineer to his Sweetheart*

*Orgy of the Brigands* (*Reminiscences of the preceding scenes*)

**Yu Jin**, *Viola*

Premier Sponsor



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

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There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty minutes.

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



Winner of many competitions, **Yu Jin** won the first prize of the Washington International Competition, and the second prize of the Irving Klein International Strings Competition.

She is also the prize winner of the Primrose International Viola Competition, and the Corpus Christi International Strings Competition.

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

As a teacher, Jin joined the Miami String Quartet and taught at Kent State University at the age of 24. She was also the visiting artist of the Hartt School of Music. Jin was invited to give masterclasses at the Ohio Viola society, Oberlin Conservatory, Cleveland Institute of Music, Toronto University, Beijing Central Conservatory of Music, and many music festivals throughout the North America.

With passion of playing contemporary repertoires, Jin has played many world-premiered music of highly praised composers, including Joan Tower's String Quartet No.4 "Angels," Septet by Ellen Zwilich for Piano Trio and String Quartet; *Nonnet* by Roberto Sierra for String Quartet and Woodwinds Quintet; and the Viola Concerto "Laments and Exultations" by Frank Wiley. Jin also commissioned and played music for a Trio of Pipa, Viola and Piano.

Jin joined the Indianapolis Symphony Orchestra in 2017 as the principal violist. She studied viola with Wang Shaowu and Wing Ho at the Central Conservatory of Music and with Jeffrey Irvine and Lynne Ramsey at the Cleveland Institute of Music.



DeHaan Classical Series Program Notes  
By Marianne Williams Tobias  
*The Marianne Williams Tobias Program Note Annotator Chair*

## *Overture to Il barbiere di Siviglia* *(The Barber of Seville)* Gioacchino Rossini

Born: February 29, 1792, Pesaro, Italy  
Died November 13, 1868, near Paris, France  
Year Composed: 1816  
Length: c. 9 minutes  
World Premiere: February 1816, Rome, Italy  
Last ISO Performance: April 2009 with  
conductor Alfred Savia  
Instrumentation: 2 flutes, 2 oboes,  
2 clarinets 2 bassoons, 2 horns,  
2 trumpets, trombone, timpani,  
percussion, and strings

### AT A GLANCE:

- *Il barbiere di Siviglia* was a failure at its premiere but rose to success later, making Rossini a superstar.
- This Overture appeared in Woody Woodpecker's 1944 cartoon "The Barber of Seville" and Bugs Bunny's "The Rabbit of Seville" (1949), and *Seinfeld* (1993) used the *allegro* section.

At times labeled a major composer and at times labeled a charlatan, often dismissed as lazy and a mere tunesmith, Gioacchino Rossini has survived with one thing for certain: he was one of the most popular and clever opera composers of all time. David Ewen wrote, "If Rossini had not been born a genius, he would have become a hack. He wrote too much and too quickly." A famous story recounts that when a friend visited him and asked to see a certain duet, the manuscript slipped to the floor. "It's somewhere under the bed," Rossini decided. Rather than search for the music he commented "Nothing easier than (simply) to write a new one!" And so he did.

It is true that the composer wrote rapidly. Between 1815 and 1821 he penned sixteen operas! However, this incredible fluency did not lessen his critical powers or impede his influence, and he became one of the most powerful forces in nineteenth century *opera buffa* and *opera seria*. *Semiramide* and *William Tell* are masterpieces in the latter genre. Ernest Newman observed, "Rossini altered the form and spirit of Italian opera in a way that must have been disconcerting to the conservative minds of his own day . . . . He broke away bit by bit from a good deal of the older formalism of structure."

Rossini's legacy and style profoundly influenced up-and-coming opera composers such as Bellini and Donizetti. "Not until the advent of Verdi was Rossini replaced at the center of Italian operatic life." He wrote glittering music filled with gorgeous melodies that were always accessible. He entertained his audiences with zest and elan, and they loved him. Later in life, his engaging humor emerged in a defining incident. Adoring fans and friends wanted to erect a monument to him. When Rossini heard the price of the monument, he quipped, "Give me the money and I'll stand on the pedestal myself." Clearly Rossini liked to have fun.

The composer's sudden and inexplicable "retirement" from writing opera at the height of his fame in 1829 has remained somewhat a mystery, although possibly it can be explained by his increasingly poor health. Some speculate that he was simply tired. He had written 36 in only 19 years and eventually there would be 40 in the course of his composing lifetime. He has been often considered the finest composer of opera buffa: a genre filled with light-hearted antics, singable tunes, and silly plots, to the delight of audiences tired of opera seria.

The Overture to *Barber of Seville* is one of Rossini's best, and some say the opera was "the greatest comic opera ever written." The composer once described it as "the most beautiful opera buffa there is." Its overture has a strange provenance. The original was lost shortly after the 1816 premiere, in Rome at the Teatro Argentina. Rossini had written it in only three weeks and probably misplaced it. After rummaging through his papers and not finding it Rossini quickly substituted (recycled) another opera overture, written in 1813 for *Aureliano in Palmira*. Not surprisingly, therefore, the Overture we have come to know as *The Barber of Seville* bears no thematic resemblance to the opera that follows it" (Max Derrickson).

As with many of Rossini's overtures this follows a pattern: a slow introduction (in this case marked *andante maestoso*) is populated by strong chords for the entire orchestra contrasting with smaller groups for more reflective moments. The next section is a marked *allegro*, a fast section with many repeated parts. Note the famous Rossini crescendo (a repetition of a snippet that gains momentum and loudness as it goes along), which was a favorite technique of the composer.

**Symphony No. 4 in A Major,  
Op. 90 ("Italian")  
Felix Mendelssohn**

Born: February 3, 1809, Hamburg, Germany  
Died: November 4, 1847, Leipzig, Germany  
Year Composed: 1833  
Length: c. 27 minutes  
World Premiere: May 1833, London, England  
Last ISO Performance: January 2019 with conductor Krzysztof Urbanski  
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

**AT A GLANCE:**

• "The 'Italian' symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement yet, and I think that I will save that for Naples."— Mendelssohn in a letter to his sister, Fanny, February 1831.

Like many young men of wealth in the nineteenth century, Mendelssohn embarked on a Grand Tour after his studies. This extensive travel was to become acquainted with the world. He began his travels in 1829 and headed to Britain, Wales, and Scotland. The second part of his Grand Tour took him throughout Europe and to Italy in 1830. His trip lasted for two years. As Scotland had inspired his Symphony No. 3 "Scottish" and *The Hebrides Overture*, Italy inspired one of his most beautiful and endearing works. For the composer, the extensive success of his Italian Symphony was a bittersweet experience. He was never satisfied with Opus 90.

On October 9, 1830, the twenty-one year old Mendelssohn arrived in Venice, taking Goethe's advice that he "must visit Italy, the land where lemon trees blossom." Mediterranean sunshine and Italian culture were intoxicating; he felt renewed and energetic. Writing home the day after his arrival, he enthused, "This is Italy! And now has begun what I have always thought . . . to be the supreme joy in life. And I am loving it. I must collect myself a little, and so I am writing to you to thank you, dear parents, for having given me all this happiness."

On December 20, 1830, he wrote to Fanny, saying, "After the new year, I intend to resume instrumental music and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." He was spurred on to write a symphony having received (in 1832) a request from the London Philharmonic Society "for a symphony, overture, or vocal piece."

By 1833 he had finished a first version of Opus 90 and conducted it in London on May 13, 1833. Despite a wonderful reception, he decided it needed revisions, which he did to the alarm of Fanny. She wrote, "I do not like the change in the first melody at all. It was natural and lovely before . . . the other changes don't speak to me either. In general I think you are all too ready to change a successful piece later merely because one thing or another pleases you more than." Probably because of his dissatisfaction, he never conducted the work again, and refused to publish it during his lifetime. It was not published until 1851, four years after his death. At the time of his death, he left still more revisions to the first three movements (per Michael Steinberg).

## Inside the piece

The first movement opens at full speed, *allegro vivace*, right from the start. Winds chirp quickly for a couple of measures, and violins leap into the spotlight, proclaiming a fast, sprightly theme in 6/8 meter. Mendelssohn indulges the theme to move rhapsodically throughout this first section before curbing unbridled exuberance with a textural change to light violin staccati.

This sets the stage for a second theme, spun by winds. In the first iteration of his exposition, Mendelssohn includes a dialogue for winds toward the end, which is then (per instructions) to be omitted in the traditional repeat of the exposition. Hence, a musical question: should the exposition be repeated in concert in order to include all of the music or not? Conductors often differ on this decision. A well-crafted tidy development, thus following classical style *sonata allegro* format, and as an extra treat, the composer includes a new idea treated in fugue format. In the final section, there is a recap of the major themes and a coda, which includes a reference to the wind dialogue of the first exposition.

In the second movement, the composer sends us a musical postcard from Naples, where Mendelssohn witnessed a solemn religious procession, which probably provided inspiration for this section. Because of the steady pace, this movement has been subtitled "Pilgrim's March." Elegiac chanting from winds in two-voice counterpoint (oboe and bassoons) over steady pizzicato accompaniment from cello and basses proclaim a hymn-like tune. Momentarily, the serious mood is relieved by "easy-going" clarinets, but solemnity is re-established at the quiet close. Obviously, the procession has moved along.



His third movement is a traditional classical minuet, complete with a mid-section trio (in E major) featuring tender French horn calls and delicate scales from violins and flutes. Mendelssohn withholds any lavish display, keeping the mood disciplined, elegant, and restrained.

Mendelssohn shifts to the minor mode for his finale (marked *saltarello*), which opens with huge, slashing chords. Suddenly, paired flutes quietly declaim a fast idea using elements from the skipping saltarello (old Italian dance dating from the sixteenth century) and the “frantically fast” tarantella. This dancing style continues into a brilliant fiesta with full orchestral participation. Like the second movement, this was possibly based on a life experience: that of a Roman carnival wherein Mendelssohn had been pelted with sugar candies. He recalled: “My blue coat was soon as white as that of a miller; candy came at my head like hail!”

The mood throughout is all grand fun and the speed is unrelenting. Except for a couple of darkened moments, the music continues its sunny, captivating charm until the end. At the conclusion, Mendelssohn shifts back to the major mode for the *fortissimo* last measure. Although Mendelssohn was often criticized for being “facile,” his revisions of Opus 90 and intended revisions to the last movement belie the “facile” observation.

### *Harold in Italy*, Op. 16 Hector Berlioz

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

Died: March 8, 1869, Paris, France

Year Composed: 1834

Length: c. 43 minutes

World Premiere: November 1834, Paris, France

Last ISO Performance: June 2008 with conductor Asher Fisch and soloist Michael Isaac Strauss, viola

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

#### AT A GLANCE:

• *Harold in Italy* is meant to be a series of Italian souvenirs in a symphonic frame. The character of Harold is loosely based on Byron's *Childe Harold*, a melancholy wanderer who observes Italian life. The four movements in this piece picture outdoor scenes drawn from the most vivid experiences of Berlioz' time in Italy.

After hearing *Symphonie Fantastique*, the great violinist Paganini decided that Berlioz was just the composer to write a viola piece for him. The virtuosic orchestration and drama of the *Symphonie Fantastique* seemed to promise a glittering vehicle for Paganini's concert repertoire. Berlioz recalled Paganini's request, saying, “Paganini came to me and said ‘I have a wonderful viola, an admirable Stravidavri, and should greatly like to play it in public. But, I have no music for it. Would you write a viola solo? I have no confidence in anyone but you for such a work . . . I am too unwell at present

to compose.' In order to please the illustrious virtuoso, then, I endeavored to write a solo for the viola, but so combined with the orchestra as not to diminish the importance of the later . . . I was on fire to realize it."

No sooner was the first movement written than Paganini wished to see it. He exclaimed "That's not it at all! I am silent for too long; I must be playing the whole time." "That is exactly what I told you," Berlioz replied. "What you really want is a Viola Concerto and this being the case, only you can write it for yourself."

"Realizing that my plan of composition could not fit his need I applied myself to carrying it out in another way, without troubling myself any further about how to make the viola shine. I conceived the idea of writing a series of scenes for the orchestra in which the viola should find itself involved, like a person, more or less in action, always preserving his own individuality."

The viola part became a motto or *idée fixe* in all movements representing Harold in Berlioz' tone poem *Harold in Italy*. To be sure, the viola part is not "star quality" in the sense of a concerto, but it is the indispensable presence which makes the tone poem hang together. Berlioz was inspired by Byron's *Childe Harold*, but did not follow that narrative precisely. In fact, Tovey comments on Berlioz "encyclopedic inattention" to the written source.

"I wove around the viola a series of scenes drawn from my memories of wanderings in the Abruzzi, which I called *Childe Harold* as there seemed to me about the whole symphony a poetic melancholy worthy of Byron's hero," the composer explained. (The Abruzzi comprised a mountain range north of Rome.) His visits to Italy had influenced

him while spending time there after winning the coveted Prix de Rome. "In Italy he came face to face with experiences he had previously only read about or idealized. Byronism, so fashionable at that time, became reality as he encountered brigands, corsairs, revolutionaries, *lazzaroni*, and *pifferari*, and as he sampled the harshness of a storm at sea or the Carnival in Rome or sleeping in the open air in the mountains . . . There was no dividing line between his life and his music, the same principles governed both and each was a reflection of the other" (Grove).

*Harold in Italy* is then part Byron, part Berlioz, and a little part Paganini. The premiere of the work on November 23, 1834, was not successful. Parisian audiences were not ready for such a work, nor was it in their general taste. Berlioz was considered an isolated and strange musical phenomenon in the French world. Paganini did not hear the work until 1838, but when he did, he commented, "Never have I been so powerfully impressed at a concert." And later he offered an endorsement of Berlioz' talent and potential saying, "Beethoven is dead and Berlioz alone can survive him."

Throughout this work, notice how the viola stands independent from the orchestral material. The character of Harold seems more and observer than a participant throughout the piece, a most unusual tension being generated by the two compositional elements. "Harold's strain is added to the other orchestral strains with which it contrasts both in movement and character without hindering their development," Berlioz noted. Beyond this, however, the composer left no more information excepting the titles to the four movements.

The four movements are:

1. *Harold in the Mountains: (Scenes of melancholy, happiness, and joy)*. The music opens with a slow section setting the melancholy mood. Harold's theme appears and becomes a recurring presence in all the movements. A fast section represents happiness and joy.

2. *Procession of Pilgrims (Singing the evening hymn)*. This section depicts pilgrims marching over a landscape and the movement closes quietly marked by a convent bell image. Harold's theme is present, but the orchestra continues on its own singular mission describing the scene. The two elements are independent of one another.

3. *Serenade of an Abruzzi Mountaineer to his Sweetheart*. This section presents a unique theme sung by piccolo and oboe over a drone

bass, and then features the Serenade sung by solo English horn. Harold's theme emerges again but this time becomes more involved with the orchestral material than in the preceding movement.

4. *Orgy of the Brigands (Reminiscences of the preceding scenes)*. The concluding movement describes an orgy of intoxication and a fury with frightening abandon. The orchestra roars with diabolical discords and frenetic rhythms. The viola has a very special role in this, recalling material from the preceding three movements. However, it does not join in the wild activity. The orchestra remains in full control of the rip-roaring party while the solo viola remains a distant observer of the scene. At the close, the viola sings an extended phrase but the orchestra pushes the viola aside and the piece concludes in orgiastic heat.



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Indiana History Center

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**Jun Märkl**, Artistic Advisor to the ISO  
**Jack Everly**, Principal Pops Conductor  
**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Eight**  
Friday, February 25, at 8 p.m.  
Saturday, February 26, at 5:30 p.m.  
Hilbert Circle Theatre



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KEVIN JOHN EDUSEI, *Conductor* | MAXIMILIAN HORNUNG, *Cello*

**Wolfgang Rihm** | b. 1952

*Drei Walzer*  
*Sehnsuchtswalzer*  
*Brahmsliebewalzer*  
*Drängender Walzer*

**Victor Herbert** | 1859–1924

Concerto No. 2 in E Minor for Cello and Orchestra, Op. 30  
*Allegro impetuoso*  
*Andante tranquillo*  
*Allegro*  
**Maximilian Hornung**, *Cello*

INTERMISSION—Twenty Minutes

**Johannes Brahms** | 1833–1897

Symphony No. 4 in E Minor, Op. 98  
*Allegro non troppo*  
*Andante moderato*  
*Allegro giocoso*  
*Allegro energico e passionato*

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*This performance is endowed by Dorit, Gerald, and Eloise Paul*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.  
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**Kevin John Edusei** is praised repeatedly for the drama and tension that he brings to his music-making and for his clear sense of architecture and attention to detail. A suave and

elegant figure on the podium, he has conducted widely across Europe, dividing his time equally between the concert hall and opera house. He conducts a broad range of repertoire from baroque to contemporary, with a particular interest in German music from the early romantic period and early 20<sup>th</sup> century. He is Chief Conductor of the Munich Symphony Orchestra.

Highlights of Edusei's 2020–21 season include his debuts with the London Symphony Orchestra (replacing Pappano), Royal Liverpool Philharmonic, Royal Scottish National Orchestra, and the Orchestre de la Suisse Romande, and his return to the Netherlands Radio Philharmonic at the Concertgebouw. Highlights of previous seasons include the Deutsches Symphonie-Orchester Berlin, Bamberg Symphony, BBC Scottish Symphony, Rotterdam Philharmonic, Scottish Chamber orchestras, as well as his BBC Proms and Royal Festival Hall debuts with the Chineke! Orchestra.

Edusei was appointed Chief Conductor of the Munich Symphony Orchestra in 2014. He has been applauded for introducing an eclectic range of repertoire into the MSO concert programs and cultivating a loyal, trusting audience. In recognition of these achievements the orchestra was awarded the Excellence Initiative of the German Federal Government in 2018. In 2019 Edusei led the MSO on their first tour of China and Korea.

In 2019 Edusei concluded his tenure as Chief Conductor of Bern Opera House, where he led many new productions including Britten's *Peter Grimes*, Strauss' *Salome*, Bartók's *Bluebeard's Castle*, Wagner's *Tannhäuser*, Janáček's *Káťa Kabanová*, a cycle of the Mozart *Da Ponte* operas—described in the press as “rousing and brilliant”—and Strauss' *Ariadne auf Naxos*, which led the *Neue Zürcher Zeitung* to describe him as “the discovery of the production.”

Elsewhere, Edusei has conducted at the Semperoper Dresden (Mozart's *Die Entführung aus dem Serail* and Hindemith's *Cardillac*), and in 2018 he made his debut at the Hamburg State Opera. He conducted Mozart's *Die Zauberflöte* and *Don Giovanni* at the Volksoper Wien and Komische Oper Berlin. In 2019–20 he made his debut at the Hannover State Opera in a new production of Puccini's *Tosca* and at English National Opera in a new production of Mozart's *The Marriage of Figaro*.

Edusei has a varied discography, which includes recordings with the Bern Symphony Orchestra, Chineke! Orchestra, and Tonkünstler Orchestra, and he is currently mid-way through a cycle of the complete Schubert symphonies with the Munich Symphony Orchestra.

Edusei was born in Germany. In 2004 he was awarded the fellowship for the American Academy of Conducting at the Aspen Music Festival by David Zinman. In 2007 he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös, and in 2008 he won the International Dimitris Mitropoulos Competition.



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**Maximilian Hornung** has established himself as one of the leading cellists of his generation in recent years. Today, he regularly performs as a soloist with such renowned orchestras

as the London Philharmonic Orchestra, Pittsburgh Symphony Orchestra, Philharmonia Orchestra, Tonhalle Orchestra Zurich, Czech Philharmonic, Vienna Symphony, Swedish Radio Symphony Orchestra, Kammerphilharmonie Bremen, Bavarian Radio Symphony Orchestra, and Bamberg Symphony under conductors such as Daniel Harding, Yannick Nézet-Séguin, Mariss Jansons, Esa-Pekka Salonen, David Zinman, Pablo Heras-Casado, Andrés Orozco-Estrada, Semyon Bychkov, Bernard Haitink, Manfred Honeck, Antonello Manacorda, John Storgårds, Michael Francis, Mario Venzago, Jonathan Nott, Kristjan Järvi, Andrew Manze, Krzysztof Urbaniński, and Robin Ticciati. His chamber music partners include Anne-Sophie Mutter, Antje Weithaas, Héléne Grimaud, Daniil Trifonov, Christian Tetzlaff, Lisa Batiashvili, François Leleux, Joshua Bell, Yefim Bronfman, Herbert Schuch, Lars Vogt, Hisako Kawamura, Jörg Widmann, and Tabea Zimmermann. He has performed with the Arcanto Quartett and the Cuarteto Casals and has been invited to perform at festivals including Schwetzingen, Salzburg, Schleswig-Holstein, Mecklenburg-Vorpommern, Rheingau, Lucerne, Verbier, Ravinia, and Hong Kong.

Highlights of the 2021–22 season include debuts with the Indianapolis Symphony Orchestra and the WDR Symphony Orchestra Cologne as well as return visits to the Staatsphilharmonie Rheinland-Pfalz, with the Kammerakademie Potsdam and with the

Duisburg Philharmonic. Together with Anne-Sophie Mutter and Lambert Orkis, he will play Mozart trios in Salzburg, Berlin, Munich, and Stuttgart. In recital, he will appear at Wigmore Hall and the Schumannfest Düsseldorf.

His versatile discography is impressive, and includes solo concertos as well as recordings with prominent chamber musicians. He received the ECHO Klassik Prize for his first album (Sony 2011)—for which he was designated as Young Artist of the Year—as well as for his recording of Dvořák's Cello Concerto with the Bamberg Symphony under the direction of Sebastian Tewinkel the following year (Sony 2012).

Further recordings have included Richard Strauss' major cello works with the Bavarian Radio Symphony Orchestra under Bernard Haitink (Sony 2014) and Joseph Haydn's cello concertos with the Kammerakademie Potsdam under Antonello Manacorda (Sony 2015). In 2017, Deutsche Grammophon released a highly acclaimed recording of Schubert's *Trout Quintet* with Anne-Sophie Mutter and Daniil Trifonov amongst others. Further recordings were released on Genuin, Linn Records, NEOS, Bridge Records, and CPO. In 2018, myrios classics released his recording of Dmitri Shostakovich's Cello Concerto No. 2 and Sulkhan Tsintsadze's Cello Concerto No. 2 with the Deutsches Symphonie-Orchester Berlin under Andris Poga.

Maximilian Hornung, born 1986 in Augsburg, began taking cello lessons at the age of eight. The teachers with whom he has studied most intensely are Eldar Issakadze, Thomas Grossenbacher, and David Geringas. As cellist of the Tecchler Trio, in which he played until 2011, he won the First Prize of the ARD Music Competition in 2007. At the age of only 23, he became first principal cellist of the Bavarian Radio Symphony Orchestra and held this position until 2013. Maximilian Hornung has been supported and sponsored by the Anne-Sophie Mutter Circle of Friends Foundation and Borletti-Buitoni Trust London.



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

## *Drei Walzer* Wolfgang Rihm

Born: March 13, 1952, Karlsruhe, Germany

Year Composed: 1988

Length: c. 17 minutes

World Premiere: June 1988, Flensburg,  
Germany

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

Instrumentation: 2 flutes, 2 oboes, 2 clari-  
nets, 2 bassoons, 4 horns, 2 trumpets,  
3 trombones, timpani, percussion, and  
strings

### AT A GLANCE:

• “Rihm is a larger-than-life phenomenon in terms of both his encyclopaedic knowledge and his creative output, which also has something encyclopaedic, something all-embracing about it.”

—Rihm biography, Universal Edition.

“Make sure I am played a lot because I belong to the Berlin landscape!”—Wolfgang Rihm

Wolfgang Rihm is a prominent professor of music and composer at the Hochschule für Musik Karlsruhe in Karlsruhe, Germany. He is an active composer, with more than 400 works to his credit in various genres. A vast array of awards have been garnered not only from Germany, but also from other countries in Europe. Rihm holds an honorary doctorate from the Free University of Berlin.

He is often called a free spirit, and he certainly is a hard worker. “I fight for every free minute,” he said in an interview with Germany’s international broadcaster, Deutsche Welle. He believes each work poses a question, and that the subsequent work will offer a reply. He explained, “My work is entirely subjective. How could it represent anything? Maybe they think of me as someone who is devoted to artistic freedom—and that might be a trait worth putting on display.”

Rihm was influenced by Brahms and fascinated by Brahms. It has been said that Rihm considered Brahms a “musical father” in his mind. He mentioned reading Richard Heuberger’s *Brahms-Erinnerungen* (memories of Brahms) as an important source of his internalization of Brahms. The *Liebeslieder Waltzes* are not the only musical engagement Rihm had with Brahms. His *Intermezzo in E-Flat Minor*, Op. 118/6 and *Symphonie “Nähe Fern,”* referencing Brahms four symphonies, are additional powerful examples.

### The original *Liebeslieder Waltzes*

Brahms’ *Liebeslieder Waltzes*, the inspiration for *Drei Walzer*, were a collection of love songs originally for four vocalists and two pianos. The *Liebeslieder* are actually stylized Ländler, a precursor to the waltz. They became tremendously popular, existed in many arrangements, and were written in homage to Johann Strauss.

Rihm's work does not always use exact quotes from the original waltzes, but rather allusions to them. For example, he will use the thickness of Brahms' textures, complexity, octave passages, lyrical shapes, intense emotion, nostalgia, introversion, withdrawal, density, waltz rhythm, and occasional simplicity. Rihm defends this approach to Brahms, saying "music answers music" and "no quotations, only echoes." As for the more explicit Brahms references, he identifies these as "particles" that have "not yet taken on the shape they will have in Brahms." The composer has deftly evoked the *Liebeslieder Waltzes* in an imaginative context, which is certainly unique and certainly unmistakable. This is the voice of Brahms.

**Concerto No. 2 in E Minor for Cello and Orchestra, Op. 30**  
Victor Herbert

Born: February 1, 1859, Dublin, Ireland

Died: May 26, 1924, New York

Year Composed: 1894

Length: c. 23 minutes

World Premiere: March 1894, New York

Last ISO Performance: November 2002 with conductor Mario Venzago and soloist Lynn Harrell

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

**AT A GLANCE:**

- Victor Herbert was America's first major composer of operettas—entertainment that was easily accessible, filled with make-believe plots, saccharine romances, and captivating, lilting music.

Victor Herbert's operettas stemmed directly from their European cousins such as the comic operas of Jacques Offenbach, Gilbert and Sullivan, and Franz von Suppé, which flooded American theaters in the late 1880s and 1890s. Herbert's operettas offered nothing revolutionary, contrasting, or significantly innovative, but when coated with Victor Herbert's patina and popular sound, they became incredibly popular in the United States. He wrote until the end of his life, but after World War I, his acclaim waned. "My day is over. Already they are beginning to forget poor old Herbert," he is said to have remarked. Sadly, he did not live long enough to see the revivals of his work in future decades. The lasting stamina of his tunes earned him his permanent place in American culture. Along with Jerome Kern and Richard Rogers, many would agree that these three formed the foundational triumvirate for Broadway musicals of the 20<sup>th</sup> century.

Creating themes and tunes was never a problem for Herbert. Music flowed easily from his bottomless inner well and was orchestrated with imagination and care. Such facility and a knack for what he did resulted in a relatively stressless engagement with music for the American theatre and a large output. In less than 40 years, Herbert produced 50 operettas; during his lifetime, his oeuvre included two operas, 21 compositions for orchestra, four compositions for string orchestra, nine band compositions, nine cello compositions (two concerti), 22 piano pieces, one cantata, 12 choral compositions, 45 songs (independent from his stage works), and a flute and clarinet duet with orchestra. The operettas lay at the heart of his fame. At times he was writing up to four operettas simultaneously to keep up with the requests and commissions. If indeed his operettas are period pieces, the music—though dated as well—seemed to survive its setting. "I'm Falling in Love with Someone,"

“Ah Sweet Mystery of Life,” “Thine Alone,” and hundreds of others never fail to bring us into his enchanted and innocent world.

In addition to all the fluff, Herbert had a serious side and a serious musical training. As a youth he studied the cello seriously with noted teachers and had appeared as soloist with the esteemed Viennese Symphony Orchestra. Upon immigrating to America from England, he became principal cellist at the Metropolitan Opera and a member of the New York String Quartet, and in 1889 was cello soloist in the American premiere of Brahms’ Double Concerto. In 1889 he also joined the faculty of the National Conservatory of Music, site of the composition of his Second Cello Concerto in 1894. Finally, he served as conductor of the Pittsburgh Symphony Orchestra from 1898 to 1904. During his time there he wrote the tone poem *Hero and Leander* and many smaller scaled orchestral pieces. He was active in America’s musical life, and along with John Philip Sousa, was a co-founder of ASCAP.

## About the music

Herbert was soloist in the premiere of Opus 30 in 1894. Its three movements speak with dramatic and lyrical passion. The first movement opens with a marking of “impetuous” and a huge downward leap and zippy rhythmic figure. A similar feature characterizes the soloist’s second entry, and these two melodic ideas provide the thematic basis for the first movement. A second movement is, predictably, a long display of Herbert’s lyricism. The melody spins and soars, easily and flexibly, in delicate turns and rich coloration. The finale recalls the themes from the opening movement and concludes with a chance for the cellist to show off his wares before the close. The melodious nature of the music, and exquisite writing for cello guaranteed an immediate success!

The audience should listen for the Irish, German, and American elements within the piece. The original performance also provided a significant inspiration for Antonin Dvořák, who was in that audience and began to write his own magnificent cello concerto a few months later.

## Symphony No. 4 in E Minor, Op. 98 Johannes Brahms

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna, Austria

Years Composed: 1884–1885

Length: c. 39 minutes

World Premiere: October 1885, Meiningen, Germany

Last ISO Performance: June 2019 with conductor Krzysztof Urbanski

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

## AT A GLANCE:

- **Brahms was a merciless self-critic. He intimidated himself, saying, “You have no idea what it is like to hear the footsteps of a giant like (Beethoven) behind you.”**
- **Composed in the matrix of mature romanticism, Brahms’ Symphony No. 4 includes many references to classical and baroque format.**

*“It is very questionable whether I will ever expose the public to this piece....I wonder if it shall ever have an audience.” —Brahms*

In 1884-85, about two years after completing his Symphony No. 3, Brahms felt had one more symphony to write—his last in that genre. He was summering in Mürzzuschlag in the Austrian mountains when he began what would one day be called a cornerstone of the symphonic literature.

It was not an easy task. In 1885 he played a two-piano version of his newest symphony for his friends, and they did not care for it. Max Kalbeck, his friend who would become his biographer, suggested that he revise it immediately. His friend Elisabeth von Herzogenberg said, “There comes a point where a certain doubt creeps in . . . that its beauties are not accessible to every normal music-lover.” The Wagnerites took him to task. Composer Hugo Wolf noted that Brahms was “composing without ideas.” Brahms rose above these initial viewpoints and did not change much except a few details in the score before its world premiere in Meiningen in October 1885. Despite the complaints, the composer did not waver. He remained convinced of its value, voice, shape, content, and orchestration.

Editor and author Larry Rothe wrote, “(The Brahms Fourth) is a summation of its composer’s learning and technique, but for all its complexities it cuts as close to the heart as music can. One imagines that this is the work Brahms always wanted to write, a work in which form and function are balanced, in which technique opens new paths to expression, allowing him to voice his deepest convictions about all the unnameables that shape destiny. If any of Brahms’s music conveys a world view, this is it.” Suitably it was presented at Brahms’ last concert. He was terminally ill with cancer but managed to attend and to receive wild applause after each movement.

#### **About the music**

Brahms always respected styles and forms from the past. In this case, the most prominent old-fashioned reference is the passacaglia in

the last movement. He was in fact a traditionalist and an innovator, infusing older ideas and forms with new thoughts of harmony and melody. Willing to try new things, he even created an experimental recording on the Thomas Edison wax cylinder phonograph in 1889, when Edison representative Theo Wangemann visited him in Vienna.

The Fourth Symphony has no introduction. It opens with a quiet sighing theme presented by the strings. Gradually the theme is fleshed out, as long, extended lines sweep across the musical landscape. A lyrical second idea emerges delicately before merging in a brusque, accented, march-like segment. Imitative and contrapuntal passages artfully exchange perspectives on the themes. The orchestra converses extensively among its sections before a recapitulation and firm conclusion.

The second movement, *andante moderato*, opens with two French horns, followed by winds singing a meditative theme in the Phrygian mode, supported by light pizzicato strings. Basically, the mood remains quiet and serene with restrained dynamics, somewhat like a lullaby. Celli provide a second main idea. Even though timpani come in from time to time, they are no more than a gentle pulsing. Modal harmonies—another bow to the past—lend unique coloring. The ending concludes with the main idea restated, remembered, and cherished.

The third movement, *allegro glocoso*, shakes off all restraint in a brilliant scampering setting. His scherzo, the first he used in a symphony, features a single idea divided into short motivic ideas that separate and coalesce in a zippy, exciting presentation. Trumpets are also invoked from time to time to emphasize exuberance and add to the drama. Interestingly, Brahms wrote this movement last.



The fourth movement, *allegro energico e passionato*, is often considered the crowning glory of the piece. It displays 30 variations on a theme declaimed in the first eight measures. Brahms had long admired and used the theme and variation idea in his work, and in this symphony he presents a masterful set sounded over a repeating base, known as a passacaglia. The sturdy main theme is adapted from Bach's cantata "*Nach dir, Herr, verlanget mich*" (For thee, Oh Lord, I long). Trumpets establish not only the theme but the harmonic structure as well. As the music develops, Brahms unfolds an astonishing variety in the variations, concluding with an elaborate coda.

The last concert Brahms attended was his own Symphony No. 4 performed by the Vienna Philharmonic. Brahms' appearance there led to a thunderous applause. Brahms' biographer Florence May noted that "Tears ran down his cheeks as he stood there . . . and through the audience there was a feeling as of a stifled sob, for each knew that he was saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master, and Brahms and his Vienna had parted forever."

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Learn more at [IndianapolisSymphony.org/Support](https://IndianapolisSymphony.org/Support) or call 317-262-1100, ext. 2371.

# ISO Association



Mary Ellen Weitekamp  
ISOA President

The holidays are over as well as many successful fundraisers that our various ISOA groups had to help support the ISO and the educational programs. We now look forward to starting a new chapter in 2022, which includes many of our educational program activities. *Symphony in Color* online judging has already started. *Symphony in Color* is a program where ISOA distributes Indiana standard-based teaching materials as well as recordings of music that is performed by the ISO during the season, and then students are invited to respond to the music with original artwork. Winners are selected during the People’s Choice luncheon on February 16, and then the 36 gold ribbon winners’ artwork will be displayed on the Hilbert Circle Theatre oval promenade. Be sure to take time when attending a concert next spring to view the students’ artwork. From March 28 through May 9, the work of the 100 finalists—including the gold ribbon winners and 10 honorable mention winners—will be on exhibit at the Indiana State Museum.

The Michael Ben and Illene Komisarow Maurer *Young Musicians Contest* is designed to showcase Indiana’s young classical musicians in solo performances. The winners are chosen by a distinguished panel of judges. We will look forward to hearing not only the 2021 winner, but also the 2020 co-winners, Micah Young and Serge Kalinovski, perform with the ISO at a special concert on Saturday, March 5.

ISOA City Groups continue to support their sponsored Orchestras of the Metropolitan Youth Orchestra (MYO) with treats, birthday cards, and encouraging messages throughout the year. The MYO is a youth and family development program of the ISO and ISOA. The students continue taking lessons and rehearsing in preparation for recitals and concerts.

Looking ahead, March is ISOA Membership Month, and one of our highlights will be “Meet the Producer” on March 16. CEO James Johnson will be interviewing Ty Johnson, Senior Director, Pops Programming and Presentations. It is a very informative way for us to get better acquainted with our ISO directors.

The ISOA always welcomes new members, family, friends, and supporters to any of the events listed below. If you are interested in joining ISOA or volunteering for any of the events below, contact the ISOA office at 317-231-6726.

## Upcoming Events

- February: *Symphony in Color*
- March: Membership Month
- March 16: Meet the Producer, Ty Johnson
- May 15: MYO Spring Concert, Hilbert Circle Theatre



# The Lynn Society

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

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



## Lynn Society Members

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

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Your legacy matters! Contact Stephanie Hays-Mussoni, Vice President of Development, with questions about The Lynn Society at 317-713-3342 or email [shaysmussoni@indianapolissymphony.org](mailto:shaysmussoni@indianapolissymphony.org)

# Arts in Indy

## Indianapolis Symphonic Choir

### Gala Bel Canto: Paradise • February 26, 2022, 6 p.m.

Join the Indianapolis Symphonic Choir in Paradise! From sun-soaked beaches to star-filled night skies, we will transport you to our own private island. The evening takes place at the Biltwell Event Center and includes complimentary valet parking, cocktail hour with passed hors d'oeuvres, silent auction, a performance by the Indianapolis Symphonic Choir, and a seated-plated dinner by Hoaglin Catering. Proceeds from the annual gala benefit education and community engagement programming such as our Spotlight Choir initiative, Christmas Carol Commission Competition, and Conducting Fellowship. Tickets and more information at [indychoir.org](http://indychoir.org).



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## Indianapolis Children's Choir

Tickets are now on sale for the Indianapolis Children's Choir's 2021-2022 Concert Season. Join us for a journey through time as our singers unite their voices to weave a tapestry of cultures, experiences, and beliefs to unify us as a community. Purchase your tickets at [www.icchoir.org/tickets/](http://www.icchoir.org/tickets/). The ICC's excellent music education programs involve students from ages 18 months to 18 years. To enroll a child, attend a concert, or find out ways to support our mission, visit [icchoir.org](http://icchoir.org) or call 317-940-9640.



## Indianapolis Youth Orchestra

Celebrating 40 years of excellence in music for young people in central Indiana! The Indianapolis Youth Orchestra (formerly New World Youth Orchestras) comprises three ensembles totaling over 150 students. For information about our February 20 concert, please visit [www.indianapolisyouthorchestra.org](http://www.indianapolisyouthorchestra.org).



## Dance Kaleidoscope

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For Pops, Classical, and Film concerts at Hilbert Circle Theatre, order 10 tickets or more (requires 10% down payment).

For Special Events, including AES Indiana Yuletide Celebration, order 20 tickets or more (requires 20% down payment).

For Kroger Symphony on the Prairie, order 30 tickets or more (requires 30% down payment).

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For more information, email [Groups@IndianapolisSymphony.org](mailto:Groups@IndianapolisSymphony.org).

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Matthew Creek, *Pops and Presentations Coordinator*  
Blake Schlabach, *Orchestra Personnel Manager*  
Bennett Crantford, *Assistant Orchestra Personnel Manager*

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Krystle Ford, *Director, Metropolitan Youth Orchestra*

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Christopher Bowen, *Staff Accountant*

## Human Resources

Larry R. Baysinger, *Vice President of Human Resources*  
Melissa Sanders, *Human Resources Generalist & Wellness Advocate*



# Why We Give: Bernie & Mary Ellen Weitekamp



## **Have you always lived in Indiana?**

Yes, since we were married in 1970. Prior to moving to Indianapolis, we lived in South Bend for three years.

## **Did you ever play an instrument?**

Mary Ellen played the clarinet in the high school band. She took piano and organ lessons during grade school, high school, and college as well as voice lessons. She then took piano lessons when she retired until two years ago when her piano teacher retired. The timing was right as Mary Ellen then became the Indianapolis Symphony Orchestra Association president, which did not leave a lot of time to practice.

## **What was the first ISO concert you ever attended?**

We started attending the ISO concerts when purchasing Pops season tickets in 2006. If we cannot attend a Pops concert, we exchange our tickets for one of the classical concerts. We especially enjoy the classical concerts that include the Symphonic Choir.

## **What has been your favorite musical experience with the ISO so far?**

This is a difficult question to answer. We feel very fortunate to have had conductors of the quality of Krzysztof Urbanski and Jack Everly. The concert John Williams conducted a couple years ago was very memorable. We really enjoyed the combined concert with Jacob Joyce and Jack Everly conducting the ISO at White River State Park earlier this year. Summertime takes the ISO to Conner Prairie and the *Star-Spangled Symphony* nights are definitely a highlight.

## **How is your life better with music?**

We both enjoy a variety of music including classical, pops, soft jazz and a little bit of country. We look forward to each new ISO concert season. *Yuletide Celebration* has become a family tradition with our two sons' families. Attending *Kroger Symphony on the Prairie* concerts is certainly another time to enjoy being with friends and/or family. A majority of the time, there is music being played in our home.

## **What would you tell someone who is considering becoming a subscriber to the ISO?**

There is a wonderful variety of concerts to choose from. It provides an opportunity to experience very talented guest artists performing with an exceptional orchestra. With so many different types of programs, there is something for everyone and that includes young audiences.

## **Why is an orchestra important to a community?**

To have a first-class community, it is essential to have a world-class symphony orchestra. For a community to grow, having cultural attractions is a necessity to bring in new businesses and to be an attractive place to live.

## **What led you to donate to the ISO through the Forever Sound Society?**

Participating in the Indianapolis Symphony Orchestra Association has provided us with an opportunity to learn more about the Orchestra and the costs of maintaining the caliber of orchestra that we want to keep in our city. Purchasing season tickets is only a portion of the budget. Being donors and volunteers, we feel we are doing more to retain the excellent musicians and staff that we presently have.



# Corporate Sponsors

The Indianapolis Symphony Orchestra gratefully acknowledges the following companies for their major support.

To become a corporate partner, please contact Stephanie Hays-Mussoni, Vice President of Development, at 317-713-3342.



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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 Hotline

If you are a subscriber and have any ticketing needs, please call the Subscriber Hotline at 317-236-2040, or email the ISO at [subscriber@IndianapolisSymphony.org](mailto:subscriber@IndianapolisSymphony.org). This dedicated hotline is staffed during normal business hours by our Customer Care Representatives.

## 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. A family/gender-neutral restroom is also available; please ask an usher for access.

## Ushers

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

## Emergency

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

## Beyond the Concert

Attend The J. K. Family Foundation *Words on Music* one hour before every DeHaan *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. A canopy connects the garage to the Hilbert Circle Theatre lobby, giving you a close and convenient parking option. For evening concerts, pay on your way in to save the time and trouble of waiting in line to pay after the concert.

Other parking options include:

- Valet Service is offered for the DeHaan *Classical Series*, Printing Partners *Pops Series*, Bank of America *Film Series*, and select AES Indiana *Yuletide Celebration* performances. Available one hour before the performance begins.
- Circle Centre Mall Parking Garages (recommended for Coffee Concert patrons because of limited parking).
- Metered parking is available downtown near the theatre. Visit [parkindy.net](http://parkindy.net) for details.
- Visit [downtownindy.org](http://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](http://IndianapolisSymphony.org) or call the Hilbert Circle Theatre Box Office at 317-639-4300.

We welcome your comments at [iso@IndianapolisSymphony.org](mailto:iso@IndianapolisSymphony.org)!



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