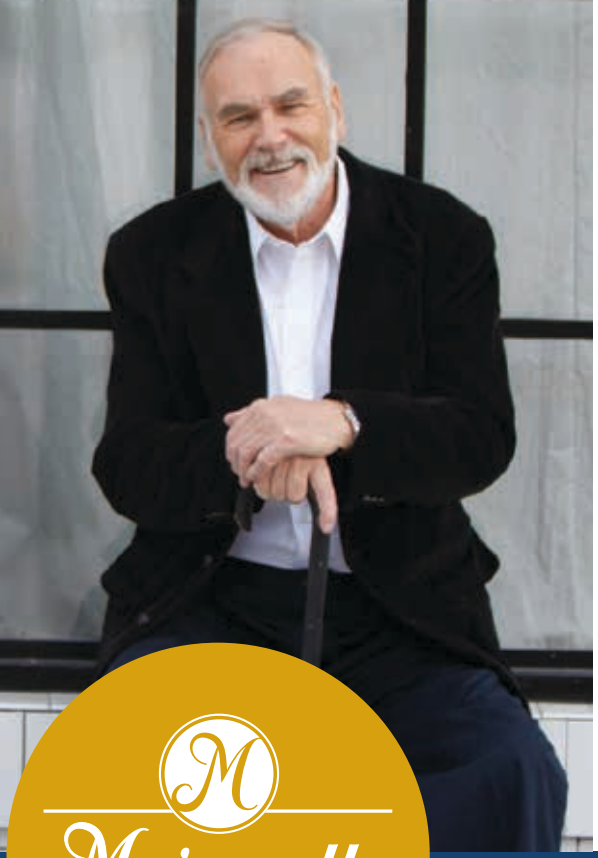
INDIANAPOLIS SYMPHONY ORCHESTRA

HILBERT CIRCLE THEATRE

Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor

The Legendary Menahem Pressler
A Choral Spectacular!
Beethoven's "Pastoral"
Garrick Ohlsson plus Tchaikovsky's Fourth

2015 - 2016 | MAY - JUNE | VOLUME 8



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National Endowment for the Arts arts.gov
INDIANA ARTS COMMISSION

Dear ISO patrons, supporters, friends and family,

As summer quickly approaches, I'd like to highlight the landmark conclusion of our indoor concert season—a semi-staged production of *Carmen*, June 10 and 12. A complete opera performance is a rarity for the ISO at the Hilbert Circle Theatre. Don't miss your chance to experience the power, drama and glorious music of Bizet's masterpiece.

Music Director Krzysztof Urbański has assembled an incredible cast, featuring mezzo-soprano Oksana Volkova in the title role and tenor Evan Bowers in the role of Don José. The production will also feature members of the Indianapolis Symphonic Choir, the Indianapolis Children's Choir and will be directed by two-time Golden Mask award winner, Michał Znaniecki.

For the final weeks at the Hilbert Circle Theatre we have much more in store, including the debut of the 92-year-old legendary Menahem Pressler with the ISO May 5,7 and 8; Jack Everly concluding the Printing Partners *Pops Series* with A Choral Spectacular, a presentation of some of the greatest choral music of all time featuring four Indianapolis Choirs May 13–15; Beethoven's "Pastoral" featuring guest conductor Giancarlo Guerrero May 20–21; and Krzysztof Urbański conducting Tchaikovsky's Fourth.

But we aren't done yet—there is even more in store from the ISO. The third annual Fifth Third *Lunch Break Series* will begin on June 16; Symphony in the Park will include two free concerts—Garfield Park on June 22 and Ellenberger Park on July 13; Marsh *Symphony on the Prairie* begins June 17 continuing our beloved summer tradition; and single tickets can be purchased beginning June 1 for the *Opening Night Gala* featuring Maestro Everly and the ISO.

Enjoy the concert today, and I hope to see you somewhere with the ISO this summer.

Gary Ginstling
Chief Executive Officer

INDIANAPOLIS SYMPHONY ORCHESTRA

marsh SYMPHONY ON THE PRAIRIE

JUNE 17 - SEPTEMBER 4

JUNE 17 - SEPTEMBER 4

2016 MARSH *SYMPHONY ON THE PRAIRIE* CONCERT LINEUP

JUNE 17 & 18
GERSHWIN'S
RHAPSODY IN BLUE

JUNE 17
Scout Night

JUNE 24 & 25
TRIBUTE TO DAVID BOWIE

JULY 2-4
STAR SPANGLED
SYMPHONY

JULY 2-4
Salute to America's Servicemen & Women

JULY 8 & 9
ALL MOZART

JULY 8
Teachers' Night

JULY 15 & 16
MOVIE MUSIC OF JOHN WILLIAMS

JULY 22 & 23
MICHAEL CAVANAUGH
PERFORMS MUSIC OF
BILLY JOEL & ELTON JOHN

JULY 22
First Responders' Night

JULY 29 & JULY 30
THE TEMPTATIONS & THE FOUR TOPS*

AUGUST 5 & 6
MUSIC OF ABBA*

AUGUST 12 & 13
CLASSICAL MYSTERY TOUR:
MUSIC OF THE BEATLES*

AUGUST 19 & 20
TOTO*

AUGUST 26 & 27
WHO'S BAD:
MUSIC OF MICHAEL JACKSON*

AUGUST 26
College & Alumni Night

SEPTEMBER 1 & 2
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SEPTEMBER 3 & 4
THE COMPANY MEN:
MUSIC OF THE DECADES*

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Fireworks post-concert *(weather permitting)*

Indicates designated nights.

* The ISO does not perform on this concert.

Achille Luigi Rossi, Clarinet
Indianapolis Symphony Orchestra, 1959-2002

Achille Luigi Rossi, 85, of Indianapolis, entered eternal life on February 28, 2016 after a long illness. He was born April 2,1930 in Providence, Rhode Island. He was the son of Italian born Vincenzo and Maria (Marcello) Rossi.

Achille served in the US Army as Principal Clarinetist with the 7th Army Symphony and the 2nd Armor Division Band in Europe from 1952 to 1953. In 1957, he received his Bachelor of Music Degree from the New England Conservatory of Music in Boston, Massachusetts, where he studied under Gino Cioffi of the Boston Symphony Orchestra. During 1958 and 1959, he was Principal Clarinetist with the New York Opera Festival Company on it's tour of the United States and Canada.

Achille is an "Esteemed Musician Emeritus" of the Indianapolis Symphony Orchestra. His 43 year tenure began in 1959 under Maestro Izler Solomon and went through 2002 under Maestro Raymond Leppard. As a Chamber Musician, he was a member of many prominent groups including the Indianapolis Chamber Players, the Falkner Woodwind Quintet and Chamber Ensemble, and the Jordan Faculty Woodwind Quintet at Butler University.

He was an Adjunct Professor of Clarinet at Butler University Jordan College of Fine Arts from 1972 to 2014. He taught on the faculty of the University of Indianapolis from 1963 to 1972.

George T. Rhodes
Principal Trombone 1946-1966, Second Trombone 1967-1982
Indianapolis Symphony Orchestra

George T. Rhodes died on Monday, January 11, 2016; he was 98 years of age. George was born on November 16, 1917 in Yonkers, New York. He played trombone in a youth band and in high school. After high school, he studied trombone at the Julliard School of Music with Ernest Clark. After four years in the Army, mostly playing in military bands, George joined the Indianapolis Symphony Orchestra (ISO) in 1946. It was there that he met Olive Kuehn, a violinist, who had joined the ISO in 1945. George and Olive were married on June 26, 1950 in her home town of Milwaukee, Wisconsin.

During his thirty-five years in the ISO, George continued his studies with two great tuba players, Bill Bell of the New York Philharmonic Orchestra, and Arnold Jacobs of the Chicago Symphony. George also taught trombone at Ball State and Butler Universities.

George and Olive retired from the ISO in 1982, and thereafter, for over twenty years, they enjoyed ballroom dancing and travelling to Europe, Africa and the Pacific. They spent parts of twenty-seven or more summers in a cabin at the Golden Eagle Lodge on Flour Lake in northern Minnesota, where they canoed and hiked daily and made many good friends.

Olive predeceased George on September 1, 2008, after a long illness, during which George visited her two or more times each day. As was the case with Olive, George will be remembered by his many friends for his friendly, fun-loving personality and his fine musicianship.

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Whether she's playing guitar or making sure computer programs are in sync, Julie knows the audience wants excellence. That's no small challenge when your audience is 400,000 customers in and around Indianapolis. People depend on Julie, and others like her, for the water that brews coffee and fills dog dishes. So every day she makes sure her performance is the best it can be, because Julie doesn't just work for Citizens Energy Group. She lives here too.

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MUSICIANS OF THE INDIANAPOLIS SYMPHONY ORCHESTRA

Krzysztof Urbański, Music Director **Jack Everly, Principal Pops Conductor**
Raymond Leppard, Conductor Laureate **Vince Lee, Associate Conductor**

First Violin
Zachary De Pue, *Concertmaster*
The Ford-West Chair
Alexander Kerr, *Principal Guest Concertmaster*
Philip Palermo, *Associate Concertmaster*
Peter Vickery, *Assistant Concertmaster*
The Meditch Chair
Dean Franke, *Assistant Concertmaster*
The Wilcox Chair
Barbara Fisher Agresti
Jennifer Greenlee
Sherry Hong
Michelle Kang
Vladimir Krakovich
Charles Morey

Second Violin
Konstantin Umansky, *Principal*
David Bartolowits, *Associate Principal*
Mary Anne Dell'Aquila, *Assistant Principal*
The Taurel Chair
*The Dick Dennis Fifth Chair**
Louise Alexander
Patrick Dalton-Holmes
Victoria Griswold
Hua Jin
Jayna Park
Barbara Radomski
Lisa Scott
Oleg Zukin

Viola
The Schlegel Chair
Mike Chen, *Acting Principal/ Associate Principal*
Beverly Scott, *Assistant Principal*
Nancy Agres
Amy Kniffen
Terry E. Langdon
Eva Lieberman
Stephanie Tong

Cello
Austin Huntington, *Principal*
Perry Scott, *Associate Principal*
Chair Anonymously Endowed
Sarah Boyer
Ingrid Fischer-Bellman
The Randall L. Tobias Chair
Mark Maryanovsky
Anne Duthie McCafferty
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Sé-Doo Park
Jian-Wen Tong

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Ju-Fang Liu, *Principal*
Robert Goodlett II, *Assistant Principal*
Nami Akamatsu
L. Bennett Crantford
Gregory Dugan
Peter Hansen
Brian Smith

Flute
Karen Evans Moratz, *Principal*
The Sidney and Kathy Taurel Chair
Robin Peller
Rebecca Price Arrensen, *Assistant Principal*

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

Oboe
Jennifer Christen, *Principal*
The Frank C. Springer Jr. Chair
Sharon Possick-Lange
Roger Roe, *Assistant Principal*

English Horn
Roger Roe
The Ann Hampton Hunt Chair

Clarinet
David A. Bellman, *Principal*
The Robert H. Mohlman Chair
Cathryn Gross
The Huffington Chair
Samuel Rothstein, *Assistant Principal*

Bass Clarinet
Samuel Rothstein

Bassoon
John Wetherill, *Principal*
Michael Muszynski
Mark Ortwein, *Assistant Principal*

Contrabassoon
Mark Ortwein

Horn
Robert Danforth, *Principal*
The Robert L. Mann and Family Chair
Richard Graef, *Assistant Principal*
Julie Beckel Yager
Jerry Montgomery
The Bakken Family Chair
Jill Boaz

Trumpet
The W. Brooks and Wanda Y. Fortune Chair
Robert Wood
Marvin C. Perry II, *Acting Principal/ Assistant Principal*

Trombone
James Beckel, *Principal*
K. Blake Schlabach, *Assistant Principal*

Bass Trombone
Jared Rodin, Acting Bass Trombone
The Dr. and Mrs. Charles E. Test Chair

Tuba
Anthony Kniffen, *Principal*

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

Percussion
Braham Dembar, *Principal*
Craig A. Hetrick
Pedro Fernandez

Harp
Diane Evans, *Principal*
The Walter Myers Jr. Chair

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

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P. Alan Alford, *Technician*
Steven A. Martin, *Technician*

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

BOARD OF DIRECTORS

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

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Mission of the Indianapolis Symphony Orchestra:
To inspire, entertain, educate and challenge through innovative programs and symphonic music performed at the highest artistic level.

Under the leadership of **Krzysztof Urbański**, one of the most acclaimed young conductors in the world, the Indianapolis Symphony Orchestra is dedicated to performing concerts of the highest artistic quality, offering accessible musical experiences for all ages, working collaboratively to create powerful, enriching arts events, and serving its community like never before—inside and outside the concert hall.

A Brief History
Under the baton of Ferdinand Schaefer, 60 men and women made their official debut as the Indianapolis Symphony Orchestra on Sunday, November 2, 1930, in Caleb Mills Hall in the newly built Shortridge High School. In the decades since this debut concert, the Indianapolis Symphony Orchestra has emerged as one of America's top orchestras that attracts the finest musicians, guest conductors and artists from all over the world and presents quality classical, pops, family and holiday programming to hundreds of thousands of people each year. The ISO has received national and international acclaim with its radio broadcasts, tours and recordings and became the first major orchestra with a resident ensemble (Time for Three).

The ISO's home—the Hilbert Circle Theatre
Built in 1916, the Circle Theatre in downtown Indianapolis was the first motion picture palace west of New York built especially for the purpose of showing feature-length photoplays. From 1916-1981, the Circle Theatre's repertoire ranged from world premiere movie features, classical concerts and live stage shows to low-budget motion pictures and short films. The facility was transformed into an orchestra hall on October 12, 1984, when the ISO made its move from Clowes Memorial Hall to downtown Indianapolis. With a significant gift from Steve and Tomisue Hilbert in 1996, the hall was renamed the Hilbert Circle Theatre. In 2013, new seats were installed to create more accessibility and comfort for patrons, courtesy of Lilly Endowment Inc.

Leadership within the ISO
Maestro Krzysztof Urbański was appointed as the ISO's seventh Music Director on October 19, 2010, and has now become a preferred and highly respected conductor among top orchestras in Europe, Asia and the United States. Principal Pops Conductor Jack Everly's approach to innovative pops programming has garnered acclaim throughout North America, where he continues to serve as the Principal Pops Conductor for four major orchestras, including Indianapolis. Concertmaster Zach De Pue is in his ninth season with the ISO and alongside his trio, Time for Three, leads the orchestra in performances and new audience development initiatives. Conductor Laureate Raymond Leppard, who successfully led the ISO for 14 years as Music Director, continues his involvement through appearances on the podium each season.

The ISO in 2015-2016
In his fifth season with the ISO, Krzysztof Urbański focuses on major works by Beethoven, Brahms, Tchaikovsky and Shostakovich and is collaborating with renowned soloists Joshua Bell, Emanuel Ax, Dejan Lazić and Garrick Ohlsson. Maestro Urbański also presents the Cosmos Music Festival, with musical themes inspired by space, and a semi-staged version of Georges Bizet's *Carmen* at the close of the Hilbert Circle Theatre season. In the Printing Partners *Pops Series*, Maestro Jack Everly is proud to share the stage with music legend and American icon, Kenny Rogers, and the eclectic 12-piece ensemble, Pink Martini. Returning this season is the ISO's Duke Energy *317 Series*, a collection of classical concerts and programs presented in the communities of Hendricks County and Greater Greenwood. The ISO is celebrating the 20th anniversary of its youth and family development program, the Metropolitan Youth Orchestra.

INDIANAPOLIS SYMPHONY ORCHESTRA

2016-2017 SEASON

Krzysztof Urbański, Music Director | Jack Everly, Principal Pops Conductor

UPCOMING SEASON HIGHLIGHTS:

Carmina Burana

Music of the Earth Festival

Indiana Jones: Raiders of the Lost Ark

Stravinsky's *The Firebird*

Prokofiev and Hilary Hahn

Chris Botti

André Watts plays Beethoven

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Rebecca Price Arrensen, the ISO Assistant Principal Flute is a native of Atlanta, Georgia. She joined the ISO in February of 1983 after performing as an extra musician with the Atlanta Symphony Orchestra and regularly at the Spoleto USA Festival. She studied at Indiana University and Northwestern University with major teachers including Walfrid Kujala, James Pellerite, Paula Robison and Warren Little.

In Indianapolis, she has appeared frequently as an ISO soloist and with local chamber music ensembles. Rebecca has served as a private flute and piccolo instructor for over 35 years at Indiana, Depauw and Butler Universities. She has been very active in the ISO's Learning Community and has served as a section coach for the ISO's *Side-by-Side* program. She has a daughter, Leah, and son, Eric. To relax, she enjoys quilting, knitting and loving her cats. Rebecca is the Founder and President of the Greater Indianapolis Flute Club.

When did you know you wanted to be a professional musician?
I have wanted to be in a Symphony Orchestra since I was about six years old. My father was a clarinetist for the Atlanta Symphony for 11 years. They used to invite children of the members to sit next to their parents during certain concerts, and that's when I decided I had to be in an orchestra. Fast forward to the ISO audition process, which was only my second audition, and now over 30 years later, the ISO is my family. My colleagues are very supportive, which is one of my favorite parts about being with the ISO.

Who inspires you?
My inspiration is my dad. He was such a great musician—musicality just poured out of him. He was practicing for an hour and a half a day up until the day he passed away at age 86. He also played saxophone, clarinet and flute for dance bands, up until about two months before he passed. His work ethic was unbelievable. My parents' theory was "practice before homework," because they wanted me to understand that it would be a lot of luck and a lot of hard work to get a job as a full-time musician.

What advice would you give to a new patron?
Be open-minded. Let the music inspire you and create your feelings rather than you creating preconceived notions ahead of time. The music will truly move you if you are open to the experience. Widen your horizons and come to a new series. The ISO has many series for you to see the orchestra in various settings. Try them all—there is something for everyone.

What new projects you are working on?
I am a breast cancer survivor, so I work with my mother on a Cancer quilt project. We make large quilts to donate to my oncologist.

DECISIONS MADE LIVE AND IN PERSON.

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Dean Franke, Assistant Concertmaster, Violin

Peter Hansen, Contrabass

Mark Ortwein, Assistant Principal Bassoon/Contrabassoon

On Monday May 9, The Icarus Ensemble will perform at The Jazz Kitchen, 5377 North College Avenue from 7–10 p.m. Admission is free and open to the public. Made up of ISO Musicians **Dean Franke**, violin, **Peter Hansen**, bass, and **Mark Ortwein**, winds, along with regular ISO extras Jon Crabiel, percussion, and Gary Walters, piano, the Icarus Ensemble plays an eclectic mix of classical, jazz, pop, and original compositions. Their debut CD will be available for sale and is also available on ITunes, CD Baby, Spotify, Rhapsody, Amazon MP3 and other retailers.

On May 12, Ron Spigelman will lead the Tulsa Symphony in a performance of **James Beckel's** (Principal Trombine) *Liberty for All* at their Any Given Child program, narrated by Dan Call. On May 13 and 14, Beckel's piece *Gardens of Stone* will be performed by the San Antonio Symphony conducted by Stuart Chafetz. On May 29, Aram Demirjian will conduct the Kansas City Symphony in a performance of Beckel's piece *I Am the American Flag* at the Celebration at the Station at 8 p.m.

On May 13, **Roger Roe**, oboe, will release a CD with the Jackson Trio titled *Wordless Verses*.

INDIANAPOLIS SYMPHONY ORCHESTRA

THE SILK ROAD ENSEMBLE WITH YO-YO MA

MONDAY, AUGUST 15, 2016

7:00PM | *Hilbert Circle Theatre*

"Classical musicmaking rarely achieves this combination of spontaneity and superb craftsmanship." - *Washington Post*

This special event features The Silk Road Ensemble with its Artistic Director Yo-Yo Ma, who represent a global array of cultures redefining classical music for 21st century artists.

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INDIANAPOLIS SYMPHONY ORCHESTRA

BIZET'S *Carmen*

Featuring Oksana Volkova as "Carmen"
Krzysztof Urbański, **Conductor**

A story full of passion, love and betrayal, it has become the most popular opera seen by audiences all over the world. Don't miss this special event as Krzysztof Urbański leads the Indianapolis Symphony Orchestra in a semi-staged production of Georges Bizet's ***Carmen***.

FRIDAY, JUNE 10, 2016, 8PM | SUNDAY, JUNE 12, 2016, 3PM
HILBERT CIRCLE THEATRE

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The Indianapolis Symphony Orchestra is currently accepting volunteers for this year's Marsh *Symphony on the Prairie* season!

Learn more by attending volunteer training on June 8th at Conner Prairie. Registration begins at 6:00PM

RSVP by contacting dfinney@indianapolissymphony.org – 317-231-6792.

Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor
Raymond Leppard, Conductor Laureate
Vince Lee, Associate Conductor

***Coffee Classical Series*/Program Eight**
Thursday, May 5, 2016, at 11:15 a.m.
Hilbert Circle Theatre

ROBERTO ABBADO, *Conductor*
MENAHEM PRESSLER, *Piano*

Wolfgang Amadeus Mozart
(1756-1791)

Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595
Allegro
Larghetto
Allegro
Menahem Pressler, Piano

Robert Schumann
(1810-1856)

Symphony No. 2 in C Major, Op. 61
Sostenuto assai - Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

Complimentary coffee and pastries courtesy of Marsh Supermarkets, LLC. There is no intermission.

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

MAY 7 THE LEGENDARY MENAHEM PRESSLER

Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor
Raymond Leppard, Conductor Laureate
Vince Lee, Associate Conductor

Lilly *Classical Series*/Program Seventeen
Saturday, May 7, 2016, at 7 p.m.
Hilbert Circle Theatre

ROBERTO ABBADO, *Conductor*
MENAHEM PRESSLER, *Piano*

Johannes Brahms
(1833-1897)
Tragic Overture, Op. 81

Wolfgang Amadeus Mozart
(1756-1791)
Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595
Allegro
Larghetto
Allegro
Menahem Pressler, Piano

INTERMISSION - Twenty Minutes

Robert Schumann
(1810-1856)
Symphony No. 2 in C Major, Op. 61
Sostenuto assai - Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

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

Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor
Raymond Leppard, Conductor Laureate
Vince Lee, Associate Conductor

Telamon *Palladium Series*
Sunday, May 8, 2016, at 3 p.m.
The Center for the Performing Arts (Palladium)

ROBERTO ABBADO, *Conductor*
MENAHEM PRESSLER, *Piano*

Johannes Brahms
(1833-1897)
Tragic Overture, Op. 81

Wolfgang Amadeus Mozart
(1756-1791)
Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595
Allegro
Larghetto
Allegro
Menahem Pressler, Piano

INTERMISSION - Twenty Minutes

Robert Schumann
(1810-1856)
Symphony No. 2 in C Major, Op. 61
Sostenuto assai - Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

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

MAY 5-8 ROBERTO ABBADO, Conductor

Acclaimed as "a conductor you want to hear again and again," **Roberto Abbado's** crisp, dramatic music-making, instinctive lyricism and evocative command of varied composers and styles have made him an esteemed conductor among orchestras and opera companies today. He is both a sophisticated and energetic conductor, which, combined with superb communication skills have made him a favorite among musicians and public alike.

In 2009, Mr. Abbado was honored with the "Franco Abbiati" award of the National Association of Italian Music Critics—Italy's most prestigious classical music award—as Conductor of the Year.

A popular figure in the United States, Mr. Abbado's most extensive relationship is currently with the St. Paul Chamber Orchestra, where he is Artistic Partner, a position that has now been extended into an unprecedented third three-year term. He has performed regularly with the Atlanta and St. Louis Symphony Orchestras and has appeared often with the Boston Symphony Orchestra, Philadelphia Orchestra, Houston Symphony and San Francisco Symphony, as well as with New York City's Orchestra of St. Luke's.

Born into a dynastic musical family, his grandfather was a famous pedagogue of violin, his father was director of the Milan Conservatory, and uncle is Claudio Abbado, the esteemed maestro. Roberto Abbado studied with renowned conducting teacher Franco Ferrara at Venice's La Fenice and Rome's Accademia Nazionale di Santa Cecilia, where he was the only student in the the Accademia's history to be invited to conduct the Orchestra di Santa Cecilia.

Well known for his work in opera, Mr. Abbado has led many new productions and world premieres, including Fedora at the Metropolitan Opera (New York); I Vespri Siciliani at Vienna Staatsoper; La Gioconda and Lucia di Lammermoor at Teatro alla Scala (Milan); L'Amour des trois oranges, Aida and La Traviata for the Bayerische Staatsoper (Munich); Simon Boccanegra and La Clemenza di Tito with the Teatro Regio di Torino; Le Comte Ory, Attila, I Lombardi and Henze's Phaedra at the Maggio Musicale Fiorentino; La Donna del lago at the Paris Opéra and Don Giovanni at the Deutsche Opera (Berlin).

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Menahem Pressler, founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians, with a career that spans almost six decades. Now, at 91 years old, he continues to captivate audiences throughout the world as a performer and pedagogue, performing solo and chamber music recitals to great critical acclaim, while maintaining a dedicated and robust teaching career.

Born in Magdeburg, Germany in 1923, Pressler fled Nazi Germany in 1939 and emigrated to Israel. Pressler's world renowned career was launched after he was awarded first prize at the Debussy International Piano Competition in San Francisco in 1946. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Maestro Eugene Ormandy. Since then, Pressler's extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, Helsinki and many others.

After nearly a decade of an illustrious and praised solo career, the 1955 Berkshire Music Festival saw Menahem Pressler's debut as a chamber musician, where he appeared as pianist with the Beaux Arts Trio. This collaboration quickly established Pressler's reputation as one of the world's most revered chamber musicians. With Pressler at the Trio's helm as the only pianist for nearly 55 years, *The New York Times* described the Beaux Arts Trio as "in a class by itself" and the *Washington Post* exclaimed that "since its founding more than 50 years ago, the Beaux Arts Trio has become the gold standard for trios throughout the world."

For nearly 60 years, Menahem Pressler has taught on the piano faculty at the Indiana University Jacobs School of Music where he currently holds the rank of Distinguished Professor of Music as the Charles Webb Chair. Equally as illustrious as his performing career, Professor Pressler has been hailed as "Master Pedagogue" and has had prize-winning students in all of the major international piano competitions, including the Queen Elizabeth, Busoni, Rubenstein, Leeds and VanCliburn competitions among many others. His former students grace the faculties of prestigious schools of music across the world, and have become some of the most prominent and influential artist-teachers today. In addition to teaching his private students at Indiana University, he continuously presents master classes throughout the world, and continues to serve on the jury of many major international piano competitions.

In addition to recording nearly the entire piano chamber repertoire with the Beaux Arts Trio on the Philips label, Menahem Pressler has compiled over thirty solo recordings, ranging from the works of Bach to Ben Haim.

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By Marianne Williams Tobias
The Marianne Williams Tobias Program Note Annotator Chair

Tragic Overture, Op. 81
Johannes Brahms
Born May 7, 1833 in Hamburg, Germany
Died April 3, 1897 in Vienna, Austria

In the summer of 1880, when Brahms was visiting the fashionable resort of Bad Ischl (known for its medicinal springs and brine baths), he composed two concert overtures. "One weeps, the other laughs," he commented to his biographer, Max Kalbeck. The laughing piece referred to his rollicking *Academic Festival Overture*, Opus 80, filled with light-hearted student songs, written to acknowledge his doctoral degree bestowed by the University of Breslau, introduced by soft trombone chords. The weeping piece was his *Tragic Overture*, Opus 81, and a heavy counterpoise to the first. Brahms explained his motivation saying, "I (simply) could not refuse my melancholy nature the satisfaction of composing an overture for tragedy. "

Though it was not written for any specific tragedy, speculation has suggested *Tragic Overture* was possibly written in contemplation of a commission to write incidental music for Goethe's *Faust*. (This did not materialize.) Another possibility is that the composer had read Nietzsche's work *The Birth of Tragedy from the Spirit of Music,* published in 1872. This Overture is dramatic commentary on the spirit of tragedy in human life.

Tragic Overture begins with two slashing chords, which preface the solemn main theme, orchestrated within low strings and low winds in D minor. Trombones and tuba build a bridge to a contrasting F major theme, but relief is short. A third main subject stemming earlier sketches is also introduced. Writing in sonata form, the composer moves directly into a convulsive development. Brahms scholar Walter Niemann wrote, "The fleeting touches of thrilling, individual emotion in this overture are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences in what have been called 'dead places.'" Themes surge and spin in a tempest of emotion. A traditional recapitulation, introduced by two fortissimo chords, summarizes the main ideas with certain alterations. Opus 81 premiered on December 20, 1880 in Vienna under the baton of Hans Richter.

The ISO's last performance of Brahms' *Tragic Overture* was March 2013 conducted by Krzysztof Urbański.

Concerto No. 27 in B-flat Major for Piano and Orchestra, K. 595
Wolfgang Amadeus Mozart
Born January 27, 1756 in Salzburg, Austria
Died December 5, 1791 in Vienna, Austria

Piano Concerto Number 27 was not only Mozart's last piano concerto but also the last piece he performed in public on March 4, 1791. At this time, his popularity was low and he performed in an Academy concert featuring a singer and clarinetist Joseph Bahr. Mozart was placed third on the program. By any metric, 1791 was a terrible year for Mozart—his fame was waning, he had enormous money problems, his wife was ill, and he was thoroughly depressed. In a letter to his wife at that time, he wrote, "If people could see into my heart, I would almost have to be ashamed…everything is cold for me—ice cold." In December of that year, Mozart died. Some have said that this work was Mozart's farewell, but such attribution relies heavily on hindsight. It is very possible that Mozart was entering a new phase and style, which would be cut short. Some of those new elements exist in this piece.

On January 5, 1791, Piano Concerto Number 27 was placed in the Mozart catalog. (It is

counted as Number 27 if one includes the four arrangements for piano and orchestra, which Mozart wrote when he was eleven. Subtracting these, it is then number 23, or number 21, if counting only solo piano concerti.)

Opus 595 speaks in a subdued, intimate, persuasive voice. There are no trumpets or percussion to add dramatic flourishes. The music is masterfully conceived, concentrated, always unruffled, and deceptively "simple." It stands worlds apart from the preceding sparkling Coronation Concerto (written three years before), so named because Mozart played this at the time of the coronation of Leopold II as Holy Roman Emperor in October of 1790.

The first movement, *Allegro,* opens gently with a graceful introduction starting with murmuring accompaniment before moving lightly, lyrically, within the string and wind sections, sometimes interrupting one another, and sometimes cooperating together in melodic presentation. The pianist enters *sotto voce* with decorated passagework presented calmly and without virtuosity. The development is introduced by the piano, examining the first theme: but ever so gently and persuasively, Mozart takes us through approximately 20 modulations and harmonic diversity via piano and orchestra before arriving at the recapitulation. Such harmonic explorations and deftness forecast new musical horizons.

Mozart's second movement, *Larghetto,* moves into "radiant melancholy" (Michael Steinberg) and the form is tri-partite. Again, the simplicity is deceiving—nothing is easy herein. The music is profound yet clearly stated. And in that clarity it also has an ambiguity, as if something was not stated but obviously present—the hidden emotions of maturity and wise reticence.

The last movement, *Allegro,* is a rondo which includes two cadenzas. At this point, the pianist is unleashed into classical-style virtuosity, always controlled, never played with abandon, however stunning and exciting. Its main theme is friendly, free, happy and endlessly beguiling. Variations unfold in a tumble, with superb imagination, intrigue and excitement. Mozart was not intending to dazzle us, but indeed he does. Therein lies the concerto's ineffable, unforgettable brilliance and legacy.

The ISO's last performance of Mozart's Piano Concerto No. 27 was January 2006, with soloist Ronald Brautigam, conducted by Lawrence Renes.

Symphony No. 2 in C Major, Op. 61
Robert Schumann
Born June 8, 1810 in Zwickau, Saxony, Germany
Died July 29, 1856 in Endenich, Germany

Robert Schumann's life was marked by alternating periods of depression and exhilaration. His marriage to Clara Weick in 1840 ushered in a period of empowerment and optimism, and this energy found outlets both in literary and musical composition. Only twenty-four months later, after a tour of Russia, the composer plunged into one of his massive, cyclical depressions. At this time, he wrote a letter to Mendelssohn describing his inner plight, "I lose every melody as soon as I conceive it; my mental ear is overstrained. Everything exhausts me." In another letter he continued, "any sort of disturbance of the simple order of my life throws me off balance and into a nervous irritable state….Wherever there is fun and enjoyment I must keep out of the way. The only thing to be done is hope—and so I will."

Moving to the quiet town of Dresden in 1845 was a decision made to accommodate his illness and slow down the pace of life. In that year he began work on his third symphony, identified as Number Two because of publication order. Between December 12–18 he quickly sketched the general outline. "Trumpets and drums have been sounding in my mind for quite a while now; I have no idea

what will come of it," he recorded. Eventually those trumpets and drums formed a striking motto, which pervades the entire work. Filling in the parts took longer as he bounced from exuberance to exhaustion. The score was completed in October 1846, and Schumann noted that with the full symphony in hand he "felt better," had regained composure, yet he still acknowledged that the work was a "souvenir of a dark period." Describing the musical setting, Schumann commented, "It appears more or less clad in armor. It is music of light and shade, sunshine and shadow… The first movement is full of my struggle and in its character it is capricious and refractory….It is very peevish and perverse in character….Sometimes I fear my semi-invalid state can be divined from the music." His Second Symphony premiered on November 5, 1846 in the Leipzig Gewandhaus under Mendelssohn's baton.

The four movement work is highly integrated with all movements sharing the key of C major, and also sharing motifs and themes. (For example, the opening brass motto emerges again in the second and fourth movements.) The symphony opens with a slow introduction, featuring the trumpet motto theme, accompanied with a sub-text of creeping strings providing a sinuous background. A sudden outburst from the violins provides the statement of the jagged, rugged first theme. A second subject, relaxed and resigned, concludes the exposition. Schumann's development continues the emotional storm, and there is no repose. A long pedal point in the bass brings a return to the strong first theme and recapitulation. The coda re-sounds the distinctive brass motto before conclusion.

A succeeding *scherzo* is cast in five parts, including two trio sections. Tight energy and intense passage work in brilliant 16th notes create a busy scene. Sprightly tunes bounce from the orchestra in rapid succession. Trio segments curtail the action momentarily, but overall hyper-activity prevails. The movement ends with a recall of the motto theme.

Rest finally comes in the exquisite third movement, structured around a stunning theme introduced by violins. Later, this vintage melody is shared by the oboe and swells to a surging climax against poignant trills from the strings. A small episode for strings, horn and trumpet injects a reflective mood before the opening melody is repeated. After writing this movement, Schumann needed rest and he put the symphony temporarily aside.

The composer's strength returns in an aggressive fourth movement. "In the finale, I first began to feel like myself again," Schumann explained. A rapid scale passage leads to a brazen principal subject. The second theme (related to the memorable adagio) enters in a rich combination of violas, celli, clarinet, and bassoon, and there is elaborate interplay between the two main ideas. Steadily, the music moves forward to a confident mood. A lyrical subsidiary theme is also included. Clearly, the composer was feeling better, and he affirmed his health and stabilization in the optimism of this movement. Eventually, the movement recalls the motto theme of the opening, sounding it softly and then allowing expansion in an exultant conclusion. Sadly, this affirmation of life was not to remain. Schumann's recovery was transitory, and in only a few years, the madness overtook him for the last time. After several attempted suicides, he entered an asylum in 1853, remaining there until his death.

The ISO's last performance of Schumann's Symphony No. 2 was February 2013, conducted by Joana Carneiro.

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Friday, May 13, 2016, at 8 p.m.
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INDIANAPOLIS SYMPHONIC CHOIR, *Eric Stark, Director*
INDIANAPOLIS CHILDREN'S CHOIR, *Henry Leck, Director*
INDIANAPOLIS MEN'S CHORUS, *Greg Sanders, Director*
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Richard Rodgers & Oscar Hammerstein II Arr. Rosario Bourdon	"It's A Grand Night for Singing" from *State Fair*
Wolfgang Amadeus Mozart Arr. Henry Leck	"Alleluia" from *Exsultate, Jubilate*
Johann Sebastian Bach/ Charles Gounod Arr. Jim Leininger	*Ave Maria*
Traditional Arr. Henry Leck	*Hine ma tov*
Johannes Brahms	*In Stiller Nacht*
Irving Berlin Arr. Roy Ringwald	*God Bless America*
Bob Thiele & George David Weiss Arr. Ruth Artman	*What a Wonderful World*
Stuart K. Hine Arr. Dan Forest	*How Great Thou Art*
Giacorno Puccini	"Nessun dorma" from *Turandot*
Burt F. Bacharach Arr. Wayne Barker	*Back to Bacharach*

Frank Loesser	"Sit Down, You're Rockin' the Boat" from *Guys and Dolls*

INTERMISSION - Twenty Minutes

Richard Smallwood Arr. Darin Atwater	*Anthem of Praise*
Kurt Carr Arr. John Hinchey	*For Every Mountain*
Carl Orff	"O Fortuna Imperiatrix Mundi" from *Carmina burana*
John Williams	"Hymn to the Fallen" from *Saving Private Ryan*
Samuel A. Ward Arr. Carmen Dragon	*American the Beautiful*
Pitor Iilyich Tchaikovsky	*1812, Overture solennelle, Op. 49*
Leonard Bernstein	**"**Make Our Garden Grow" from *Candide*

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JACK EVERLY, Conductor

Jack Everly is 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 New York Pops at Carnegie Hall and appears regularly with The Cleveland Orchestra at Blossom Music Center. Maestro Everly will conduct over 90 performances in more than 22 North American cities this season.

As Music Director of the National Memorial Day Concert and *A Capitol Fourth* on PBS, Maestro Everly proudly leads the National Symphony Orchestra in these patriotic celebrations on the National Mall. These concerts attract hundreds of thousands of attendees on the lawn. The broadcasts reach millions of viewers and are some of the very highest-rated programming on PBS television.

Everly is also the Music Director of IPL *Yuletide Celebration*, now a 30-year tradition. He led the ISO in its first Pops recording, *Yuletide Celebration*, Volume One, that included three of his own orchestrations. 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 Complete 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.

In 1998, Jack Everly created the Symphonic Pops Consortium, serving as Music Director. The Consortium, based in Indianapolis, produces new theatrical pops programs. In the past 13 years, more than 265 performances of SPC programs have taken place across the U.S. and Canada.

Maestro 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 is a proud 15 year resident of Indianapolis. When not on the podium you can find Maestro Everly at home with his family, which includes Max, the wonder dog.

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Indianapolis Symphonic Choir

In a dynamic career that combines performance, scholarship and collaborative community leadership, conductor **Eric Stark** has established himself as a choral-orchestral specialist and an inspiring leader of singers of all ages. As a conductor of major works for chorus and orchestra, Stark's expertise extends from works of the 18th century through living composers. In addition to his duties as Artistic Director of the Indianapolis Symphonic Choir, Stark is also Director of Choral Activities and Professor of Music at Butler University's Jordan College of Fine Arts.

Indianapolis Children's Choir

Since 1986 the Indianapolis Children's Choir has been teaching children the joy of singing quality choral music. Founder and Artistic Director **Henry Leck**, has created an organization staffed with teachers who are recognized for their passion and ability to teach music education to children from all walks of life. Nearly 2400 singers from every socio-economic background come together on a weekly basis and enjoy musical experiences designed to create a lifelong love of singing. In its 30 years, the ICC has grown from two small choirs to one of the largest choral organizations of its kind, with nearly 20 choirs and many music classes serving more than 3,000 young people from ages 18 months to 18 years. The ICC impacts an additional 2,000 children through its Innovations program, which directly supports music in local schools. ICC singers have traveled to and performed on six continents and have performed in some of the world's most recognizable venues and events.

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Founded in 1990, the Indianapolis Men's Chorus (IMC) entertains, educates, and promotes inclusive community through musical excellence. Now in its 26th season, the volunteer chorus gracefully interprets everything from classical, spiritual, Broadway, and world music with agility and panache. Under the artistic direction of **Greg Sanders**, the IMC is celebrating an era of renewed growth. The current roster includes more than 70 singers, a more than three-fold increase since Sanders took the helm in 2011. In addition to entertaining hometown audiences, the IMC has performed in cities including Chicago, Cincinnati, Louisville, Minneapolis, St. Louis, and Washington, D.C.

Rodnie Bryant and the Indy Singers

Director **Rodnie Bryant**, a native of Indianapolis has been active in the music scene as a director, producer and arranger. He has been nominated for a Grammy, Stellar and Soul Train Awards, and has won the Gospel Music Workshop of America (GMWA) Excellence Award. Bryant was previously led the Indiana University Voices of Hope and the Gospel Day Celebration for the Indiana State Fair.

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Libera me
In paradisum
Indianapolis Symphonic Choir

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Ludwig van Beethoven
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Symphony No. 6 in F Major, Op. 68 ("Pastoral")
Awakening of cheerful feelings on arriving in the country: Allegro ma non troppo
Scene by the brook: Andante molto mosso
Merry assembly of country folk: Allegro
Thunderstorm: Allegro
Shepherd's Song - Happy, grateful feelings after the storm: Allegretto

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GIANCARLO GUERRERO, Conductor

Giancarlo Guerrero is the Music Director of the Nashville Symphony Orchestra and Principal Guest Conductor of The Cleveland Orchestra's Miami Residency. Maestro Guerrero has led the Nashville Symphony to several Grammy wins in recent years, including in the category of Best Orchestral Performance in 2011 and Best Classical Compendium in 2016.

In the 2015-16 season, Mr. Guerrero makes debuts with the Pittsburgh Symphony, Copenhagen Philharmonic, NDR Hanover, Deutsche Radio Philharmonie, and Bilbao Symphony Orchestra. He returns to the symphony orchestras of Cincinnati, Detroit, and Indianapolis, West Australian Symphony Orchestra, Malaysian Philharmonic, Brussels Philharmonic, and to the Eugene Symphony (where he was formerly Music Director). For many years he has maintained a close association with the São Paulo State Symphony Orchestra in Brazil, and will spend three weeks with the orchestra this summer.

Last season, Giancarlo Guerrero made his debut with the Houston Grand Opera conducting Puccini's *Madama Butterfly*, and made European debuts with the Orchestre National de France, the Netherlands Philharmonic, Residentie Orkest, and Tonkünstler Orchester.

An advocate of new music and contemporary composers, Mr. Guerrero has collaborated with and championed the works of several of America's most respected composers, including John Adams, John Corigliano, Osvaldo Golijov, Jennifer Higdon, Michael Daugherty, Roberto Sierra, and Richard Danielpour. His recordings with the Nashville Symphony include releases of music by Danielpour and Sierra on the Naxos label, and Bela Fleck's Banjo Concerto on Deutsche Grammophone. Mr. Guerrero, together with composer Aaron Jay Kernis, recently developed and guided the creation of Nashville Symphony's Composer Lab & Workshop initiative to further foster and promote new American orchestral music.

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**Denotes a Steffen Singer. The Steffen Singers, named in honor of the Symphonic Choir's founding conductor Elmer Steffen, are persons who have dedicated 20+ years of their life to the Indianapolis Symphonic Choir as singing members.*

The Indianapolis Symphonic Choir is proud to be one of central Indiana's most established and dynamic musical institutions and 2015/2016 marks its 79th season. Among the most active symphonic choruses in the nation, this organization reaches in excess of 25,000 persons each season with more than 25 performances and a comprehensive educational/outreach program. The approximately 200 volunteer singers demonstrate the Choir's commitment to musical excellence through their talent and dedication during each forty-two-week season. The organization is led by a professional staff and governed by a volunteer Board of Directors.

Michael Pettry
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Eric Stark
Artistic Director

The Symphonic Choir is the choral partner of the Indianapolis Symphony Orchestra, having been founded in 1937 at the Orchestra's request to perform the great choral/orchestral repertoire. Over the years, this partnership has remained at the very core of the Choir's existence and exhibits the very best of collaborative ideals – two successfully independent arts organizations combining their strengths to create beautifully lasting musical results. In addition to collaborative performances with the ISO, the Symphonic Choir presents its own performances, educational initiatives and events each season. 2015-2016 marks the 14th season under the artistic direction of Dr. Eric Stark.

Upcoming Indianapolis Symphonic Choir performances include December's *Festival of Carols,* performed at the Scottish Rite Cathedral and The Palladium at the Center for the Performing Arts, as well as Bach's *St. John Passion* at the Christel DeHaan Fine Arts Center.

For more information about the Indianapolis Symphonic Choir visit indychoir.org or follow us on Facebook and Twitter.

Requiem – Maurice Duruflé (1902–1986)

I. Introit

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.

But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

IV. Sanctus

Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh

in nomine Domini.
Hosanna in excelsis!

in the name of the Lord.
Hosanna in the highest.

V. Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

VII. Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

VIII. Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.

IX. In Paradisum

In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

May the angels
receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city
Jerusalem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

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By Marianne Williams Tobias
The Marianne Williams Tobias Program Note Annotator Chair

Requiem
Maurice Duruflé
Born January 11, 1902 in Louviers, France
Died June 16, 1986 in Louveciennes, France

Maurice Duruflé was an outstanding French organist, teacher at the Paris Conservatoire, and composer. However, his published works number only eleven, most of which are tied to liturgical themes and texts. His small compositional output results from sharp self-criticism, self-effacing personality, and lack of self-confidence. "I work slowly, and I throw a lot away," he noted. And sometimes in his scores, he even wrote, "Not to be published." His beautiful Requiem is his most famous piece. For those interested in a detailed analysis, see a well-researched thesis, *The Duruflé Requiem: A Guide for Interpretation* (2000) by Karen Lou Cooksey, Butler University.

Maurice Duruflé completed his Requiem in 1947, although he had accepted a commission for this work in 1941 by the collaborationist Vichy Regime in France. Eventually, per his self-criticism, he wrote three versions of the score, and for flexibility in the orchestral version, he indicated that a choir could sing the solos. With this green light, the result has been that presentations of this Requiem vary according to the choice of the presenting organization. In this concert you will hear a version for orchestra and choir. He also flexed in the movements selected for his Requiem mass, leaving out the Gradual and the Tract, adding a *Pie Jesu*, *Libera me*, and *In Paradisum*.

Although this is a twentieth century work, the composer based much of the material on Gregorian chant and the Gregorian *Mass for the Dead*. Gregorian refers to the chant used in the Catholic Church under the rule of Pope Gregory. Known for his codification of chants, his name was appended to that work. After Vatican II, Gregorian chant was dismissed as being out-moded. Duruflé protested: "Gregorian chant, which seems to some to be a music linked to a dusty past, is in reality very young for us who realize that it has only been known in its original beauty for a short time."

Duruflé had been in a choir school for Cathedral training between the ages of 10–16 and was strongly influenced for the rest of his life by plainsong traditions and modal harmonies. The composer explained in his program notes:

"This Requiem is entirely composed on the Gregorian themes of the *Mass for the Dead*. Sometimes the musical text was completely respected, the orchestral part intervening only to support or comment on it; sometimes I was simply inspired by it or left it completely. In general, I have sought above all to enter into the characteristic style of the Gregorian themes." Characteristics of Gregorian style include holiness, lyricism, free flowing meter (hence many of the metric changes found in the Requiem) and serenity. "The strong beats had to lose their dominant character in order to take on the same intensity as the weak beats in such a way that the rhythmic Gregorian accent or the tonic Latin accent could be placed freely on any beat of our modern tempo."

The composer's program notes, in part, read: "This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves, which are used in the liturgy. It tends to translate human feelings before their

terrifying, unexplainable of consoling destiny. *In Paradisum* [marks] the ultimate answer of Faith to all the questions by the flight of the soul to Paradise."

The nine sections are:
Introit (Requiem aeternam): molto largo
Kyrie
Offertory (Domine Jesu Christe): Adagio molto
Sanctus: Andante moderato
Pie Jesu: Adagio
Agnus Dei: Andante
Communion (Lux aeterna)
Libera me: Moderato
In Paradisum: Andante moderat

This is the ISO's first performance of Duruflé's Requiem.

Symphony No. 6 in F Major, Op. 68 ("Pastoral")
Ludwig van Beethoven
Born December 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna, Austria

Beethoven titled only two of his symphonies, and the only time in Beethoven's symphonic career that he wrote any "program notes" occurred at the premiere of his Sixth Symphony on December 22, 1808, at the Theater an der Wein. In the printed program that evening, this guide appeared: "Pastoral Symphony, more an expression of feeling than painting. First piece: pleasant feelings, which awaken in men on arriving in the countryside. Second piece: scene by the brook. Third piece: merry gathering of country people, interrupted by the fourth piece: thunder and storm, which breaks into the fifth piece: salutary feelings combined with thanks to the Deity." Thus, the images are specific; but possibly in his own mind a bit unnecessary. On another occasion, he also wrote: "Anyone who has an idea of country life can make out for himself the intentions of the author without a lot of titles." Disclaimers aside, the titles indicate exactly what is being presented, and the result is music, painting via evocation and specific nature references, which are undeniable. The choice of the countryside would have been natural for the composer. He loved his daily walks "where nature is so beautifully silent. How happy I am to be able to wander among the bushes and grass, under trees and over rocks, no man can love the country as I love it." (Beethoven's Letters to Therese Malfatti, 1808.)

Opus 68 debuted on a gigantic, benefit program, conducted by Beethoven, which also included the premiere of the Fifth Symphony, his Fourth Piano Concerto, three excerpts from his Mass in C major, the aria *Ah, Perfido* and concluded with the Fantasy in C minor for Piano, Chorus and Orchestra. The extended event was further complicated by the fact that all the heating went out in the concert hall, but the audience loyally remained seated, for four hours, undoubtedly shivering, until the end. Beethoven wrote to his publisher, "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm."

The first movement opens with a direction that it should be played "cheerfully, but not too fast. " First and second violins proclaim a simple theme, which provides the basis of the movement. Contrary to intense thematic development in his previous symphonies, Beethoven chooses a far less complicated path for this melody. Simple repetitions of the theme, and repetitions of thematic segments served the composer's wishes. Owen Downes observed, "At one point a tiny five-note figure derived from the second measure is repeated some eighty times without interruption, and yet the whole movement makes an impression of inexhaustibly fertile imagination." Secondary themes emerge, but never displace the importance of the initial theme.

Scene by the Brook continues the gentle mood of the first movement and is written

in *sonata-allegro* format. Second violins set up the watery vision with murmuring triplet figures, while violins produce two main themes. A development follows, and a recapitulation recalls the opening themes (now with heavier orchestration.) An area including the chirping of a nightingale (flute), quail (oboe), and cuckoo (clarinet) prefaces the small coda, which closes the movement. Beethoven once commented that these avian appearances were "nothing but a joke." In a notebook from 1803, Beethoven had sketched a watery idea, noted by "The graver the river, the more grave the tone."

The third movement *Merry Assembly of Country Folk* provides a boisterous *scherzo*, probably a parody of rustic bands the composer had heard in Viennese taverns. Anton Schindler commented, "Beethoven asked me if I had noticed how village musicians often played in their sleep, occasionally letting their instruments fall and keeping quite still, and then waking up with a start, getting in a few vigorous blows or strokes at a venture, although usually in the right key before dropping to sleep again. Apparently he had tried to portray these people in the "Pastoral Symphony." (The most famous is a caricature of an inept bassoon player occurring in the middle of the first section. Herein, the bassoon player seems capable of only two notes. Celli and violas later mock the bassoonist with descending pitches as the bassoon drops.

In the fourth movement, the fun at the *Merry Assembly of Country Folk* is interrupted by a fearsome Thunderstorm, possibly representing a tumult both in nature and in Beethoven's psyche. At this time his deafness had progressed at an alarming speed over the past seven years. By 1805 he had acknowledged, "winds for me are lost in any orchestral tutti." Thus, we arrive at a terrifying, stressful experience. What could be worse for a composer than losing hearing? " It is no longer just a wind and rain storm; it is a frightful cataclysm, a universal deluge, the end of the world," Hector Berlioz commented.

Softly, the movement tiptoes in, with violin "raindrops." This imagery will appear several times in the movement. The intrusion of a ramming F minor triad signifies that all the merry-making is at risk. Nature takes over with violence and the music is filled with dissonant passages. Piccolos scream and shoot lightning bolts; timpani hammer thunderclaps; volcanic rhythmic patterns shift the winds. In a remarkable climax Beethoven summons a huge syncopated chord (including trombones) over the long span of six measures. Gradually, the storm subsides and Beethoven provides an exquisite rainbow in a long melodic line.

The fifth movement, *Happy, grateful feelings after the storm: Allegretto* begins with simple songs spun from the clarinet, followed by solo horn. It is likely that the composer was recalling little melodies he had heard on the outskirts of Vienna. The orchestra seizes the modest ideas and provides extensive development and ornamentation for the duration of the movement. In the manuscript of the symphony Beethoven wrote, "We give thee thanks for thy great glory." His pantheistic philosophy consistently found proximity to God in nature.

Five years would pass before another symphony would be forthcoming.

The ISO's last performance of Beethoven's Symphony No. 6 was January 2014, conducted by Daniel Smith.

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***Coffee Classical Series/*Program Nine**
Thursday, June 2, 2016, at 11:15 a.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
GARRICK OHLSSON, *Piano*

Fryderyk Chopin
(1810-1849)

Andante spianato et grande polonaise brillante for Piano and Orchestra, Op. 22
Garrick Ohlsson, Piano

Piotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 4 in F Minor, Op. 36
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

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

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Jack Everly, Principal Pops Conductor
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Saturday, June 4, 2016 at 7 p.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
GARRICK OHLSSON, *Piano*

Fryderyk Chopin
(1810-1849)

Andante spianato et grande polonaise brillante for Piano and Orchestra, Op. 22
Garrick Ohlsson, Piano

Karol Szymanowski
(1882-1937)

Symphony No. 4 for Piano and Orchestra, Op. 60
(Symphonie Concertante)
Garrick Ohlsson, Piano

INTERMISSION - Twenty Minutes

Piotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 4 in F Minor, Op. 36
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

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GARRICK OHLSSON, *Piano*

Fryderyk Chopin
(1810-1849)

Andante spianato et grande polonaise brillante for Piano and Orchestra, Op. 22
Garrick Ohlsson, Piano

Karol Szymanowski
(1882-1937)

Symphony No. 4 for Piano and Orchestra, Op. 60
(Symphonie Concertante)
Garrick Ohlsson, Piano

INTERMISSION - Twenty Minutes

Piotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 4 in F Minor, Op. 36
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

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KRZYSZTOF URBAŃSKI, Conductor

"That he is no mere flashy wunderkind of the baton was shown by the freshly invigorated playing he drew from the CSO …his keen musical instincts and vigorous way of translating his ideas into orchestral sound that has both shape and meaning" (*Chicago Tribune*). **Krzysztof Urbański** enters the fifth season of his highly acclaimed tenure as Music Director of the Indianapolis Symphony Orchestra.

As Chief Conductor and Artistic Leader of Trondheim Symphony Orchestra, highlights of his five years with the orchestra include two tours (first with concerts in Germany, Austria and Poland and second at the International Chopin Music Festival), and a fully staged production of *Carmen* as his first foray into opera, which this season he conducts with the Indianapolis Symphony Orchestra.

In September 2015, Urbański formally became Principal Guest Conductor of NDR Sinfonieorchester Hamburg and this season he takes them to the Beethoven Easter Festival in Warsaw, Wroclaw, Katowice and Aix-en-Provence with Thomas Hampson. He also continues as Principal Guest Conductor of the Tokyo Symphony Orchestra.

Following a hugely successful debut with the Münchner Philharmoniker in July 2015, when he conducted *Carmina Burana* before a capacity crowd of 8,000, Urbański returns to the orchestra in 2015/16 for Lutosławski's Concerto for Orchestra. His 2014 -15 season culminated with him receiving the prestigious Leonard Bernstein Award when he returned to conduct the Schleswig-Holstein Akademie at the Schleswig-Holstein Festival. Notably, he is the first conductor to have ever received the award.

In 2015-16 Urbański will conduct the Danish National Symphony Orchestra, Orchestre Philharmonique de Radio France and the Tonhalle-Orchester Zürich. Other recent debuts include Berliner Philharmoniker and Oslo Philharmonic Orchestra. Engagements further ahead include Netherlands Radio Orchestra, returning to the London Symphony Orchestra, Philharmonia Orchestra and Wiener Symphoniker for the annual Beethoven Symphony No. 9 New Year's concerts.

In North America, Urbański debuts with the San Francisco Symphony and The Cleveland Orchestra as well as returning to the Toronto Symphony Orchestra, Los Angeles Philharmonic and Washington's National Symphony Orchestra. Other recent U.S. debuts have included the New York Philharmonic, Chicago Symphony and Pittsburgh Symphony orchestras.

Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist **Garrick Ohlsson** has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Fryderyk Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century, many commissioned for him.

The 2015-16 season includes recitals in Berkeley, New York, Indianapolis, Brisbane, Seattle, La Jolla, Evanston, Forth Worth, Lincoln and Costa Mesa. In return visits to Australia he will appear in Perth, Brisbane, Sydney, Melbourne and Adelaide and for the first time with the New Zealand Symphony in Wellington and Auckland. With concerti as diverse as Beethoven, Brahms, Barber and Busoni he can be heard with orchestras in Boston, Los Angeles, Ottawa, Nashville, Indianapolis, Oregon, Warsaw, St. Petersburg, Manchester (UK) and Lugano (Switzerland). In the fall he will serve as a judge at the 17th International Fryderyk Chopin Piano Competition in Warsaw, and in April he will join the Takács Quartet for a brief east coast tour culminating at Carnegie Hall.

An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Passionate about singing, Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podles.

A native of White Plains, N.Y., Garrick Ohlsson began his piano studies at the age of 8, at the Westchester Conservatory of Music; at 13 he entered The Juilliard School, in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the single American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI. He is also the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music. He makes his home in San Francisco.

By Marianne Williams Tobias
The Marianne Williams Tobias Program Note Annotator Chair

Andante spianato et grande polonaise brillante for Piano and Orchestra, Op. 22
Fryderyk Chopin
Born March 1, 1810 in Zelazowa Wola, Poland
Died October 17, 1849 in Paris, France

The polonez, or in its French form, polonaise, is one of the five national dances of Poland along with the mazurka, krakowiak, oberek, and kajawiak. Its provenance begins with folk dances of the sixteenth and seventeenth centuries (the pieszzy, wolny chmielowy, chodzony, and taniec polski), which fed different elements into the mature polonaise, as we know it today. Over the years, the dance shed its rustic folk origins, and was "appropriated" by the nobility, the aristocracy, the military, and royalty. Therein, its character became more stately, elegant, ceremonial, and dramatic.

Eventually, the stirring music became separated from the dance, yielding popular, instrumental pieces. Russians and European composers feasted on the idea, and the original Polish dance moved into a cosmopolitan, international destiny. Composers such as Mozart, Tchaikovsky, Schubert, Liadov, Mussorgsky, Liszt, Chabrier, Beethoven, Weber and even the American composer Sousa, for example, wrote polonaises as independent pieces, in operas, or borrowed polonaise elements in their other works, often using the performance direction "alla polacca."

The instrumental polonaise usually maintained its basic original features: the rhythmic identity (eighth note, two sixteenths, four eighth notes) ¾ meter, moderate pace, but during the nineteenth century it grew in virtuosity, dynamics, coloration, emotional content and dimensions, especially in the presentation of extended, heavily decorated melodies. Gradually, it developed an ABA structural format. Credit for this transformation and the inclusion of a contrasting middle segment, has been ascribed to Michael Kleofas Oginski (1765–1833) who set this style in his famous romantic polonaise *Farewell to the Homeland*. Other Polish composers who participated in this legacy were Maria Szymanowska, Jozef Eisner, Ignacy Feliks Dobrzynski and Karol Kurpinsiki. In their wake, these composers created the models, which Chopin heard as a child. Although he left Poland forever at age twenty, he loved his homeland, and wrote polonaises throughout his lifetime. (When he wrote his first little polonaise in G minor he was only seven years old.) Almost all of his polonaises were written for piano solo. These are grouped into Opus 3, 22, 26, 40, 44, 53, 61,71 (posthumous) and several additional posthumous polonaises published in 1879, 1902 and 1947.

In 1830–31 Chopin composed his Grand Polonaise for solo piano, and later set it into a work for piano and orchestra. Three years later in 1834, he appended an *Andante spianato* (smooth and flowing), as a bel canto style introduction to Opus 22. This combination was first heard in a benefit concert presented by Francois Antoine Habeneck in his Conservatoire Concerts in Paris on April 26, 1835, with Chopin as soloist. They were first published together in 1836.

The Grand Polonaise with piano and orchestra opens with a small stately introduction before the pianist leads the way into the polonaise proper. Notice the characteristic rhythmic underpinnings in the left hand while the right hand continually spins an elaborate melody and takes the limelight as the piece develops. After the

brilliant beginning, the pianist moves into a restrained area in subdued dynamics but nonetheless splendidly virtuosic and kaleidoscopic. Elaborate trills, double notes, and thrilling arpeggios, leaping passages, long runs, all performed with utmost fluidity, demand high technical expertise as Opus 22 moves to its spectacular conclusion. Throughout the orchestra is kept at a minimum, totally in service to the pianist.

The ISO's last performance of Grand Polonaise was October 2010 with pianist Christopher O'Riley, conducted by Patrick Summers.

Symphony No. 4 for Piano and Orchestra, Op. 60
Karol Szymanowski
Born October 3, 1882 in Tymoshivka, Ukraine
Died March 29, 1937 in Lausanne, Switzerland

"Music today really is an elemental force, it penetrates all social strata…" (From the composer's 1930 essay "The Educational Role of Musical Culture in society"

Karol Szymanowski (1882-1937) was one of the foundational stars of the Polish musical renaissance of the twentieth and twenty-first century. Leon Botstein noted, "Without the example of Szymanowski the Post-World War II renaissance of Polish music…would be difficult to imagine." His music became inspirational and instructive for many of the upcoming Polish composers such as Lutoslawski, Penderecki, Panufnik and others.

Symphony No. 4 for Piano and Orchestra appeared in 1932. It was written in only four months, and dedicated to the great pianist Artur Rubinstein, reflecting the difficult piano part, which the composer wrote with himself in mind, although he was not a professional pianist. The speed of composition and placing himself in the solo part was largely the result of desperate financial need and "the chance to perform brought Szymanowski much larger fees than composing did." (Christopher Gibbs) He would go on to perform this work many times in the remaining five years of his life.

On April 3, 1932, Szymanowski wrote a letter to Zofia Kochanska, wife of the Polish violinist Paul Kochanska, who often had advised the composer in technical matters in writing for violin. This letter states: "It is with the greatest ease and willingness that I have been working on the 'concerto' (again, please make it an absolute secret that it is a concerto—you may say it is the 'Fourth Symphony' and anyway I feel it is going to be a first class thing." The concerto aspect is clear in the prominence of the piano, in the extensive dialogue between piano and orchestra, and in its three-movement structure. The big, expansive orchestral part, however, supports the symphonic aspect of its forma—it could be considered a hybrid or a compromise of two major musical forms. Opus 60 premiered on October 9, 1932, with Szymanowski as soloist, to great acclaim. In another letter to Zofia, October 27, 1932, he stated, "[Regarding] my piano debut with the 'concerto' in Poznan. You can imagine what an evenement it was for me! Everything went superbly, so much so that I had to encore the entire Finale! Do not laugh at me—I myself mock my pianism, but take my word for it: people were raking their brains how come I played like that!"

When Opus 60 was played in the United States at Avery Fisher Hall, January 24, 1997, the program included special notes titled *The Soul of Poland in Modern Times: the music of Karol Szymanowski* by Leon Botstein. The opening sentence reads: "[the composer's] life and work are bound up with the question of Polish independence and identity, and with the creation of an authentic cultural voice for modern Poland." Poland's culture and musical voice appear throughout the work, revealing "the unchained spirit of Poland which no Government has ever been able to fetter, and which… has always kept untouched her individuality, of which poetry and music are

the living and harmonious manifestations." (*Poland's Case for Independence* containing *The national Music of Poland* by Marguerite Walaux)

Polish nationalism begins immediately in Opus 60. The first movement opens with the pianist singing a strong theme in double octaves, reminiscent of the folk music from the Tatra Mountains, over a strumming F major chord. In *About Gorale Music* Szymanowski stated "My discovery of the essential beauty of Polish Highlander music, dance, and architecture is a very personal one; much of this beauty I have absorbed into my innermost soul." (The Gorals, part of the Highlander group, lived in the Podhale region of the Tatra Mountains.) Starting in 1920, he had been fascinated by "the barbarity and exceptional expressivity of the music of Tatra highlanders", especially found in research of Adolf Chybinski, which the composer felt preserved and identified their musical voice in "the purest form." After a stirring beginning, relaxed area calms the waters (via extensive use of winds), but it is overrun by high emotions and the emergence of a second idea with the pianist leading the way both as protagonist and support. Ensuing lushness is definitely romantic, reflecting elements of the composer's thorough studies of Western music, and his deep admiration for Mahler. In the final section, turbulent, aggressive writing re-ignites the opening storm in a rousing conclusion and stunning cadenza, capped by the orchestra.

His quiet second movement, *andante molto sostenuto*, finds the pianist providing gentle support for a delicate melody introduced by flute and later shared with solo violin. The companionship of soloist and orchestra is enchanting and elegant, erasing all the tension of the first movement. At the close, the pianist leads the way directly into the finale, at first walking slowly, and then gaining power, which is enforced by timpani, brass, and orchestral coloration. The flute converses again softly with the piano at the conclusion before the music slides into the Finale, which is linked by the timpani.

At the beginning, piano connects the foregoing via a sharply rhythmic pace, leading the music into a vivacious oberek (a brusk Polish round dance, related to the mazurka.) Szymanowski described the Finale as "almost orgiastic in places." Herein, he unleashes all forces, in unprecedented violence. Although there is a calm, lyrical middle section, it is the unquenchable dance and its energy, which surface again, propelling the movement headlong into virtuosic display for soloist and orchestra. A growing crescendo finally lands on a strong chord, as if stomping on the brakes, for a definitive conclusion.

This is the ISO's first performance of Szymanowski's Symphony No. 4.

Symphony No. 4 in F Minor, Op. 36
Pyotr Ilyich Tchaikovsky
Born May 7, 1840 in Votkinsk, Russia
Died November 6, 1893 in Saint Petersburg, Russia

"I adore terribly this child of mine; it is one of only a few works with which I have not experienced disappointment…this is my best symphonic work."
-Pyotr Ilyich Tchaikovsky

Between 1877–1878, while writing his Fourth Symphony, Tchaikovsky wrote in his Diary: "There is no doubt that for some months I was insane, and only now, when I am completely recovered, have I learned to relate objectively to everything which I did during my brief insanity. That man, who in May took it into his head to marry Antonina Ivanovna, who during June wrote a whole opera as though nothing had happened, who in July married, who in September fled from his wife, who in November railed at Rome and so on—that man wasn't I, but another Pyotr Ilyich." He did not mention

that he had also tried to commit suicide and the stress of a divorce. Recovery was largely due to the loyal encouragement of his widowed patroness Mme Nadezda von Meck, who was instrumental in encouraging him to complete this work. She was the one bright spot in the terrible year of 1877. He acknowledged her support by dedicating the Fourth Symphony to her, calling her only "my best friend" to insure her privacy, and noted, "I thought of you in every bar."

He also thought about the role of Fate in life: "The introduction to the first movement is the kernel, the quintessence, the chief thought of the whole symphony. This is Fate, the fatal power that hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds—a might that swings, like the sword of Damocles, constantly over the head that poisons the soul. There is nothing to do but to submit and vainly to complain." The music begins with a fanfare theme from horns and bassoons, repeated by trumpets with a heavy motif, which recurs over and over again, circling like a vulture, dropping in throughout this movement and subsequent ones as well. Two main themes occupy the first movement—an anxious first idea, and a waltz (in 9/8 meter) for solo clarinet, followed by a tertiary idea, which is produced by strings and timpani as a counterpoint to the second idea. As the movement unfolds in general *sonata-allegro* format, the ending is clearly a victory for the Fate motif, which triumphs in the coda.

The second movement continues the melancholia and depression. "Life has you tired out," Tchaikovsky wrote. "Many things flit through the memory… there were happy moments when young blood pulsed warm and life was gratifying. There were also moments of grief and of irreparable loss. It is all-remote in the past. It is both sad and somehow sweet to lose oneself in the past. And yet, we are weary of existence." An oboe reflects this sad perspective, singing a mournful tune accompanied by pizzicato strings. A second theme comes from the strings as a response; and he also adds a dance-like tune for momentary relief. However this is short-lived, and his depression and anxiety return until Violins finally sing the opening oboe tune.

By the third movement, a "series of capricious arabesques", the music gains a brighter perspective. This music, Tchaikovsky wrote, is that "heard after one has begun to drink a little wine, and is beginning to experience the first phase of intoxication." This condition Tchaikovsky knew well, surviving his grave-drinking problem later in life by means of hypnosis. Pizzicato strings generate the main theme and a trio section features a lively Russian dance, brass and piccolo provide marching music, oboes have a piquant duet. At all times there is lightness and almost incoherent gaiety. Note that strings play pizzicato continually, keeping lightness and

agility at the forefront. "You are not thinking of anything," the composer wrote. "The imagination is completely free and for some reason has begun to paint curious pictures… disconcerted images pass through our heads as we begin to fall asleep."

By the fourth movement (marked *allegro con fuoco*) we find ourselves elevated to a euphoria. The music becomes a virtuoso spree for orchestra, opening with a main subject for strings and winds. Tchaikovsky was determined to be happy. "If you cannot discover the reasons for happiness in yourself, look at others. Upbraid yourself and do not say that the entire world is sad… Take happiness from the joys of others. Life is bearable after all," he wrote. In this movement we are treated to a musical quote from a charming Russian folksong titled *In the Fields There Stands a Birch Tree* displayed by oboe and bassoon, and continued exuberance in a majestic march. The *Fate motif* intrudes toward the end, but an insistent frenzy intervenes, cymbal crashes ring out, as the symphony roars to its conclusion.

The ISO's last performance of Tchaikovsky's Symphony No. 4 was May 2011 conducted by Christoph Eberle.

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TRIBUTE GIFTS

Tribute gifts are an excellent way to honor someone who values the Indianapolis Symphony Orchestra, and they help ensure the continued excellence of the Symphony. We gratefully acknowledge the following tribute gifts received from February 16, 2016 - March 16, 2016.

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Sarah Marisa Studzinski is an associate at Bose McKinney & Evans LLP, concentrating her practice in the Business Services and Real Estate Groups. Additionally, Sarah is a member of the FORTE Leadership Committee and is excited to be a part of planning Haunted Hilbert this year. Sarah is proud to work for a company that supports the ISO!

Do you remember the first time you heard classical music?
My mother had a cassette of classical music that she kept in the car and I listened to it constantly. My favorite piece was Tchaikovsky's 1812 Overture. Of course, the cassette needed to be flipped right in the middle of it so I spent a lot of time doing so! I particularly liked the cannons and I remember asking my mother who got to set them off. She said the percussionists. Six years later, I came home having passed the test to join my elementary school's percussion section.

What composer challenges you?
As for a composer that challenges me, I would have to say Stravinsky. There are times when I find myself drawn to his music, and at other times I can find it very jarring.

What types of music do you enjoy besides classical?
Showtunes! Additionally, I grew up during the boy band era so I have a soft spot for 90s pop. I can still sing a lot of those songs by heart.

What has been your favorite musical experience with the ISO so far?
The Stella Artois Happy Hour at the Symphony. It is the event that introduced me to the Symphony, and I've been able to pay that forward by bringing friends of mine to Happy Hour and introducing them to all that the ISO has to offer.

Why is an orchestra important to a community?
Music represents our past, present and future. It crosses all barriers and gives us all common ground. Music brings the community together.

How is your life better with music?
Someone once said, "Art is how we decorate space, music is how we decorate time." It may be cliché, but for me, music is life.

What led you to donate to the ISO? Why is that important to you?
I truly believe music connects us all. Music brings everyone together.

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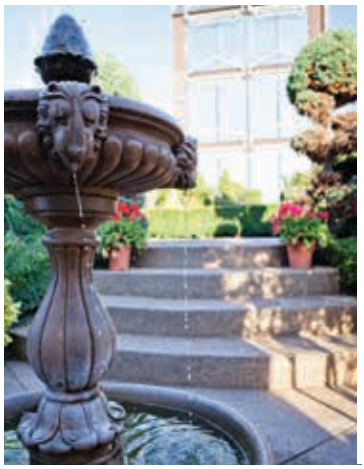

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Unwind and Dine at the Stunning Home and Gardens of Landscape Architect Ron Tisdale

Gourmet Dinner • Music by Tim Wright

Save the Date

AUGUST 7, 2016

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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 theater (off of Monument Circle) or the satellite Box Office at the east entrance (off Scioto Street).

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.

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.

Ushers
For questions about Hilbert Circle Theatre accessibility, first aid and lost and found, please see any usher. Ushers are here to answer your questions and to make your concert experience enjoyable.

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. This dedicated hotline is staffed during normal business hours by our Customer Care Representatives. You may also leave a message after hours, and a representative will respond promptly.

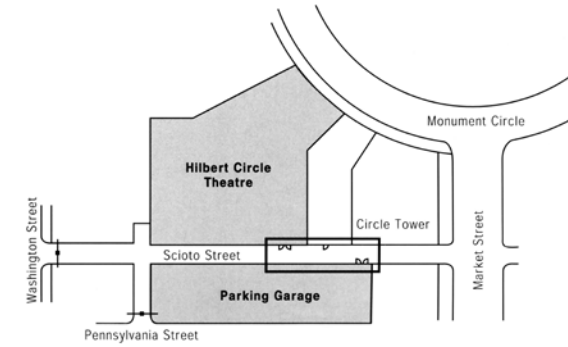
Beyond the Concert
Attend The J. K. Family Foundation *Words on Music* one hour before every Lilly *Classical Series* concert to hear from conductors and musicians performing that evening. Grab a drink and mingle with friends before and after the concert in the Encore Lounge.

Also, join us for a behind-the-scenes discussion with special guests during *First Mondays at the ISO*. For information, please email firstmondays@IndianapolisSymphony.org.

Parking Garage Attached to Hilbert Circle Theatre

EZ 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 after the concert.

For our Coffee Concert patrons, parking is limited; therefore, we recommend garages at the Circle Centre Mall.



For more information, contact the Indianapolis Symphony Orchestra at 32 East Washington Street, Suite 600, Indianapolis, IN 46204, visit us online at IndianapolisSymphony.org or call the Hilbert Circle Theatre Box Office at 317.639.4300 or the Indianapolis Symphony Orchestra at 317.262.1100.

We welcome your comments at iso@IndianapolisSymphony.org!

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