Urbański Conducts Tchaikovsky’s Fourth

SHIFT Festival Bon Voyage Concert

Josh Kaufman

Saint-Saëns’ “Egyptian” Piano Concerto
From diving into our heated pool to joining neighbors for a day trip to taking a dance class, life feels amazingly good here. Add not-for-profit ownership, a local board of directors, and CCAC accreditation, and Marquette truly is the place to be.

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8140 Township Line Rd. | Indianapolis, IN 46260
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Careful planning, talent and passion are on display at today’s performance.

At Citizens Energy Group, we understand the value of working hard behind the scenes to deliver quality on a daily basis. We strive to replicate that ensemble effort in our work and are proud to support the productions that bring live performances to our community.

Congratulations to the musicians, crew and staff on a job well done!
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Dear Friends,

We enter the spring season with a boost of excitement for the Indianapolis Symphony Orchestra as we head to Washington, D.C., for the Kennedy Center’s SHIFT Festival of American Orchestras, where the ISO will perform on April 13. This is a remarkable opportunity for our musicians and staff to showcase the artistic quality of our orchestra on a national platform, while representing Indianapolis as a cultural hub of the Midwest.

You are invited to join us for a special preview of our SHIFT Festival program at our Bon Voyage concert to be held here at Hilbert Circle Theatre on April 11. Music Director Krzysztof Urbański has curated a program highlighting the music and composers of Poland, his home country. We are collaborating with the Indianapolis Symphonic Choir, the Indianapolis Children’s Choir, and soloists including cellist Alisa Weilerstein for an amazing concert. Please consider joining us in this celebration of our upcoming exciting journey to D.C.—tickets are only $25!

As the weather warms up, I always enjoy making plans with friends and family for the summer—particularly at Kroger Symphony on the Prairie. We have a fantastic summer season planned, with the beloved themes of Star Wars, our traditional Star Spangled Symphony, The Beach Boys, and much more. I encourage you to purchase your value packs now to secure the best possible price on tickets for your entire family!

It has been my honor to serve the past few months as the Interim CEO and I look forward to welcoming James Johnson as the ISO’s next CEO beginning April 30. James has served as head of the Omaha Symphony and the New York Pops and got his start in arts administration with the Martha Graham Dance Company. You will hear more directly from him soon.

Thank you for joining us, and I hope to see you at another concert soon!

Sincerely,

Steve L. Hamilton
Interim Chief Executive Officer
Vice President of Finance and Chief Financial Officer
The winner of three Academy Awards® and one of the most thrilling science fiction adventures ever made comes to life on the big screen at the Hilbert Circle Theatre, with the ISO performing John Williams’ iconic and beloved score. Welcome… to Jurassic Park!

Join The Indianapolis Quartet for their concerts of “Firsts” on April 20 at 7:30 p.m. at the Christel DeHaan Fine Arts Center on the University of Indianapolis campus. “Firsts” includes first-published works for string quartet by the artistic titans Beethoven and Shostakovich and the groundbreaking quartet by Debussy. Quartet members include Zachary De Pue, concertmaster; Austin Huntington, principal cellist; Joana Genova, violin; and Michael Strauss, viola. Admission is free. More information available at uindy.edu/arts/quartet.

Musicians from the ISO will play a free fundraiser concert at the Central Christian Church on April 22 as part of their “Concerts for a Cause” series. Musicians will include Roger Roe, Michelle Black, Sophia Cho, and Peter Vickery (violins), Perry Scott (cello), and R. Kent Cook (piano). The concert will also feature several students from the Metropolitan Youth Orchestra.

Indianapolis Early Music’s 2018 Spring Concert on April 27 at 7:30 p.m. will feature Han Xie and Allison Nyquist in a program with works for two baroque violins. Other artists from Indy Baroque will collaborate. Freewill donations will be accepted at the concert. More information is available at www.iemusic.org or by calling 317-577-9731.

In May Anthony Kniffen, principal tuba, will play solos and teach during a three-day camp for tuba and euphonium players in Sapporo, Japan. His trip is sponsored by Eastman Brass Company and he will be playing a new model of tuba. Selections will include John Williams’ Concerto for Tuba, Schubert’s Arpeggione Sonata, and others.
Peter Hansen began playing the bass at the age of 13 after first studying piano, violin, and guitar. He attended Northwestern University and was an active freelancer in the Chicago area in the late 1970s and early 1980s playing both jazz and classical performances. After one-year stints with the Lyric Opera of Chicago, the Grant Park Symphony Orchestra, and the Alabama Symphony Orchestra, Hansen joined the ISO in 1983.

Outside of his performances with the Orchestra, he has remained active as a jazz performer and has developed an interest in composition, having written pieces for local groups including Outer Bass, the Ronen Chamber Ensemble, the New Century String Quartet, and most recently, the Icarus ensemble, of which he is a founding member. He joined the music faculty of the University of Indianapolis as an instructor of bass in 1995 and maintains an active private teaching studio. He was the recipient of a 2009–10 Creative Renewal Fellowship from the Arts Council of Indianapolis, which he used to study the traditional music of the British Isles.

Tell us about your family.

My father was a chemistry professor and my mother was a stay-at-home mom until all of us kids left home. She then became a social activist and began a feeding ministry and homeless shelter in my home town. I have an older brother who lives in California and a younger sister who lives in Wisconsin. My wife, Mary, is a mathematician from Hampshire, England, and our son, Ian, is a recording engineer in a studio in London.

Who is your favorite composer and why?

Too many to name just one. From Arvo Pärt to Frank Zappa. The best composers stimulate me emotionally and intellectually.

What do you enjoy doing when you are not performing?

Anything active. Hiking, cycling, swimming, sailing, and yoga.

What is your favorite memory with the Indianapolis Symphony?

The European Tours.

What has been your favorite performance thus far?

Stravinsky’s Rite of Spring and Shostakovich’s Leningrad Symphony.

If you could perform anywhere, where would it be?

The Royal Albert Hall in London.

Tell us something that most people don’t know about you and wouldn’t expect.

I enjoy playing jazz at various venues around Indianapolis and have composed pieces for a number of groups. Also, since receiving the Creative Renewal Grant, I’ve been a regular participant at a traditional Irish session at the Golden Ace Inn here in Indianapolis playing guitar, mandolin, and fiddle.

What was your favorite piece or performance this season with the ISO?

I’ve always loved Brahms’ Double Concerto and Elgar’s Second Symphony, as well as Sibelius’ Symphony No. 5. I’m also intrigued anytime we do something by James MacMillan.
Yvonne H. Shaheen, Chair
Michael Becher, Vice-Chair
Steve Hamilton, Interim Chief Executive Officer
Charlene Barnette, Secretary
Joseph M. Kessler, Treasurer

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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.
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*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating. ** One-year position
Join us at the Skyline Club for a fabulous evening of dinner, entertainment & auction starting at 5:30PM.

All proceeds will support the ISO’s Educational Programs.

FOR MORE INFORMATION CALL
THE ISOA OFFICE AT: 317.231.6726
Ushers are Indianapolis Symphony Orchestra ambassadors and an integral part of our success! These volunteers are responsible for providing outstanding customer service to Hilbert Circle Theatre and Kroger Symphony on the Prairie patrons. Read more about the experiences of Barbara Petry-Conger, a dedicated volunteer who has given more than 1,600 hours of service in four years to the ISO. And look for her this summer at every Symphony on the Prairie concert where she will be dancing her way up and down the aisles as a pathway guide!

Tell us a bit about your background.
In 2007 I moved from Southern California to Indiana. My daytime home is the Department of Defense (Ft. Benjamin Harrison) as an accountant; last month I celebrated my 30th year with the government. In my lifetime, I have had the opportunity to experience many different careers—musician, farm worker, homemaker—but this is the very last career. I do not intend to retire.

What motivated you to volunteer with the ISO?
It started as a lark. The advertisement for volunteers came with my Pops season tickets and it seemed like a great way to meet people. I attended the training session and tentatively volunteered for a couple of performances. Now I’m hooked!

Have you ever played an instrument?
My voice was my principal instrument, but along the way I learned to play drums (though my heart was not in it), electric bass (loved it), and guitar (liked it almost as much).

Who is your favorite composer?
When I first began volunteering with the ISO, I preferred Mozart and Berlioz, but these days I’m more partial to Beethoven.

What has been your favorite experience with the ISO so far?
Yuletide season is special (it’s such a kick to watch the patrons’ faces during the performance. It doesn’t matter the age—young or not so young—they light up during the performance and usually leave the theatre humming/singing/laughing. It is also delightful to see everyone dressed in their “best bib and tucker”). Conner Prairie, on the other hand, is also special. Great music, fresh air, and working with other wonderful volunteers—it just doesn’t get any better!

Why is volunteering for the ISO important to you?
Volunteering for the ISO gives me the opportunity to hear and see excellently staged and performed music; our maestros are top notch and the guest artists are as well. Additionally, “hanging out” with my volunteer family is such fun; these people are kind, thoughtful and have a great sense of humor.

What would you tell someone who is considering volunteering with the ISO?
Absolutely and unequivocally, do it! Volunteer. There are SO many pluses. The work is “easy peasy” and the members of the Volunteer Corps Volunteer Program very quickly become your extended or second family.
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Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor
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† Coffee Classical Series/Program Six
Thursday, April 5, at 11 a.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, Conductor  |  ALISA WEILERSTEIN, Cello

Witold Lutosławski
(1913–1994)
Concerto for Cello and Orchestra
Alisa Weilerstein, Cello

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

Length of performance is approximately one hour and ten minutes.
Recording or photographing any part of this performance is strictly prohibited.
In September 2017, Krzysztof Urbański entered the seventh season of his highly acclaimed tenure as Music Director of the Indianapolis Symphony Orchestra.

In 2015, Urbański became Principal Guest Conductor of the NDR Elbphilharmonie Orchestra succeeding Alan Gilbert. In addition to concerts in Hamburg last season, they toured Japan and Europe. Alongside these performances, they released for Alpha Classics ‘wholly excellent renderings’ (Gramophone) of Lutosławski works and Dvořák’s Symphony No. 9 and A Hero’s Song. His discography also includes Chopin small pieces for piano and orchestra with Jan Lisiecki and the NDR Elbphilharmonie Orchestra for Deutsche Grammophon which, received an ECHO Klassik award, and Martinu’s Cello Concerto No.1 recorded for Sony with Sol Gabetta and the Berliner Philharmoniker. Krzysztof Urbański simultaneously maintains an international presence by appearing as guest conductor for numerous orchestras around the world, including the Münchner Philharmoniker, Staatskapelle Dresden, London Symphony Orchestra, Philharmonia Orchestra, Tonhalle Orchestra Zürich, Wiener Symphoniker, Rotterdam Philharmonic Orchestra, Orchestre Philharmonique de Radio France, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, National Symphony Orchestra Washington, and Toronto Symphony Orchestra, among others. Next season sees his debut with the Leipzig Gewandhaus Orchestra, Accademia Nazionale di Santa Cecilia Orchestra, and Orchestre de Paris.

Urbański served as Chief Conductor and Artistic Leader of the Trondheim Symphony Orchestra from 2010 until 2017 and embarked on a concurrent four-season tenure as Principal Guest Conductor of Tokyo Symphony Orchestra in 2012. In 2017 he was appointed Honorary Guest Conductor of the Trondheim Symfoniorkester & Opera.

In June 2015 Urbański received the prestigious Leonard Bernstein Award at the Schleswig-Holstein Musik Festival; notably, he is the first conductor to have ever received this award.
“A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition . . . Weilerstein is a consummate performer, combining technical precision with impassioned musicianship,” stated the MacArthur Foundation, when awarding American cellist Alisa Weilerstein a 2011 MacArthur Fellowship.

In the 2017–18 season Weilerstein gives two performances of Schumann’s Cello Concerto, with the Pittsburgh Symphony under Manfred Honeck and the Philadelphia Orchestra led by Christoph Eschenbach; two performances of the Barber Concerto, with the Chicago Symphony led by Jiří Bělohlávek and the Cleveland Orchestra under Alan Gilbert; and a performance of Tchaikovsky’s Variations on a Rococo Theme with conductor Jeffrey Kahane leading the New York Philharmonic. She also plays a series of duo recitals on tour with her regular recital partner, Israeli pianist Inon Barnatan, beginning at Philadelphia’s Kimmel Center and Carnegie Hall.

Other concerto appearances include Shostakovitch with the Deutsches Symphonie Orchester and James Conlon; Prokofiev with the Dallas Symphony under Jaap van Zweden; and tours of the UK with the Czech Philharmonic and Bělohlávek playing Shostakovitch and Dvořák.

In recent years, Weilerstein recorded the Elgar and Elliott Carter cello concertos with Daniel Barenboim and the Staatskapelle Berlin. The disc was named “Recording of the Year 2013” by BBC Music, which featured the cellist on the cover of its May 2014 issue. Her release of Dvořák’s Cello Concerto with the Czech Philharmonic topped the U.S. classical chart. Her third album, a compilation of unaccompanied 20th-century cello music titled Solo, was pronounced an “uncompromising and pertinent portrait of the cello repertoire of our time” (ResMusica, France). Solo’s centerpiece is the Kodály sonata, a signature work that Weilerstein revisits on the soundtrack of If I Stay, a 2014 feature film starring Chloë Grace Moretz in which the cellist makes a cameo appearance as herself. In 2015 she released a recording of sonatas by Chopin and Rachmaninoff, marking her duo album debut with Inon Barnatan. And in 2016, Weilerstein released her album of Shostakovich’s two cello concertos with the Bavarian Radio Symphony under Pablo Heras-Casado.

Weilerstein’s career milestones include an emotionally tumultuous account of Elgar’s concerto with the Berlin Philharmonic and Barenboim in Oxford, England, and a performance at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked on multiple projects with Osvaldo Golijov and Pintscher and premiered works by Lera Auerbach and Joseph Hallman.

Weilerstein, whose honors include Lincoln Center’s 2008 Martin E. Segal prize and the 2006 Leonard Bernstein Award, is a graduate of the Cleveland Institute of Music and Columbia University. Diagnosed with type 1 diabetes, she is a Celebrity Advocate for the Juvenile Diabetes Research Foundation.
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Lilly Classical Series/Program Fifteen
Friday, April 6, at 8 p.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, Conductor  |  ALISA WEILERSTEIN, Cello

Wojciech Kilar
(1932–2013)

Orawa

Witold Lutosławski
(1913–1994)

Concerto for Cello and Orchestra
Alisa Weilerstein, Cello

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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"I say that I am like Dr. Jekyll and Mr. Hyde: I have two faces. And I’ll tell you, it’s like this: in Europe you can write god-knows-what; you can write the best music, but if America doesn’t notice you, you won’t gain any of the attention of which you thought you had coming."
— Wojciech Kilar

**Orawa**

**WOJIECH KILAR**  
Born: July 17, 1932, Lviv, Ukraine  
Died: December 29, 2013, Katowice, Poland  
Year Composed: 1986  
Length: c. 9 minutes  
World Premiere: March 1986, Zakopane, Poland  
Last ISO Performance: May 2013 with conductor Zach De Pue  
Instrumentation: Strings only

For most of his life, Polish composer Wojciech Kilar was well known as a major film composer, writing more than 130 scores used in movies from Poland, France, Germany, and Hollywood. He worked on more than 100 titles in his home country before landing a major English-language film with Francis Ford Coppola’s adaptation of Bram Stoker’s *Dracula* in 1992. Since then, his English-language films have included *City of Angels*, *The Pianist*, and *Death and the Maiden*.

Kilar was born in 1932 in Lwów (formerly Poland, now in Ukraine) and lived in southern Poland. He is famous in his native country as one of the “Vintage 33” composers, a group that comprises composers Henryk Górecki and Krzysztof Penderecki who were both born in 1933. The members of Vintage 33 initially made waves as avant-garde composers during the 1960s, then independently rejected that direction of composing and began pursuing more Romantic styles. Kilar also abandoned his experimentation in avant-garde music, highlighted by his works “Riff 62,” “Générique,” and “Diphthongs.” In the 1970s, he began looking to the past, turning to Polish folksongs and religion as inspiration for his music. “Contact with folk music has become certain illumination for me . . . there are yet many more wonderful things there,” said Kilar in 1976. “I became aware that the manner of playing of the rural musicians . . . is probably close to that which is presently happening in professional art. This music, unburdened by the weight of professional, concert-related connotations . . . played in an unusually rough manner, coarse, not reckoning with the instrument as a costly and beautiful object, but rather treating it as an object of attack or ‘abuse’ . . .” (“A Farewell to the Avant-garde—*Krzesany* by Wojciech Kilar” by Stanislaw Bedkowski). *Orawa* became a piece that represented all of these thoughts.

*Orawa* refers to the traditional name of a region in southern Poland crisscrossed by a river of the same name. Music Director Krzysztof Urbański commented that “Polish citizens used to think of this work as musical picture of a river in the Tatra Mountains rather than a whole region.” The word “orawa” also is reminiscent of “olawa,” which denotes a mountain pasture; its grass cover trampled by sheep and on which young shepherds celebrated the end the grazing period with a rousing “zbójnicki” (robbers’) dance.

**FUN FACT**

*Orawa* found its use in the Santa Clara Vanguard Drum & Bugle Corps 2003 production of “Pathways.”
Orawa is kind of a musical painting of mountain nature and the highland folk. It is dialectic of nostalgia and elements of nature, broadly phrased and saturated with primeval rhythms. The pentatonic and scalar ideas serve to give the work an archaic character, and the heterophony serves to stylize the highlanders’ music making. The echoes reverberating from mountain slopes affect the sounds and approaches of the musicians’ performing practice. In this musical painting of Highlander culture, the music of nature and folk music form an inseparable entity.

Written in 1986, Orawa is scored for a 15-member chamber string orchestra. It is the last work in the composer’s “Tatra Mountain works” cycle. In a 1997 interview, Kilar said “Orawa is the only piece in which I wouldn’t change a single note, though I have looked at it many times . . . . What is achieved in it is what I strive for—to be the best possible Kilar.”

Orawa has tripartite structure, focusing on a single idea that is constantly repeated and transformed and slips into different colorations and rhythms while gaining stature, power, and energy. The music begins with a sassy, brash thought iterated nine times from a small section of the strings, gradually fleshed out with increasing members of the strings, leading to an enormous fortissimo. A second section introduces a new idea from solo cello. Imitating bagpipes, it is overtaken by the incessant force of the main idea, which is subjected to wild and intricate transformations, all the while careening into a torrential frenzy. Kilar explained this section as a “multiplied [highlanders’] band.” A dramatic pause occurs to clear the air before a final triumphant recall of the subject leads to heavily accented chords and the characteristic highlanders’ shout of “Hey!”

Though Kilar himself protested that in the Tatras he was but a mere tourist, his passion for the place was enormous. “Highlanders’ music is an inexhaustible source for my muse,” he said. “My most popular pieces have been played for more than 30 years. And I owe it to the Highlanders’ (Gorals) music.”

**CONCERTO FOR CELLO & ORCHESTRA**

**WITOLD LUTOSŁAWSKI**

Born: January 25, 1913, Warsaw, Poland  
Died: February 7, 1994, Warsaw, Poland  
Years Composed: 1966–1970  
Length: c. 24 minutes  
World Premiere: October 1970, London, United Kingdom  
Last ISO Performance: This is the first ISO performance of this work.  
Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, harp, strings, and cello solo

Witold Lutosławski was one of the most prominent conductors and composers of the twentieth century. Along with Karol Szymanowski, Krzysztof Penderecki, and Andrzej Panufnik, Lutosławski was a significant part of the Polish musical renaissance, leading Poland to a major position on the world stage.

In his early years, the composer was deeply influenced by Polish folk music, often giving it innovative twists and transformations (some say unrecognizable). He later changed to more overtly adventurous ideas, leaving the folk music behind, and founding his own form of twelve-tone music. His last work using folk music in a composition was *Dance Preludes*, concluding what he called “a farewell to a dark and difficult period.”

In the 1960s Lutosławski moved ahead with his personal interpretation of several avant-garde twentieth century ideas: atonal twelve-tone structure, aleatoric
music (where some element of the composition is left to chance), and new harmonic structures. For example, he experimented with different chord constructions, using perfect fourths rather than thirds as construction material, or sometimes crushing all twelve tones of the scale together in one solid sound block. Aleatory technique attracted him as well, but he created a new approach that he called “limited aleatorism.” In this case, the score was divided into groups called “mobiles.” The players played their parts that were unaligned in the mobile (a kind of box) but would, upon a signal from the conductor, move together to the next mobile. The result was a new kind of texture, sound, melodies, and emotion. Some have called this “controlled chaos.”

Lutosławski held on to his convictions and personal voice. He once said that he was “fishing for souls” in his compositions, hoping that he would find listeners who would be not only attracted to but moved by his music. The New York Times said this in his obituary: “Mr. Lutosławski prized beauty in music and made a point of saying so even when beauty in new music was out of fashion. His works are distinguished by long-lined melodies, an ingenious use of orchestral structure and harmonies that vary from comfortable lushness to pungent acidity. In creating what he called his ‘sound language,’ Lutosławski drew freely on avant-garde techniques, spicing his works with a light atonality and limited improvisation.”

The Cello Concerto was commissioned by the Royal Philharmonic Society with the Glubenberg Foundation, written for and dedicated to Mstislav Rostropovich. As Lutosławski wrote the concerto, he sent it page by page to the dedicatee, noting several times that the cello and the orchestra are often adversaries. For example, you will notice big orchestral interruptions into the cellist’s part from time to time, as if erasing its presence. Rostropovich compared this to the Central Government squashing the individual, but Lutosławski did not agree. Rostropovich also told the composer not to worry about “cellistic problems” and that he would figure out how to arrange the “unplayable parts” later.

There are four movements played without pause: Introduction, Four Episodes, Cantilena, and Finale. There is no cadenza. Lutosławski provided the following suggestions in a letter to the soloist, saying, “The letter to Mr. Rostropovich, in which I have briefly described the form of my concerto, has been written in literary rather than in musical terms. I have done it purposely in order to make certain musical situations in the score clearer and more suggestive. But it does not imply any literary or extra-musical meaning of my work. There is no such meaning in it, even if I speak of a ‘gay’ cello or ‘angry’ trumpets. It is simply a little picturesque way of pointing out contrasting sections so that the interpreters could more easily find the right approach to them.”

Here are some excerpts from the letter written in 1970 for the world premiere:

**Introduction:** I understand the note D repeated at one second intervals [is to be played] in an expressionless manner “indifferent” as a moment of complete relaxation, or even absentmindedness. The performer abandons this state immediately when something else begins to happen in his part and will return to it several times in
the course of the Introduction. The passing on from the state of absentmindedness to that of concentration and the other way around is always abrupt. Several threads begin in the Introduction, but they never develop. You can see their character in the restrained dynamics and in such indications as “grazioso” and “un poco buffo ma con eleganza,” etc. Naturally “marziale” is to be understood figuratively. It is indeed a very unreal march. The last moment of absentmindedness is slightly different from the previous ones. Dynamic differences, grace-notes, etc. occur. It is as if the cello, forced to perform monotonous, boring repetitions, tried to diversify them and did it in a naïve, silly way. In this moment trumpets intervene to stop the cello and to shout out their “angry” phrase.

After a five-second rest, the cello begins the first Episode “inviting” a few instruments to a dialogue, which subsequently develops into a more animated music. [Notice that each episode begins with the same pattern: pizzicato notes played by the soloist.] Brasses put an end to it, as it was at the conclusion of the introduction. Other Episodes unfold in a similar manner. Their character is always “grazioso,” “scherzando,” or the like. Only the interventions of the brasses are “serious,” too, and such it will remain nearly until the end of the piece. [There are five interruptions.]

The Cantilena begins and develops into a broad melodic line. [The cello begins with the note D, like the beginning of the piece, and gradually this grows the slow melody, which is the topic of this section. Just as it is reaching a climax, the brass scream a fierce dissonance.] To put an end to it, a few brasses are not enough.

This time the “angry” interventions appears in the form of a large orchestral tutti [everyone playing] and thus begins the Finale.

Comes a sort of challenge between the cello and the orchestra, after which the cello playing three very rapid sections is “attacked” by different small groups of instruments. Finally the orchestra “prevails,” attaining its climax after which the cello utters a plaintive phrase. This could have been the end of the work. But instead of a gloomy disappearing conclusion one might have expected, here comes a short and fast Coda, whose “triumphant” ending is as it were beyond the event that has just been accomplished. On the other hand, it recalls the beginning of the work or rather its bright atmosphere, in which the Coda finally regains its predominance. [The ending features a repeated note “A” like the “D” at the beginning, but this time, there is no marking of indifference.]

The score is divided into conducted sections and ones to be played “ad libitum.” [Similar to the mobiles described earlier.] The latter are not to be conducted except one beat to start playing or to pass to the next section. [This explains why the concerto has sometimes been called “the aleatory concerto.” However, since some parts are conducted, the example herein is what Lutosławski called his limited aleatoric style.]

Anticipating some difficulty in understanding his concerto, Lutosławski held a “press conference” for critics and musicologists at the Polish Cultural Center in London the day before the premiere. In his compositions, the composer wrote only three pieces in which the cello was selected to be a featured instrument: Bucolics (cello and viola), Grave (Metamorphoses for cello and piano), and the concerto.
Symphony No. 4 in F Minor, Op. 36
Piotr Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia
Died: November 6, 1893, St. Petersburg, Russia
Years Composed: 1877–1878
Length: c. 45 minutes
World Premiere: February 1878, Moscow, Russia
Last ISO Performance: June 2016 with conductor Krzysztof Urbański
Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

In May 1877 Tchaikovsky began to work on his Fourth Symphony. At that time, two women were at the core of his life: one beneficial and the other destructive, almost deadly. Both played significant roles in his life during the composition of the Fourth Symphony.

Antonia Miliukhova, a former student who was emotionally unstable, had bombarded the composer with letters confessing her love for him. This led to a disastrous marriage in July. Per a letter to his brother Modest, Tchaikovsky explained that he married her to stifle the rumors about his homosexual encounters, which were considered to be a crime in Tsarist Russia, sometimes punishable by death or banishment to Siberia.

The marriage did not work, and Tchaikovsky later reflected, “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.”

In October 1877, having tried to drown himself in the Moscow River, he ran away to St. Petersburg to be with his brother Anatol and succumbed to a catastrophic nervous breakdown. After treatment and upon the advice of his psychiatrist, he went to France, Austria, and Italy. He dared not return to Moscow because Antonia had rented an apartment directly above his while fighting the divorce. In Italy he completed his Fourth Symphony in January 1878, thanks to the encouragement, financial support (500 rubles per month), and loyalty of the second woman, Nadezhda von Meck, a wealthy widow and music patron. Their powerful relationship lasted thirteen years based on the curious agreement that they never meet, but rather communicate by letter. Maybe this was a good idea. In a letter to Tchaikovsky (from the collection of their edited letters by Zhdanov), she described herself, saying, “I am very unsympathetic in my personal relations because I do not possess any femininity whatever; second, I do not know how to be tender . . . . All of us are afraid to be affected or sentimental . . . .” Approximately 1,200 letters passed between them.

With gratitude for Nadezhda’s help to complete Opus 36, he dedicated the Fourth Symphony to her, saying, “I thought of you in every bar,” and referred to it as “Our Symphony.” In A History of Russian Music, Francis Maes noted that it was customary at the time for a patron in Russia to be paired with the artist as “co-owners” of the work that was underwritten.
Tchaikovsky wrote in his diary, “The introduction to the first movement is the kernel, the quintessence, the chief thought of the whole symphony. This is Fate, the fatal power which 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 fate motif is immediate in a big fanfare on horns and bassoons, and will reappear throughout the work: intrusive, powerful, and sometimes destructive.

The second movement continues the melancholia. “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.

By the third movement, the music gains a brighter perspective. This music, Tchaikovsky wrote, is “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. The main theme is generated by pizzicato strings and a trio section that features a lively Russian dance. At all times there is a lightness and almost incoherent gaiety. “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 moving toward euphoria. The music becomes a virtuoso spree for orchestra, opening with a main subject from 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 all the 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 Field Stood a Birch Tree,” and continued exuberance in a majestic march. The “Fate motif” intrudes toward the end, but an insistent frenzy intervenes and concludes the symphony in a triumphant voice.

An interesting insight to the Fourth Symphony emerges in Tchaikovsky’s letter to composer Sergei Taneyev, a former student. “Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. Ought not a symphony—that is, the most lyrical of all forms—to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express and which requires to be expressed? I was not trying to express any new thought. In essence my symphony imitates Beethoven’s Fifth; that is, I was not imitating its musical thoughts, but the fundamental idea. Do you think there is a program in the Fifth Symphony? My symphony rests upon a foundation that is nearly the same, and if you haven’t understood me, it follows only that I am not a Beethoven, a fact which I have never doubted.”
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**Witold Lutosławski**
(1913–1994)

Concerto for Cello and Orchestra

*Alisa Weilerstein, Cello*

**Krzysztof Penderecki**
(b. 1933)

*Credo*

*Credo in unum Deum*

*Qui propter nos homines – Est incarnatus est*

*Crucifixus – Crucem tuam adoramus Domine*

*Et resurrexit*

*Et in Spiritum Sanctum – Confiteor unum baptismas –*

*Et vitam venturi saeculi*

*Erin Wall, Soprano*

*Renée Tatum, Mezzo-Soprano*

*Alyssa Martin, Mezzo-Soprano*

*Thomas Cooley, Tenor*

*Liudas Mikalauskas, Bass*

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Length of performance is approximately one hour and 45 minutes.

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

See page 14 for Maestro Urbański’s biography.

See page 15 for Alisa Weilerstein’s biography.
Erin Wall, Soprano

Acclaimed for her musicality and versatility, Erin Wall sings an extensive opera and concert repertoire spanning three centuries, from Mozart and Beethoven to Britten and Strauss. She has sung leading roles in many of the world’s great opera houses, including the Metropolitan Opera, La Scala, the Vienna Staatsoper, Opéra National de Paris, and Lyric Opera of Chicago, and appears in concert with leading maestri and symphony orchestras worldwide.

Wall’s 2017–18 season includes performances in the title role of Arabella with the Canadian Opera Company and as Marguerite in Faust with the Lyric Opera of Chicago, and Ellen Orford in Peter Grimes with the Vancouver Symphony. Her concert appearances include Brahms’ A German Requiem with the Toronto Symphony, Zosha di Castri’s Dear Life with the National Arts Centre Orchestra on tour in Calgary and Vancouver, Afghanistan: Requiem for a Generation and Mendelssohn’s Symphony No. 2 with the Calgary Philharmonic, Verdi’s Requiem with the Atlanta Symphony, Penderecki’s Credo with the Indianapolis Symphony, Messiah with the New Jersey Symphony, Mahler’s Symphony No. 8 with the Rotterdam Philharmonic, Strauss’ Four Last Songs with the BBC National Orchestra of Wales, Beethoven’s Symphony No. 9 with the Kitchener-Waterloo Symphony, Cleveland Orchestra, and Montreal Symphony, and Mahler’s Symphony No. 2 with the Vancouver Symphony.

Future engagements include returns to the Lyric Opera of Chicago, National Arts Centre, and Melbourne Symphony Orchestra, and debuts with the Washington National Opera and the Liceu in Barcelona.

Operatic highlights from Wall’s 2016–17 season include performances of Donna Anna in Don Giovanni for her company debut with San Francisco Opera, Anna Sørensen in Silent Night with Michigan Opera Theatre, and her role debut as Desdemona in Otello with Vancouver Opera. On the concert stage, Wall was heard in Mahler’s Symphony No. 8 with the NHK Symphony Orchestra (P. Järvi), the title role in Vanessa with the Deutsches Symphonie-Orchester Berlin (Zinman), Mahler’s Symphony No. 2 with the Royal Flemish Philharmonic (de Waart), Beethoven’s Symphony No. 9 with the San Diego Symphony (de Waart) and Colorado Symphony (D. Wolfe), Strauss’ Four Last Songs with the BBC Scottish Symphony (T. Dausgaard), at the Edinburgh International Festival in two leading roles, and in the title role in Thaïs with the Melbourne Symphony (Davis).

Wall is very grateful to have received awards and scholarship assistance from the Richard Tucker Foundation, the George London Foundation, the Marilyn Horne Foundation, the Florida Opera and Dallas Opera, and the Metropolitan Opera National Council Auditions. She studied at Western Washington University, Rice University, Aspen Music Festival, and Music Academy of the West.
RENÉE TATUM, Mezzo-Soprano

Noted for her "commanding and dramatic presence" (Opera News), mezzo-soprano Renée Tatum is rapidly gaining critical acclaim on the most prestigious opera stages in the United States. This season’s engagements include Flosshilde in Das Rheingold with Tanglewood Music Festival; Flosshilde in Das Rheingold and Göttterdammerung and Waltraute in Die Walküre with San Francisco Opera; Jenny in Threepenny Opera with Boston Lyric Opera; Flower Maiden in Parsifal at The Metropolitan Opera; and Ensemble for the Romantic Century’s production of Van Gogh’s Ear at The Pershing Square Signature Center in New York City. She also sings “Opera Italiana Forever Young” as part of the Central Park Summer Concerts series and Das Rheingold in concert with the New York Philharmonic at Lincoln Center.

Last season, Tatum performed Flosshilde in Das Rheingold at the National Taichung Theatre and in Göttterdammerung in a return to Houston Grand Opera; Olga in Eugene Onegin with Boston Youth Symphony; Händel’s Messiah with Pacific Symphony; Beethoven’s Missa solemnis with Pacific Chorale; Mozart’s Requiem with Omaha Symphony and Rochester Philharmonic; and Beethoven’s Symphony No. 9 with San Diego Symphony.

Additional recent seasons’ engagements include Suzuki in Madama Butterfly with Toledo Opera, Flosshilde and Waltraute in Der Ring des Nibelungen with Washington National Opera, Flosshilde in Göttterdammerung with Teatro Massimo di Palermo, a return to the Metropolitan Opera as the Second Lady in Julie Taymor’s production of Die Zauberflöte led by Ádám Fischer, and returns to Houston Grand Opera both as Third Lady in Die Zauberflöte and as Grimgerde in a new production of Die Walküre. Tatum also joined an international cast in Japan as Flora in Verdi’s La traviata, sang as the mezzo soloist with The Eastern Music Festival, and as mezzo soloist with The Boston Symphony Orchestra at the Tanglewood Music Festival.

A recent alumna of the Lindemann Young Artist Development Program, Tatum made her Metropolitan Opera début as Inez in Il trovatore. Additional performances at the prestigious house include Die Zauberflöte, Rusalka, Die Frau ohne Schatten, Otello, Francesca da Rimini, Nabucco, and Der Ring des Nibelungen.

Earlier in her career, Tatum was also featured as Háta in The Bartered Bride and in the San Francisco Opera’s Der Ring des Nibelungen. Other performances include Armide and Teseo with Chicago Opera Theater.

She performed Third Lady in Die Zauberflöte with the Santa Fe Opera and in a new production at San Francisco Opera, Amando in Ligeti’s Le grand machabre with the New York Philharmonic, and The Secretary in Menotti’s The Consul with Chautauqua Opera.

Tatum is a winner of the 2011 Gerda Lissner Foundation Competition, a finalist of the 2011 George London Foundation Competition, 2010 Grand Prize Winner of The Licia Albanese Puccini Foundation Competition, The Opera Index Competition, The Jensen Foundation Award from Chautauqua Opera, and two-time recipient of the Richard F. Gold Career Grant. A Regional Finalist in the Metropolitan Opera National Council Auditions,

Tatum holds degrees from The Juilliard School and The Manhattan School of Music. Her discography includes the DVD releases of The Metropolitan Opera LIVE: in HD broadcasts of Otello and Rusalka, as well as a recording of Le grand machabre with The New York Philharmonic.
Hailed by Opera News as “vocally distinctive,” Alyssa Martin is quickly garnering attention as a standout young singer.

Martin has been training as a young artist with opera companies all over the nation including Opera Theatre of St. Louis, Des Moines Metro Opera, Virginia Opera, Arizona Opera, and The Santa Fe Opera, where she recently made her début as Stéphano in Roméo et Juliette. This season, Martin performs the role of Séibel in Faust with Tulsa Opera, Rosina in Il barbiere di Siviglia with Dayton Opera, soloist with the Sacramento Philharmonic and Opera Concert, and reprises Stephano in Roméo et Juliette and performs in the Catch A Rising Star recital both with Opera Birmingham. Additionally, she performs in the Glimmerglass Festival as Vivian in Oklahoma and in Xerxes and Scalia/Ginsburg. Future seasons will see Martin on the Dallas Opera stage.

Last season, Martin returned to Arizona Opera for a second year as a Marion Roose Pullin Studio Artist where she debuted the role of Angelina in La Cenerentola and performed in their productions of Rusalka and Madama Butterfly. She also performed with the Young Voices of The Santa Fe Opera in a holiday concert tour and as a soloist in the 45th Anniversary Sapphire Celebration Gala with Arizona Opera. Additional recent engagements include several important role débuts at Arizona Opera including Mercédès in Carmen, Meg Page in Falstaff, and Zerlina in Don Giovanni; the mezzo solo in Händel’s Messiah with the Santa Fe Symphony and Mozart’s Mass in C Minor with Santa Barbara Choral Society; and covering Floral and Anna in La traviata and The Page in Salome as an Emerging Artist at Virginia Opera.

Martin received her tenure as an Apprentice Artist at the Santa Fe Opera in the 2014–15 season where she covered Don Ramiro in Mozart’s La finta giardiniere. While at Santa Fe, Martin also performed scenes as Dorabella in Cosi fan tutte and Desdemona in Rossini’s Otello. Martin was also an Apprentice Artist with Des Moines Metro Opera where she covered Isolier in Rossini’s Le comte Ory.

Martin has received numerous accolades already in her young career. She won the 2016–17 Sullivan Competition sponsored by The William Matheus Sullivan Musical Foundation. As a returning Apprentice Artist in 2016, she was honored to be the recipient of the Campbell Wachter Award from The Santa Fe Opera. Other prestigious awards in the 2015–16 season include first prize in The Opera Columbus Cooper-Bing Vocal Competition and being named a winner in the Arizona District Metropolitan Opera National Council Auditions, in which she went on to place third at the Western Region Finals.

In the 2014–15 season, she was awarded a Career Grant from the Seattle Opera Guild, an Encouragement Grant from the Career Bridges Grant Foundation, and also second prize at the Young Patronesses of the Opera Competition at Florida Grand Opera. She has been the recipient of numerous awards from organizations such as the Orpheus Vocal Competition, Young Patronesses of the Opera, Opera Guild of Dayton, Indianapolis Matinee Musicale, and Utah Festival Opera.

Martin completed her studies at the prestigious Indiana University Jacobs School of Music where she obtained both a bachelor’s and master’s degree under the instruction of Patricia Stiles and world-renowned soprano, Carol Vaness. On the IU stage, she performed roles such as Cherubino in Le nozze di Figaro, Cendrillon in Cendrillon, Dorabella in Cosi fan tutte, and Prinz Orlofsky in Die Fledermaus.
Thomas Cooley is a singer of great versatility, expressiveness, and virtuosity who is in demand internationally for a wide range of repertoire in concert, opera, and chamber music.

Cooley’s repertoire on the symphonic stage includes works such as Beethoven’s Missa Solemnis and Ninth Symphony, Berlioz’ Requiem, Nuits d’été, and L’enfance du Christ; Haydn’s Seasons; Britten’s War Requiem and Serenade; Stravinsky’s Les Noces; Mendelssohn’s Lobgesang and Elijah; Mozart’s Requiem; Elgar’s Dream of Gerontius; Rihm’s Deus Passus; Mahler’s Lied von der Erde; and Penderecki’s Credo. Recent concert highlights include the world premiere and recording of Christopher Theofanidis’ Creation/Creator with Atlanta Symphony, Kodály’s Psalmus Hungaricus, Bruckner’s Te Deum, and his first foray into Wagner with an excerpt from Parsifal with the St. Louis Symphony.

He has collaborated with internationally prominent conductors including Helmuth Rilling, Donald Runnicles, Osmo Vänskä, Eiji Oue, Lan Shui, Michael Tilson-Thomas, Wolfgang Sawallisch, Nicholas McGegan, Robert Spano, David Robertson, Markus Stenz, Carlo Rizzi, Franz Welser-Möst, Manfred Honneck, and Bernard Labadie. He performs regularly with major orchestras and festivals such as the Lincoln Center Mostly Mozart Festival; Atlanta (including an appearance at Carnegie Hall), St. Louis, Pittsburgh, Baltimore, National, Oregon, and Milwaukee Symphonies; the Minnesota Orchestra and St. Paul Chamber Orchestra; Orchestre Symphonique de Quebec; Copenhagen Philharmonic; Bavarian Radio Symphony; the National Arts Center Orchestra of Ottawa; the Gewandhaus Orchestra Leipzig; and the Osaka Philharmonic.

Particularly renowned for his agility and skill in Baroque music, Cooley is in demand as an interpreter of the works of Bach and Handel, most especially in the role of the Evangelist in Bach’s Passions and in the great oratorios of Handel. He appears regularly with such historically informed groups as Philharmonia Baroque Orchestra, Handel and Haydn Society, Music of the Baroque, Bethlehem Bach Choir, Akademie für Alte Musik, Boston Baroque, the Carmel and Oregon Bach Festivals, Les Violons du Roy, and the Munich Bach Choir. Named Artist-in-Residence for the 2015–16 season at Music of the Baroque in Chicago, he performed Monteverdi’s Vespers of 1610, a program of Bach cantatas, and the title role in Handel’s Judas Maccabaeus.
Liudas Mikalauskas was born in 1985 in Lithuania and is a soloist in the ensemble at Kaunas State Musical Theatre.

He has established himself at Lithuanian National Opera, as well as in all Lithuanian theatres of Opera as the leading bass-baritones of the new generation. He has currently sung roles in 15 productions, the most notable of them being Grande Inquisitore and Frate in Verdi’s Don Carlo, Figaro in Mozart’s Le nozze di Figaro, Raimondo in Donizetti’s Lucia di Lammermoor, Don Basilio and Bartolo in G. Rossini’s Il barbiere di Siviglia, Dulcamara in Donizetti’s Lelisir d’amore, Mephistopheles in Ch. Gounod’s Faust, Uberto in G.B. Pergolesi’s La serva padrona, Davaina in G. Kuprevičius’ opera Queen Bona, and Papageno in Mozart’s Die Zauberflöte.

Already in demand as an oratorio soloist he has sung with many orchestras including Lithuanian National Symphony Orchestra, Kaunas Symphony Orchestra, the St. Christopher Chamber Orchestra, and the Lithuanian State Symphony Orchestra, and he performs regularly in Poland with the Warsaw National Opera Symphony Orchestra, Poznan Opera Symphony Orchestra, Katowice Silesian Philharmonic Symphony Orchestra, and Sudecka Philharmonic Symphony Orchestra.

His oratorio repertoire includes J. S. Bach’s Johannes-Passion and Mass h-moll, Händel’s Messiah, Haydn’s Paukenmesse, Mozart’s Mass C-dur, Beethoven’s 9th, Rossini’s Stabat Mater, Puccini’s Messa di Gloria, Mendelssohn’s Elijah, Dvořák’s Stabat Mater, Dvořák’s Te Deum, Faure’s Requiem, Britten’s War Requiem, Orff’s Triunfo di Afrodite, and Penderecki’s Polish Requiem.

In 2006, he was awarded the Lithuanian Ministry of Culture Prize for the Best Professional Art Debut in 2006 only at the age of 21 and in 2007 he took internship in the UK at the Royal Welsh College of Music and Drama. In 2011, he completed his studies at the Lithuanian Academy of Music and Theatre Kaunas Faculty, and at Vytautas Magnus University Music Academy.

Still a very young bass he won prizes at 12 international singing competitions among them: 1st Adam Didur Opera Singers’ International Competition (1st Prize, Poland), 8th International I. J. Jurjeva Contest (1st Prize, Estonia), and 2nd international singing contest “Window to Europe” (Grand Prix, Russia).
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For program notes on Witold Lutosławski’s Concerto for Cello and Orchestra, see page 19.

**Credo**

**Krzysztof Penderecki**

Born: November 23, 1933, Debica, Poland  
Years Composed: 1997–1998  
Length: c. 51 minutes  
World Premiere: July 1998, Eugene, Oregon  
Last ISO Performance: This is the first ISO performance of this work.

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, organ, celesta, piano, strings, 9 off stage brass, two choirs, and 5 vocal soloists

The Nicene Creed (**Credo**) was codified in AD 381 at the First Council of Constantinople. It was written as the authoritative statement of the Christian faith that has been accepted not only by Catholics worldwide, but also by Anglican and major Protestant denominations as centuries have passed. It is the third and longest part of the Ordinary (**Ordo Missae**) in the Roman Catholic Mass. The Ordinary signifies five sections of the Mass that are always present and the texts never change.

It is not surprising that Penderecki decided to set the **Credo** as part of his religious works. He is a devout Roman Catholic and went regularly to an Armenian Catholic Church as a child with his grandmother in Kraków, Poland. Religion was consistently powerful in his family: his grandfather was a German Protestant, his father Greek-Catholic, and his mother went to Roman Catholic church twice a day. Writing **Credo** was close to his heart, his essential religious beliefs, and his commitment to God. Throughout his life-time, he has affirmed these powerful words: “I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible, and in one Lord, Jesus Christ.” Penderecki’s **Credo** is sung in Latin and is expanded to include a Polish liturgical hymn, quotes from the Psalms, the *Pange Lingua*, and text from *The Apocalypse* formatted in nine sections.

Penderecki began composing and studying violin while in grammar school. He attended Jagiellonian University followed by studies between 1954 and 1958 at the Academy of Music in Kraków. He initially studied violin and later focused solely on composition. He was a stellar student and was quickly put on the Academy faculty. In 1959 he won three first prizes at the Polish Composer's Union Competition. This achievement brought him international recognition.

In his early compositions, Penderecki was intrigued and influenced by Boulez, Stravinsky, and Webern. He was drawn to atonal works and serialism and explained that, “All I am interested in is liberating sound beyond all tradition.” In this quest, he developed a new form of notation to communicate and display his concept of “morphing sounds” (a technique for one sound to fade into the next) and initiated tone clusters and microtones that emerged in *Fluorescences De Natura Sonoris*, *Polymorphia for 48 Strings*, and *Threnody for the Victims of Hiroshima*.

Eventually, he felt he arrived at the end of this phase. In an interview with Bruce Duffie in March 2000, he stated, “I could write a hundred **Threnodies**, but I didn’t want to. I am a revolutionary, but I do not believe in permanent revolution like Trotsky . . . . After the revolution, the counter-revolution is coming.”
In the 1970s Penderecki’s passion for newness faded. He later reflected that “the avant-garde gave one an illusion of universalism. The musical world of Stockhausen, Nono, Boulez, and Cage was for us, the young... a liberation. I was quick to realize however that this novelty, this experimentation, and formal speculation is more destructive than constructive.” His personal counter-revolution was at hand. He returned to more traditional writing, evidential in part while he was teaching at the Yale School of Music (1972) and as he matured. “I am [now] trying to continue this Romantic tradition. My music goes more and more in the direction of a Bruckner. I did everything in this idiom [the avant-garde idiom] and I didn’t want to be my own epigone” (meaning a second-rate imitator or less distinguished follower of someone).

One of the most important pieces reflecting this sea change is his Credo, commissioned by Bach-Akademie Stuttgart and the Oregon Bach Festival, which received a Grammy Award for their performance in 2001. The music is lavishly scored, highly Romantic, and tonal. The vocal parts are particularly moving and spectacular. In that same conversation with Bruce Duffie, the composer stated, “I am writing all my life for human voice... it is the most beautiful instrument ever created. I always find something that interests me in the voice.”

The nine parts are:

1. **Credo In Unum Deo**: Features unison voices and large orchestral support.
2. **Qui Propter Nos Homines**: Features the strings, chorus, and soloists. It moves directly into the next part.
3. **Et Incarnatus Est**: This part opens with a complex polyphonic texture in the strings with mezzo-soprano solo over muted brass and percussion. It closes quietly.
4. **Crucifixus**: It opens with fanfare style gestures from the brass. Mezzo-soprano and bass soloists comment as the brass writing becomes more complicated. The quartet soloists join with boys and female voices before closing with the opening brass fanfares.

5. **Crucem Tuam Adoramus, Domine**: It begins with a Polish liturgical hymn taken from *Piesn Gorzkich Zalow* (also identified as *Gorzkie żale*). This is a three-part cycle of Catholic devotions dating from the 18th century. The *Gorzkie żale* contains hymns, verse, prose (called Intencja), chants, and meditations on the Passion of Christ and the sorrows of Mary. Each part begins with the same introductory hymn, which opens with these words: “Come to us, bitter lamentations, as we prepare our hearts.” This is followed by:

In Latin: My people what have I done to thee? (*Popule meus, quid feci tibi?*)

*Improperia*, verse I: *Pange Lingua*: verse I

Then: *Pange Lingua* in Polish: (an adaptation of *Improperia*)

Psalm 129 from the German Chorale: *Aus tiefer Not schrei ich zu dir* (verse I)

Closing with: *Popule meus*

6. **Et Resurrexit Tertia Die**: This is the Apocalypse of St. John; note the beautiful soprano solo.

7. **Et in Spiritum Sanctum**: This part features a big opening with full chorus and a section for the soloists leading to a huge climax. It closes with recall of the brass and bells.

8. **Confiteor Unum Baptisma**: This starts in the lower section of the orchestra and percussion. Sections for the vocal quartet and bass soloist follow, closing with a gigantic burst from the orchestra.

9. **Et Vitam Venturi Saeculi**: Psalm 117. This begins with orchestra, chorus, and soloists, leading to a section for boys’ voices. The work closes with brass and bells, large orchestral chords, and glittering trumpets.
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Jack Everly is the Principal Pops Conductor of the Indianapolis and Baltimore Symphony Orchestras, Naples Philharmonic Orchestra, and the National Arts Centre Orchestra (Ottawa). He has conducted the Los Angeles Philharmonic at the Hollywood Bowl, the New York Pops at Carnegie Hall, and appears regularly with the Cleveland Orchestra at Blossom Music Center. Everly will conduct more than 100 performances all around North America this season.

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

Everly is also the Music Director of the IPL Yuletide Celebration, now a 32-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 Overtures of Jule Styne. Originally appointed by Mikhail Baryshnikov, Everly was conductor of the American Ballet Theatre for 14 years, where he served as Music Director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Hamlisch scored. He conducted Carol Channing hundreds of times in Hello, Dolly! in two separate Broadway productions.

Everly, a graduate of the Jacobs School of Music at Indiana University, is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. He is a proud resident of the Indianapolis community for more than 15 years, and when not on the podium you can find him at home with his family, which includes Max the wonder dog.
For most of his life, Josh Kaufman has used his voice to uplift and inspire. Growing up in a musical family, the Florida-born Kaufman got his start singing in church when he was just four years old. In addition to performing in choirs throughout his childhood, he further honed his vocal skills in part by closely studying the layered harmonies of gospel music. While attending high school in Blacksburg, Va., Kaufman began playing in bands and writing his own songs, mining much inspiration from the soulful yet fiery and guitar-fueled sound of Lenny Kravitz. Kaufman kept up with his music throughout college and, some years after earning his degree in philosophy, went on to become a staple of the Indianapolis music scene as a solo artist and frontman for local soul band The New Etiquette.

Despite his dedication and undeniable passion for singing, Kaufman found himself struggling to move forward with his music as the years went on. “The more I thought about it, the more I realized how important it was for me to keep on pursuing music in my life,” says Kaufman. “But since my wife and I had started building a family, I wasn’t at a point where I could just keep going and see what came of it. I knew that if I was really going to make something happen, I needed a jump start.” That jump start came in the summer of 2013, when Kaufman auditioned for The Voice and ended up on the show. Throughout the season, Kaufman floored audiences with his stirring renditions of tracks like Sam Smith’s “Stay with Me,” Bonnie Raitt’s “I Can’t Make You Love Me,” and John Legend’s “All of Me”—the studio performances of which each climbed to the top 5 on the iTunes Charts—and eventually made his way to victory.

Since appearing on The Voice, Kaufman has kept busy making music in a variety of different settings. Highlights include appearing as a guest vocalist with The Roots on The Tonight Show starring Jimmy Fallon, making his Broadway debut as the lead in the Tony Award-winning revival of Stephen Schwartz’s Pippin, headlining the Indy Jazz Fest, hosting The Indianapolis Symphony Orchestra’s Yuletide Celebration with Maestro Jack Everly, and releasing a six-song EP of his original music (co-written and produced by LA-based singer/songwriter/producer, Bleu).

Naming soul legends like Stevie Wonder and Marvin Gaye and introspective singer/songwriters like Jeff Buckley and Paul Simon among his favorite artists, Kaufman says one of his main goals is to make music infused with a powerful intimacy. “I’m a pretty reserved and introverted person by nature, and singing has always been a way to express the things that I might not express otherwise,” Kaufman notes. “At its best, music creates this deep emotional connection that transcends explanation,” he continues, “and that, I think, is what keeps me making music.”
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Lilly Classical Series/Program Sixteen
Saturday, April 28, at 5:30 p.m.
Hilbert Circle Theatre

GUSTAVO GIMENO, Conductor  |  JAVIER PERIANES, Piano

Maurice Ravel  
(1875–1937)  
Cinq pièces enfantines from Ma Mère l’Oye (Mother Goose)  
Pavane de la Belle au bois dormant  
(Pavane of the Sleeping Beauty)  
Petit Poucet (Tom Thumb)  
Laideronnette, impératrice des pagodes  
(Little Ugly Girl, Empress of the Pagodas)  
Les entretiens de la belle et de la bête  
(Conversations of Beauty and the Beast)  
Le jardin féerique (The Enchanted Garden)

Camille Saint-Saëns  
(1835–1921)  
Concerto No. 5 in F Major for Piano and Orchestra, Op. 103 (“Egyptian”)  
Allegro animato  
Andante  
Molto allegro

Javier Perianes, Piano

INTERMISSION — Twenty Minutes

Piotr Ilyich Tchaikovsky  
(1840–1893)  
The Tempest Fantasy-Overture

Béla Bartók  
(1881–1945)  
Suite from The Miraculous Mandarin, Op. 19

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

Length of performance is approximately one hour and forty-five minutes. Recording or photographing any part of this performance is strictly prohibited.
“That evening all of a sudden I learned to like Tchaikovsky’s 4th Symphony. Thanks to its unique interpretation of Gustavo Gimeno, who without doubt follows in the path of Yevgenij Mravinskij.” — Tageblatt Luxembourg

Gustavo Gimeno has been Music Director of the Orchestre Philharmonique du Luxembourg (OPL) since 2015. During the past season Gustavo Gimeno and the OPL extended their contract for three more years until 2022. Gustavo Gimeno conducts the OPL in various concert formats and plans to expand the orchestra’s touring activities as well as its discography. In the current season he will share the Philharmonie stage with such artists as Daniel Barenboim, Krystian Zimerman, Khatia Buniatishvili, Sir Bryn Terfel, and Frank Peter Zimmermann. He will again present an opera production in Luxembourg, Mozart’s Don Giovanni.

Gimeno is in great demand worldwide as a guest conductor. In 2017–18 he has been invited back to the Boston Symphony Orchestra, the Cleveland Orchestra, the Dallas Symphony Orchestra, the Royal Concertgebouw Orchestra Amsterdam, the Orchestre National de France, the Wiener Symphoniker, and the Philharmonia Zurich. He will also conduct the Mariinsky Orchestra, the Toronto Symphony Orchestra, the Houston Symphony Orchestra, the WDR Sinfonieorchester Cologne, the Orchestra Sinfonica Nazionale RAI, and the Royal Stockholm Philharmonic Orchestra for the first time. In addition, he will return to the Orchestra of the Eighteenth Century, which specialises in historically informed performance practice.

Highlights of the past season included debuts with the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the National Symphony Orchestra Washington, the Philharmonia Orchestra, the Wiener Symphoniker, and the Orchestra dell’Accademia Nazionale di Santa Cecilia.

Gimeno made his opera debut in 2015 with Bellini’s Norma at the Valencia Opera House. During the past season he conducted Verdi’s Simon Boccanegra with the OPL at the Grand Théâtre in Luxembourg.

In 2017 the classical label Pentatone, the OPL, and Gimeno announced a multiple-release collaboration. Recordings of the First Symphonies by Dmitri Shostakovich and Anton Bruckner and, most recently, Maurice Ravel’s complete Daphnis et Chloé have been released thus far.

Born in Valencia, Gimeno began his international conducting career in 2012, when he was a member of the Royal Concertgebouw Orchestra Amsterdam, as assistant to Mariss Jansons. He also gained significant experience as assistant to Bernard Haitink and Claudio Abbado, mentors who actively nurtured his talent and influenced him in many ways.
Described as “a pianist of impeccable and refined tastes, blessed with a warmth of touch” \textit{(The Telegraph)}, Javier Perianes’ flourishing international career spans five continents and some of the world’s most prestigious venues. These include Carnegie Hall in New York, the Barbican, Royal Festival and Wigmore Halls in London, Philharmonie and Théâtre des Champs-Élysées in Paris and Philharmonie in Berlin, the Musikverein in Vienna, the Concertgebouw in Amsterdam, St. Petersburg’s Philharmonic Hall, the Great Hall at the Moscow Conservatory, Suntory Hall in Tokyo, and Teatro Colón in Buenos Aires. He has appeared in Festivals such as Lucerne, BBC Proms, Vail, Blossom, Ravinia, La Roque d’Anthéron, Bregenz, Grafenegg, San Sebastián, and Granada. Perianes has performed with many of the world’s leading conductors.

The 2017–18 season includes high-profile concert dates including returns to Los Angeles Philharmonic, BBC Symphony, Finnish Radio, Danish National, City of Birmingham and Hamburger Symphoniker, as well as debuts with Cincinnati, Indianapolis, Basel, RTÉ National, Lille, and Moscow State Symphony orchestras. Perianes embarks upon a miniresidency in Oslo, returning to the Norwegian Radio Orchestra and making his debut with Oslo Philharmonic playing Brahms’ Concertos for Piano No. 1 & 2, respectively. He also tours with the Münchner Philharmoniker and Spanish National Orchestra.

Recent highlights include concerts with the Wiener Philharmoniker, Philharmonia Orchestra, Münchner Philharmoniker, Cleveland Orchestra, Chicago, Boston, and Atlanta Symphony orchestras, Los Angeles, New York, and London Philharmonic orchestras, Yomiuri Nippon Symphony Orchestra, Orchestre de Paris, Orchestre Symphonique de Montréal, Rundfunk-Sinfonieorchester Berlin, and the Finnish and Swedish Radio Symphony orchestras. He has also toured with ensembles in Australia, New Zealand, and Singapore.

Recent and upcoming recitals include performances in London, Istanbul, Paris, Madrid, Barcelona, Mexico City, Auckland, and Hong Kong, as well as a month-long tour of North and South America, performing recitals in Washington, New York, Vancouver, San Francisco, Santiago de Chile, Lima, Bogotá, and Buenos Aires. This season, Perianes collaborates with regular chamber music partners such as Tabea Zimmermann in Madrid’s Auditorio Nacional and Bonn’s Beethoven Haus, and Cuarteto Quiroga in a tour of Italy, Belgium and the Netherlands.

Perianes records exclusively for harmonia mundi. His diverse discography ranging from Beethoven, Schubert, Debussy, Chopin, and Mendelssohn to Turina, Granados, Mompou, Falla, and Blasco de Nebra has earned acclaim from press and public alike. His Grieg’s Piano Concerto and a selection of Lyric Pieces was described as “a new benchmark” \textit{(Classica)} which awarded it a ‘Choc’; it was also Editor’s Choice in \textit{Gramophone} and Maestro in \textit{Pianiste} magazine. Perianes’ recording of Falla’s \textit{Nights in the Gardens of Spain} and selected solo works received a Latin Grammy Nomination. Demonstrating “a true lyrical gift” \textit{(Gramophone)}, his most recent album with the label was Schubert’s Sonata in B-Flat Major, D. 960 and Sonata in A Major D. 664, and his next release will be this spring with his recording of Bartók’s Piano Concerto No.3 with Münchner Philharmoniker and Pablo Heras-Casado.
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*Written by ISO Violinist Victoria Griswold*

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**UPCOMING PERFORMANCES**

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Mocky’s Jungle Jam

**SATURDAY, APRIL 21, 10:30AM**
Central Library
Mocky’s Jungle Jam

**SATURDAY, APRIL 28, 11:00AM**
Clark-Pleasant Branch of JCPL
The Giant’s Violin

**WEDNESDAY, MAY 9, 11:00AM**
Avon Public Library
Mocky’s Jungle Jam

**SATURDAY, MAY 19, 10:30AM**
Carmel Clay Public Library
The Garden Symphony

**SATURDAY, MAY 19, 11:30AM**
Carmel Clay Public Library
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**MONDAY, JUNE 11, 11:00AM**
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CINQ PIÈCES ENFANTINES FROM MA MÈRE L’OYE (MOTHER GOOSE)  
MAURICE RAVEL  
Born: March 7, 1875, Ciboure, France  
Died: December 28, 1937, Paris, France  
Years Composed: 1908–1910  
Length: c. 16 minutes  
World Premiere: January 1912, Paris, France  
Last ISO Performance: April 2016 with conductor Matthew Halls  
Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, percussion, harp, celesta, and strings

The tales and rhymes of Mother Goose are familiar to most of us from our childhood. She is internationally famous and so beloved that several nations have laid claim to her. Sometimes she has been depicted as a goose or as an English countrywoman, starring as the narrator in 16th-century tales of advice and rhymes. In the United States, she was thought to be the wife of Mr. Isaac Goose of Massachusetts. France has maintained that the “real” Mother Goose was in fact the wife of King Robert II. One agreed upon fact is that in 1695, Charles Perrault produced eight fairy tales titled Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l’Oye, subtitled “Tales of Mother Goose.” In 1729, an English translation was produced by Robert Sambler.

In 1908 French composer Maurice Ravel wrote a piano duet based on Mother Goose fairy tales. A confirmed bachelor, Ravel greatly enjoyed the children of his friends, especially Mimi and Jean Godebski, the children of the Polish artist Cipa and his wife, Ida. When they would visit, Ravel often told their children well-known fairy tales along with others that he made up for their delight. When Mimi and Jean started piano lessons, Ravel wanted to create something especially enticing to keep them interested and practicing. The Mother Goose Suite was a perfect answer.

While working on the duets, Ravel explained, “The idea of conjuring up the poetry of childhood in these pieces has naturally led me to simplify my style and clarify my writing.” He probably enjoyed the process as well. His biographer, G.W. Hopkins, noted that “Ravel had been somewhat spoiled as a child and he retained a longing and an affinity for the pure and uncluttered emotional horizons of childhood. [Throughout his life] he remained a collector of mechanical toys and other small-scale bric-a-brac.” Thus the enchanted world of Ma mère, l’Oye was likely a comforting and “familiar” one for Ravel. Roland-Manuel, another biographer, stated that “Ma mère, l’Oye shows us the secret of his profound nature and the soul of a child who has never left fairyland, who does not distinguish between the natural and the artificial, and who appears to believe that everything can be imagined and made real in the material world, if everything is infallibly logical in the mind.”

Ravel based his suite on three sources: Perrault (Sleeping Beauty and Tom Thumb), Countess d’Aulnoy (Laideronette), and Leprinçine de Beaumont (Beauty and the Beast) from A Children’s Collection of Moral Tales. In 1912, Ravel orchestrated the four-hand suite for a ballet that was produced at the Théâtre des Arts on January 28 of that year. His Suite
for Orchestra derives from five tableaux: *Pavane of the Sleeping Beauty, Tom Thumb, Little Ugly Girl, Empress of the Pagodas, Conversations of Beauty and the Beast, and The Enchanted Garden.*

**Pavane of the Sleeping Beauty**
In this tale, Princess Florine has an accident: she pricks her finger on a spinning wheel and falls into a deep sleep. The tiny, twenty-measure *Pavane* portrays the sleeping princess in a dreamy, woodland setting, featuring flute and harp in the starring roles, as good fairies dance around her.

**Tom Thumb**
The story of *Tom Thumb* derives from the eight fairy tales in Perrault’s anthology. Ravel writes “wandering scales” for the violins to represent a little boy wandering through the woods. Poucet (also known as “Little Thumbling”) believed that he would easily find his way out by means of breadcrumbs, which he had scattered along his walk. He was very much surprised and frightened when he could not find a single crumb again because birds had eaten every morsel. Solo oboe describes his continual winding course; piccolo and clarinet describe the birds. Ravel changes the rhythm from 3/4 to 5/4, thereby stretching out the walk and indicating some confusion.

**Little Ugly Girl, Empress of the Pagodas**
Laideronette “Empress of the Pagodas” comes from the story “The Green Serpent” written by Countess Marie d’Aulnoy (Perrault’s competitor). Once a very beautiful baby, Laideronette has been cursed into total ugliness by a jealous fairy named Magoline who said, “I wish that you would become the most ugly person that it would be possible to find.” When Laideronette was twelve years old (and quite ugly), she was walking in a forest where she met a large, unattractive serpent at the base of a tree. Like Laideronette, he was living under the same curse incurred by the same evil fairy but was secretly a handsome prince. The two join for adventures. At one point, they go to sea and are washed ashore in a country inhabited by Pagodas, tiny people whose bodies are made of jewels, crystal, and porcelain. The music describes Laideronette’s bath where she is attended to and entertained by the little people playing on walnut and almond shells. The music has Oriental inflections such as pentatonic scales and woodblock with delicate coloration from celesta and xylophone. In the end, the Green Serpent reverts to being a prince, Laideronette’s beauty is restored, and of course, they marry and live happily ever after.

**Conversations of Beauty and the Beast**
Based on the famous story by Jeanne-Marie Le Prince de Beaumont, the music features a beautiful waltz, and their conversations are first represented by clarinet (Beauty) and bassoon (Beast). After Beauty tells the prince that he is no longer ugly because of his great kindness and she accepts his proposal, the Beast returns to his original princely form (note the cymbal crash), “as beautiful as the God of Love.”

**The Enchanted Garden**
The story of *The Enchanted Garden* is often excerpted from the suite as an independent concert piece. It is the only segment that is not based on a fairy tale. Beginning with a quiet, slowly paced melody, the Prince tenderly awakens Sleeping Beauty. Gradually, the music grows into a ravishing forte as glissandi and wedding bells speak to their happy and glorious future together.
Piano Concerto No. 5 in F Major, Op. 103, “Egyptian”
Camille Saint-Saëns
Born: October 9, 1835, Paris, France
Died: December 16, 1921, Algiers, Algeria
Year Composed: 1895–1896
Length: c. 29 minutes
World Premiere: May 1896, Paris, France
Last ISO Performance: January 1999 with conductor Raymond Leppard with pianist Pascal Rogé
Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, timpani, percussion, and strings

“I compose music as a tree produces apples.”
—Camille Saint Saëns

It is hard to understand why Saint-Saëns deeply annoyed and irritated two of the most famous French composers of the twentieth century: Debussy and Ravel. Were they jealous? Was he too reactionary? Was he too facile? He was popular, considered to be one of the greatest organists in the world by Franz Liszt, and he wrote, enticing, glittering, and engaging music filled with ravishing melodies. However, their vitriol was palpable.

Saint-Saëns was one of France’s most talented composers along with being a phenomenal organist and pianist. At age eleven he debuted as a concert pianist, offering to play “any Beethoven Sonata the audience wanted to hear” as an encore. He was prolific composer, beginning to write compositions at age three. To his credit are 300 works that include five symphonies, five piano concerti, three violin concerti, two cello concerti, thirteen operas and songs, tone poems, and chamber music written over the span of 86 years. Probably his most famous work is The Carnival of the Animals, which was never played publicly during his lifetime per his request.

Saint-Saëns was a multi-faceted intellectual, writing poetry and articles about acoustics. Throughout his lifetime he pursued his deep interest in mathematics, geology, botany, archeology, astronomy, and butterflies. In addition, he was an enthusiastic world traveler, writing a book about his travels under the name Charles Sannois. One of his travels brought him to the U.S. in 1915 where he conducted the San Francisco Symphony celebrating the completion of the Panama Canal. North Africa was especially dear to his heart and inspired his Africa (Fantasie for
piano and orchestra) and Fifth Piano Concerto. In both of these major works and others, you will hear quotes and references to North African music that he had collected during his visits. Additionally, there are references to Java and Spain.

Opus 103 was written in Luxor in 1895–1896 during one of his winter vacations. Saint-Saëns was soloist for the premiere on May 6, 1896, at the Salle Pleyel in Paris. The concerto was immediately received with acclaim and success. Critics noted that it was “a work of fantasy ornamented and colored like one of the prettiest buildings of the Alhambra,” and they were dazzled by the extraordinary demands on the soloist. Writing to his publisher, Saint-Saëns acknowledged that “The piano part is formidable.”

Saint-Saëns described his last piano concerto as “a sea voyage.” Its opening movement begins gently, introducing a simple theme from the soloist, which quickly dissolves into cascades of scales and arpeggios. The orchestra takes the cue and becomes similarly animated before an introspective second theme emerges. As the movement unfolds, the pianist holds a starring role combining exquisite delicacy with alternating virtuosic interludes (rippling watery allusions) and rhapsodic flourishes. The orchestral part features picturesque surges as the waves propel the boat through the water, bringing us to a quiet sea at the conclusion, marked by two soft pizzicati.

The second movement, Andante, features a Nubian song that Saint-Saëns heard while on a boat trip on the Nile. The composer added that it was “a Nubian love song that I heard sung by boatmen on the Nile as I went down the river in a dahabieh [a large passenger boat].” As was his custom, he jotted it down immediately . . . on his shirtsleeve. The composer explained, “This [movement] takes us on a journey to the East and even, in the passage in F-sharp, to the Far East.”

Before settling into the luxurious theme, however, the music begins with a surprising crashing percussion blast combined with rapid commentary from the strings. The shock is not only startling, but a bit ominous. As the music progresses, notice the interesting and frequent parallel chords (similar to a hymn tune) from the pianist, which Michael Stegemann described as “never remaining within the bounds of any tonality, reinforcing our sense of removal from our usual environment.” Saint-Saëns further removes us not only geographically, but musically, by shedding conventional harmonies, evoking exotic coloration with augmented seconds, raised sixths, chiming gamelan imitations, pentatonic tunes, and Spanish rhythms that transport us into unknown territory. At the close you will hear little chirps and croaks from crickets and small frogs via the orchestra and pianist, further heightening the sensation of a riverbank.

In the short, last movement, we are firmly back in the world of European harmonies and melodic style. Saint-Saëns offers an explosion of keyboard pyrotechnics, jolly tunes (“the joy of a sea crossing,” per Saint-Saëns), and constant activity on all fronts. The first theme is jazzy and ebullient while the second is similar, but has a lyrical behavior. Programmatic (descriptive) elements emerge from rushing sections in strings and winds, possibly portraying capricious trade winds. Low piano turbulence at the beginning and thumping timpani strokes throughout represent the ship’s propeller, as we happily journey back to homeport.
The Tempest Fantasy-Overture, Op. 18
Piotr Ilyich Tchaikovsky
Born: May 7, 1840, Votkinsk, Russia
Died: November 6, 1893, St. Petersburg, Russia
Year Composed: 1873
Length: c. 18 minutes
World Premiere: December 1873, Moscow, Russia
Last ISO Performance: September 2002 with conductor Thomas Wilkins
Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

Tchaikovsky was an avid theater-goer and became deeply attracted to Shakespeare. He even tried to learn English in order to become closer to the Bard, but generally he read and attended the plays in French or Russian. He learned French at an early age, beginning in 1844 when the family hired a young French governess named Fanny Durbach.

Tchaikovsky wrote three single movement overtures for Shakespeare plays: Hamlet, The Tempest, and Romeo and Juliet. After he wrote the Hamlet overture, he was encouraged to write The Tempest by the critic Vladimir Stasov. He asked Stasov in a December 30, 1872, letter: “Must there be a tempest in The Tempest? i.e. is it essential to depict the fury of the elements in an overture written on a piece where this incidental circumstance serves simply as the point of departure for all the dramatic action? Would it be odd in a symphonic composition that is supposed to depict The Tempest to leave out the tempest? If a tempest is essential, then where should it go—at the start or in the middle? If it is not necessary, then why not call the overture Miranda? I require your counsel so that the plan is absolutely clear in my mind before I set to work on the music.”

Stasov replied with an outline for the whole piece.

At first Tchaikovsky, was reticent to use the outline, but changed his mind one day in the summer of 1873. “I found myself in an exalted and blissful state of mind,” he wrote, “wandering alone about the woods by day and across the immeasurable steppe as evening fell, and sitting at night by an open window and listening to the solemn silence of that remote place, broken now and then by sounds I could not name. During those two weeks, without any effort, as if moved by supernatural force, I completed a rough draft of The Tempest.”

After the score was completed, he added this explanatory preface as guide to the music: “The Sea. The magician Prospero commands his spirit Ariel to create a storm, of which a victim is the fortunate Ferdinand. The enchanted island. The first timid stirrings of love between Ferdinand and Miranda. Ariel. Caliban. The lovers are overwhelmed by their passion. Prospero renounces his magical powers and leaves the island. The Sea.”

In the play The Tempest, the characters mentioned above are:

Prospero: A magician and the rightful Duke of Milan who, with his three-year-old daughter Miranda, were sent off “in a rotten carcass of a boat” into the sea by his jealous brother, Antonio, who stole his dukedom. They even-
tually land on an uninhabited island, where they live for twelve years.

**Ariel:** A spirit who serves Prospero after being rescued from a tree in which he had been imprisoned by the witch Sycorax, his mother. He remains loyal to his master and serves as a spy to inform him of dangers lurking about. Only Prospero can see him.

**Caliban:** The son of Sycorax and the devil; he serves as a savage slave to Prospero. He is referred to as a freckled monster, “not honour’d with a human shape.” At one point he tries to rape Miranda but is stopped.

**Miranda:** The Princess of Milan, and the only female in the play.

**Ferdinand:** The Prince of Naples who is Miranda’s lover after landing on the island as the result of a shipwreck. He immediately is smitten by Miranda and says to her, “Full many a lady I have eyed with best regard . . . but you, O you: so perfect and so peerless are created of every creature’s best.”

Tchaikovsky’s music does not follow the Shakespeare plot, but rather selects highlights from *The Tempest* to weave into his Overture. There are two other “storm” pieces in his oeuvre. His first orchestral work was titled *The Storm Overture*, Opus 76, written in 1864, when he was twenty-four. It was also inspired by the play *The Storm* by Alexander Ostrovsky. In his Opus 54, “Lullaby in a Storm” was part of his *Sixteen Songs for Children*.

**Suite from The Miraculous Mandarin**

**Béla Bartók**

Born: March 25, 1881, Sânnicolau Mare, Romania
Died: September 26, 1945, New York City, New York
Years Composed: 1918–1924
Length: c. 21 minutes
World Premiere: November 1926, Cologne, Germany
Last ISO Performance: October 2011 with conductor Gilbert Varga

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

After reading Menyhért Lengyel’s one-act play *The Miraculous Mandarin* in the magazine *Nyugat* (The Occident), Bartók immediately decided he wanted to set the story to music. The composer wrote to his wife, “I’ve also been thinking about *The Mandarin*; if it works out, it will be a fiendish piece of music. There will be a frightful noise, strident clashes, horns hooting: I shall lead the gentle listener down to the Apaches’ den [a hang-out for ruffians] from the bustling streets of a city. . . . It will be hellish music if I succeed. The prelude before the curtain goes up is going to be very short and will sound like horrible pandemonium . . . the audience will be introduced to the Apaches’ den from the hurly-burly of the metropolis.”

Bartók and Lengyel agreed to a musical project in August 1918, and Bartók set to work on the score for a one-act “pantomime of gestures,” which was fully orchestrated in 1924. A short score was completed in 1919.
When Lengyel first heard a piano rendition of the score, he pronounced it to be “marvelous music... what talent!” The pantomime premiered on November 27, 1926, in Cologne, Germany. Bartók had been accused of being a traitor to Hungary, and he knew there was no chance for a production in Budapest. *The Miraculous Mandarin* was finally performed in Budapest in 1945.

The Cologne presentation predictably caused an uproar. As reported in the newspaper *Musikblätter des Anbruch*: “Cologne, a city of churches, monasteries and chapels, has lived to see its first, true operatic scandal... the mayor of the city intervenes dictatorially and bans the pantomime from the repertoire... the waves of moral outrage strike high.” Eugen Szenkar, conductor in Cologne, recalled, “At the end of the performance there was a concert of whistling and catcalls! Bartók was present, sitting in the auditorium as he had at all the rehearsals. The uproar was so deafening and lengthy that the fire curtain had to be brought down. Nevertheless, we endured it and weren’t afraid to appear in front of the curtain, at which point the whistles resumed with a vengeance. It could have been that there were isolated ‘Bravos,’ but everything was lost beneath the tumult!” A day later Szenkar was summoned to the office of Konrad Adenauer (the mayor) where the work was pulled by government order from any more performances.

Bartók, however, was fully satisfied with his “hellish, violent vision.” In his memoirs, Con-ductor Szenkar wrote, “Bartók didn’t let the critical or popular opinions get to him.” For the composer, this lurid Expressionist story was reality—a savage, post-war heritage. He lavishly colored his music with chromatic scales, cluster chords, cymbals crashing and being rubbed together producing a hideous scratching sound, heavy percussion, muted, snarling trombones, and quarter-tone production from violins. “In his harmonies, in his treatment of rhythm as well as orchestration, Bartók was at his most experimental here, coming closer than ever ‘to the aspirations of the Second Viennese School’” (László Somfai, *The New Grove Dictionary*).

Notes from the pantomime score read: “In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions, are found to have thin wallets and are thrown out. The third “guest” is the eerie Mandarin. His impassivity frightens the girl, who tries to thaw him by dancing—but when he feverishly embraces her, she runs from him in terror. After a wild chase he catches her, at which point the three tramps leap from their hiding place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet, his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up, but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed and he dies.”

Bartók’s suite has six movements. As the story begins, the orchestra, setting the stage in a huge tutti, subsides and the strings take over the narrative, with violas beginning the story. Her representation is described by a free-flowing seductive clarinet solo.
When the old man enters, trombone glissandos paint his awkward gestures as he tries to entice the young lady with his charms, displayed by English horn and cello solos. The shy young man is represented by a dreamy oboe solo.

Trombones and tuba over frightening tremolos in winds and glissandos from violins and piano announce the arrival of the Mandarin. Woodwinds produce a strange waltz, which whirls into erotic excitement. The Mandarin responds, feverishly intense, wildly attracted (an orchestral fugato), and finally catches the girl.

The orchestral suite concludes at this point. *The Miraculous Mandarin* was Bartók’s last composition for the stage; for his remaining thirty years of life, he never worked in this genre again.

**FUN FACT**
Along with being a superb composer and pianist, Bartók was a great music enthusiast. He spent a great amount of time researching traditional and folk music from different parts of the world and then would compose pieces with unique elements of the folk melodies.
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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 January 18, 2018, to February 21, 2018.

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Dance Kaleidoscope

Dance Kaleidoscope will perform Martha Graham’s “Appalachian Spring,” set to the glorious music of the same name composed by Aaron Copland. DK is a Graham-based contemporary dance company, so this piece of choreography is in the dancers’ DNA. “Appalachian Spring” will be paired with a lively piece, set to Benny Goodman’s “Sing, Sing, Sing.” Dance Kaleidoscope will perform at Indiana Repertory Theatre (140 W. Washington St.), May 31–June 5. Tickets at dancekal.org or 317.635.5252.

Indianapolis Opera

The Indianapolis Opera (IO) presents our 2018–19 season, beginning with Giacomo Puccini’s iconic La Bohème, Sept. 14–16, at the Tarkington at the Center for the Performing Arts in Carmel. Next, IO proudly promotes Indiana University Opera Theater’s production of Hansel & Gretel, Nov.16–18, at Clowes Memorial Hall. Finally, we present Lerner and Lowe’s take on the Arthurian legend, Camelot, March 15–17, at The Schrott Center for the Arts.

New World Youth Orchestras

Join the New World Youth Orchestras at our season finale concert at the Hilbert Circle Theatre on Sunday, May 6, at 5 p.m. This concert will feature all three of our orchestras, the Philharmonic Concerto Competition winners, and the Junior Division Young Artist Competition winner. Tickets are available through the ISO box office. To schedule an audition for the 2018–19 season, see details on our website at www.nwyso.org.

Indianapolis Symphonic Choir

Join the Indianapolis Symphonic Choir! Auditions to be a singer in one of the most respected, prolific, and largest choruses in the nation are soon. Under the direction of Eric Stark, the Symphonic Choir reaches more than 25,000 persons annually, plus offers a complete discography, streaming music, national television broadcasts, and concert tours. Visit indychoir.org to for details about auditioning for the 200-member chorus, and to be a part of the musical magic that consumes audiences and performers alike.

Indianapolis Children’s Choir

On May 12, the Indianapolis Children’s Choir will take you across the Americas with “In Harmony!” The ICC will be joined by the New World Youth Orchestra and the Circle City Sidewalk Stompers Clown Band for a musical journey through North, Central, and South America in two exciting performances. The ICC’s excellent music education programs involve students from ages 18 months to 18 years. To enroll a child, attend a concert, or learn more about ICC, visit icchoir.org or call 317-940-9640.
The Indianapolis Symphony Orchestra gratefully acknowledges the following companies for their major support. To become a corporate partner, please contact Meg Williams, Director of Development, Corporate & Foundation Giving at 317.229.7079.
WHY WE GIVE

Have you always lived in Indiana?
We were born and raised in the Chicago suburbs and met at the University of Iowa. When we started dating we soon discovered our musical backgrounds and common interest in classical music. After graduation we moved to the Indianapolis area in 1971 and have lived here for the past 47 years.

Did you ever play an instrument?
Dick played the clarinet and saxophone in school orchestra and band and started piano lessons at the age of 5. Susan played the piano and then oboe and English horn in school orchestra and band as well as the cymbals in the marching band. Dick plays piano or organ for weddings, funerals, at retirement homes, and for various church activities. He also composes music for weddings and special occasions.

What was the first ISO concert you attended?
We began attending ISO concerts in 1971 when Izler Solomon was the conductor. The first concert we recall attending was in November 1971 at Clowes Hall. Van Cliburn was the soloist and he performed Beethoven's Piano Concerto No. 5 (“The Emperor”).

What has been your favorite musical experience with the ISO so far?
It is difficult to select a favorite since we enjoy the ISO’s classical, pops, Conner Prairie, and Yuletide programs as well as the annual Gala celebration that starts each season.

How is your life better with music?
A day without music is like a day without sunshine. It is hard to even imagine living without live musical performances or going to see movies such as Star Wars or E.T. without their memorable music. We have always been blessed to have music as part of our lives both as performers and as audience members.

What would you tell someone who is considering becoming a subscriber to the ISO?
Everyone wants to make wise investments of his/her time and money. A subscription to the ISO is one of those wise investments that will provide you with the opportunity to enjoy the power of music.

Why is an orchestra important to a community?
The cultural life in a community—whether through music, plays, or other events—allows residents to enjoy the power of the arts. For us, the Indianapolis Symphony Orchestra is the most important part of the cultural life of our community. We appreciate that the ISO encourages young people to enjoy classical music.

What led you to donate to the ISO? Why is that important to you?
The ISO is an outstanding orchestra that has provided us with many rewarding performances since 1971. We realize that ticket sales do not cover all the expenses of a major orchestra. There was never any question that the ISO deserves our support to help ensure their continued success.
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 classical music experts. 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 the First Mondays: Backstage Pass to the ISO! Visit www.IndianapolisSymphony.org/first-mondays for more information.

**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 to pay after the concert.

For our Coffee Concert patrons, parking is limited; therefore, we recommend garages at 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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