KRZYSZTOF URBAŃSKI,
MUSIC DIRECTOR

Harry Potter
FILM CONCERT SERIES
WITH THE INDIANAPOLIS SYMPHONY ORCHESTRA

INDIANAPOLIS
SYMPHONY
ORCHESTRA

JACK EVERLY

HILBERT CIRCLE THEATRE

KRZYSZTOF URBAŃSKI, MUSIC DIRECTOR | **JACK EVERLY,** PRINCIPAL POPS CONDUCTOR

Ravishing Rachmaninoff

An American Celebration

Harry Potter and the Chamber of Secrets: In Concert!

Urbański Conducts Mahler's First

Carmina Burana

Harry Potter and the Prisoner of Azkaban: In Concert!

MAY & JUNE | VOLUME 7

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Bravo on an excellent season!

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INDIANA ARTS COMMISSION

WELCOME

Dear ISO patrons, supporters, friends, and family,

As the weather warms up and we prepare for the end of our indoor season, I'd like to share with you some of the experiences I'm most excited for you to see at the Hilbert Circle Theatre this spring. *Carmina Burana* is a spectacular musical experience; we're featuring the ISO, the Indianapolis Symphonic Choir, the Indianapolis Children's Choir, and phenomenal vocal soloists on June 8, 9, and 10. If you haven't heard this work live – or even if you have – this is a must-see concert. The power and drama of Orff's stunning work will bring a remarkable level of energy to our theater.

The conclusion of our Printing Partners *Pops Series* is a star-spangled salute to our nation as Jack Everly takes the podium for *An American Celebration*. Jack is the conductor of the annual *A Capitol Fourth* concert on *PBS*, and he shares his love of the patriotic classics of John Phillip Sousa, Irving Berlin, George M. Cohan, and more with our patrons here at the Hilbert Circle Theatre on May 12 and 13.

The ISO is proud to host the 2nd Annual INfusion Music Festival as we continue the community conversation about environmental sustainability. Join the ISO May 17-20 as we use music to shine a light on the importance of sustainability in our society. The festival kicks off with an array of local experts convening for our INfusion Talks, and will continue with special concerts featuring artists-in-residence Time for Three and special guest artist Amos Lee. This is sure to be an exciting, entertaining, and educational week for us all.

While our season at the Hilbert Circle Theatre is drawing to a close, we have many opportunities ahead for you. Join us for our 36th season of Marsh *Symphony on the Prairie*, as the ISO and touring artists bring your favorite music to life under the stars at Conner Prairie in our beloved summer tradition. The 2017-2018 season brings many unique experiences for our patrons, including one of the first opportunities to see *La La Land* in Concert as the ISO performs the Academy Award-winning soundtrack live with the movie on our big screen. Don't forget to buy tickets early for our *Opening Night Gala* featuring opera superstar Renée Fleming making her debut with Music Director Krzysztof Urbański and the ISO.

Enjoy today's performance, and I look forward to seeing you at another ISO concert very soon.

Gary Ginstling
Chief Executive Officer

MUSICIANS OF THE INDIANAPOLIS SYMPHONY ORCHESTRA

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

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

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

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

Cello
Austin Huntington, *Principal*
Perry Scott, *Associate Principal*
Chair Anonymously Endowed
Sarah Boyer
Ingrid Fischer-Bellman
The Randall L. Tobias Chair
Mark Maryanovsky
Anne Duthie McCafferty
The Dr. and Mrs. Robert L. Rudesill Chair
Jian-Wen Tong

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

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

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

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

English Horn
Roger Roe
The Ann Hampton Hunt Chair

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

Bass Clarinet
Samuel Rothstein

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

Contrabassoon
Mark Ortwein

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

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

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

Bass Trombone
Riley Giampaolo
The Dr. and Mrs. Charles E. Test Chair

Tuba
Anthony Kniffen, *Principal*

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

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

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

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

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

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Maintained and Operated by the Indiana Symphony Society, Inc.

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

INDIANAPOLIS SYMPHONY ORCHESTRA

marsh SYMPHONY ON THE PRAIRIE

AT CONNER PRAIRIE AMPHITHEATRE

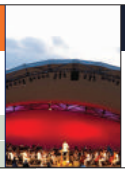
JUNE 16 - SEPTEMBER 3

JUNE

FRIDAY, JUNE 16 & SATURDAY, JUNE 17

OPENING WEEKEND!
BEETHOVEN'S FIFTH

JUNE 16
Teachers' Night



FRIDAY, JUNE 23 & SATURDAY, JUNE 24

FRIDAY, JUNE 23
ONE OF THESE NIGHTS – A TRIBUTE TO THE EAGLES*

SATURDAY, JUNE 24
FEELING GROOVY – REMEMBERING THE SUMMER OF LOVE

JULY

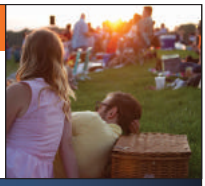
SATURDAY, JULY 1 - TUESDAY, JULY 4

STAR SPANGLED SYMPHONY
Gates open at 4:30PM

JULY 1-4
Salute to America's Servicemen & Women

FRIDAY, JULY 7 & SATURDAY, JULY 8

ROMANCE UNDER THE STARS



STAR WARS
JURASSIC PARK

FRIDAY, JULY 14 & SATURDAY, JULY 15

JOHN WILLIAMS STRIKES BACK

FRIDAY, JULY 21 & SATURDAY, JULY 22

JUST THE HITS: 20 YEARS OF DOO WOP CLASSICS

JULY 21
Scout Night

JULY/AUGUST/SEPTEMBER

FRIDAY, JULY 28 & SATURDAY, JULY 29

BIG BAD VOODOO DADDY*

JULY 28
First Responders' Night

FRIDAY, AUGUST 4 & SATURDAY, AUGUST 5

THE BEACH BOYS*

FRIDAY, AUGUST 11 & SATURDAY, AUGUST 12

CLASSICAL MYSTERY TOUR: MUSIC OF THE BEATLES*

FRIDAY, AUGUST 18 & SATURDAY, AUGUST 19

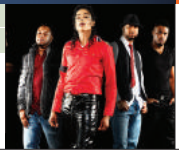
RUMOURS: THE FLEETWOOD MAC EXPERIENCE*

AUGUST 18
College & Alumni Night

FRIDAY, AUGUST 25 & SATURDAY, AUGUST 26

AUGUST 25
Nurses' Night

WHO'S BAD: MUSIC OF MICHAEL JACKSON*



THURSDAY, AUGUST 31 - SUNDAY, SEPTEMBER 3

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SATURDAY & SUNDAY:
ZOSO: MUSIC OF LED ZEPPELIN*

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OPENING NIGHT GALA

FEATURING

ISO MUSIC DIRECTOR KRZYSZTOF URBAŃSKI AND BELOVED SOPRANO RENÉE FLEMING IN HER ISO DEBUT

SAVE THE DATE

SATURDAY, SEPTEMBER 23, 2017

HILBERT CIRCLE THEATRE

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INDIVIDUAL DINNER TICKETS ON SALE MAY 1.

FOR MORE INFORMATION, CALL THE ISO BOX OFFICE AT 317.639.4300.

PRESENTED BY: Christel DeHaan Family Foundation

KAREN MORATZ, Flute

Karen Moratz has been with the ISO since March of 1989. She has a B.M. in Music Performance from Peabody Conservatory and a Master's Degree in Music Performance from Musikhochschule Freiburg in Breisgau, Germany. Her teachers include Britton Johnson, Tim Day, Mark Sparks, and William Bennett.

Where were you born and raised?
I was born in Pasadena, California, and our family's journey took us all over the U.S. and overseas after that: Mississippi, northern Germany, Massachusetts, Indiana, and upstate New York—in that order!

Tell me about your family.
My parents are both originally from Germany but met in Sao Paulo, Brazil after the second World War. By the time I was born in California, they had become naturalized U.S. citizens. I have an older brother, Chris, who is a mechanical engineer and also a ceramic artist—he shows his work at roost studios in New Paltz, NY. I am married to George Evans, who is in the advertising field. He is an incredibly creative person and a phenomenal writer. He is currently on Indianapolis Symphonic Choir's board of directors.

What was your first musical instrument, and how old were you when you started playing?
When we lived in Germany in the late 1960's, my brother and I attended a recorder class. I was six years old. We had a lot of fun playing the recorders—they were beautiful instruments made of real wood, not plastic! The teachers were lovely and they recommended that I begin a woodwind instrument when I was old enough.

What/Who inspired you to play flute?
I remember always enjoying music when I was a child, but I didn't fall in love with any instrument in particular until I started playing the flute. The German recorder teachers had recommended a woodwind instrument, so when I was ten years old my parents looked into buying a used flute or a used clarinet. Both of the instruments were priced right, and we took them to a repair person for assessment. The clarinet was not in good repair, but the flute was in good shape, so that's what I got! It took me more than a week to get my first sound out of the flute, but from that point on I didn't ever want to put it down! There are many musicians who have inspired me over the years. There are many flutists I admire, but one of my teachers, William Bennett (aka Wibb) is at the top of my list.

What do you enjoy doing when you are not performing?
Teaching flute lessons always inspires me! I learn so much from my students.
I also love practicing and teaching yoga, reading, and traveling with my husband.
Other than classical music, what kind of music do you enjoy?
Dizzy Gillespie has been quoted as saying that there are only two kinds of music, good and bad. I prefer the good kind—of any genre!

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

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

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

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

The ISO in 2016–2017
In his sixth season with the ISO, Krzysztof Urbański focuses on major works by Beethoven, Prokofiev, Mahler and Chopin and is collaborating with renowned soloists André Watts, Hilary Hahn and Dejan Lazić. Maestro Urbański also presents the Music of the Earth festival, a mid-winter festival of musical masterworks inspired by the majesty of our planet. In the Printing Partners *Pops Series*, Maestro Jack Everly is proud to conduct John Williams' *Indiana Jones*: *Raiders of the Lost Ark* with film and orchestra, Sci-Fi Spectacular, celebrating the 50th anniversary of *Star Trek,* and Timeless Classics with music legend, Maureen McGovern. Special events this year include the 31st anniversary of the IPL *Yuletide Celebration* and the 100th anniversary of the Hilbert Circle Theatre.

INSIDE THE USHER CORPS

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 Marsh *Symphony on the Prairie* patrons. Read the experience first-hand from one of our dedicated ISO volunteers, Brenda Dinkledein. You can usually find Brenda on aisles 5 and 6.

Tell us a little about your background. Where are you from and where do you work?
I have lived in Indianapolis my entire life and have my own business as a licensed child care provider. I am on my 37th year of caring for children (even some second generation). I am a mother of a daughter and son and a grandmother of three granddaughters and one grandson. Every second I can spend with them is treasured. Two of my hobbies are writing in my journal every day (I might add I began journaling in November 1991 and since that time I haven't missed a day's entry) and geneaology. I also love serving in my church.

Have you ever played an instrument?
I attempted to play the flute in elementary school. It didn't last long, playing an instrument was not for me. As a child I remember participating each year in the Music Memory Contest. From elementary to junior high school we were to listen to several works of classical music and then at a designated time a few students were asked to come and participate in the contest. We would come to different venues in the city each year and a short piece was played from pieces that we had listened to in class. We would then guess the name of the piece as the symphony played it. Most of the time I would receive a perfect score.

What has been your favorite experience with the ISO so far?
There are too many to mention, the symphony has always been a favorite of mine. I absolutely love to watch the musicians as they play. My children and I began attending *Yuletide Celebration* from the first performance in 1983 held at Clowes and then to the Hilbert Circle Theatre. I might add that we haven't missed a year and now my grandchildren are enjoying this show as well. It is the most anticipated Christmas tradition in our family.

Why is volunteering for the ISO important to you?
I began ushering with the symphony in December, 2015. I should have been ushering many years prior. It's the perfect way to spend a wonderful evening and listen to the works of the masters.

What would you tell someone that is considering volunteering with the ISO?
If you are thinking about becoming an usher, my advice is don't wait. I wish I had started sooner!

THANK YOU FOR YOUR SERVICE

The Indianapolis Symphony Orchesta honors two retiring musicians, Dean Franke and Barbara Radomski, who will be leaving the orchestra at the end of the 2016–2017 season.

FIRST VIOLIN
Assistant Concertmaster, The Wilcox Chair

Dean Franke was born in Ottawa, Canada, and made his solo debut at age 15 with the Toronto Symphony. He was the winner of the CBC Network Talent Search and Second Prize at the CBC Festival, leading to numerous recitals and solo performances throughout Canada. He studied at Indiana University and at Juilliard and as a fellow at Tanglewood, Yale, and Banff with major teachers including Franco Gulli and Stanley Ritchie. Before joining the Indianapolis Symphony Orchestra in 1990, he was assistant concertmaster of the Oakland Symphony and also performed in the San Francisco Opera Orchestra, the San Francisco Symphony, and the Toronto Symphony.

Franke is married to a violist, serves on the faculty of the University of Indianapolis, and is a member of the New Century String Quartet. Away from music he enjoys studying the Chinese language and reading.

SECOND VIOLIN

Barbara Radomski became a member of the Indianapolis Symphony Orchestra in 1974. Born in Camden, New Jersey, she grew up in Maryland and earned a B.MEd. degree from DePaul University where she studied with Victor Aitay. Before coming to Indianapolis, she played in the Chicago Civic Orchestra.

Ms. Radomski is the mother of one son and enjoys reading, gardening, and raising her two Papillion dogs.

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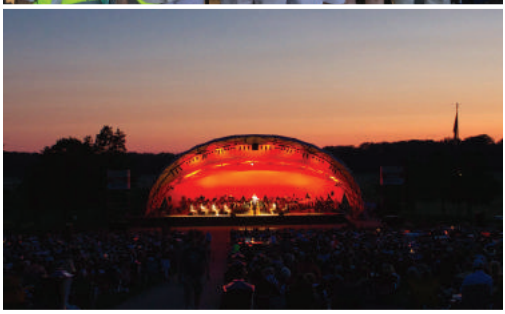

INDIANAPOLIS SYMPHONY ORCHESTRA

LOOKING TO GET **INVOLVED** WITH THE ISO?

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

Learn more by contacting the Volunteer Services Manager **Donna Finney** at dfinney@indianapolissymphony.org or 317-231-6792

FROM J.K. ROWLING'S WIZARDING WORLD

Harry Potter AND THE PRISONER OF AZKABAN™

IN CONCERT

WITH THE INDIANAPOLIS SYMPHONY ORCHESTRA

THURSDAY, JUNE 22, 7:30PM
FRIDAY, JUNE 23, 7:30PM
Hilbert Circle Theatre

Buy now at 317.639.4300 or at IndianapolisSymphony.org

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James Beckel's (Principal Trombone) work will be performed at the following locations in May and June:

On May 13, the Jefferson Symphony will play the chamber version of "The Glass Bead Game."

On May 28, Michael Stern will lead the Kansas City Symphony in a performance of "An American Fanfare."

On May 22, the New Haven Symphony will play the second movement of "Concerto for Trombone" with William Boughton conducting.

On May 18 and 19, The Naples Philharmonic is performing "I Am the American Flag" conducted by Yaniv Segal.

On June 10, The Kansas City Symphony will play "The American Dream" with Jason Seber conducting.

MAY 4 RAVISHING RACHMANINOFF

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

***Coffee Classical Series/* Program Nine**
Thursday, May 4, 2017, at 11:15 a.m.
Hilbert Circle Theatre

MATTHIAS PINTSCHER, *Conductor*

Matthias Pintscher
(b. 1971)

towards Osiris

Sergei Rachmaninoff
(1873–1943)

Symphonic Dances, Op. 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai - Allegro vivace

Associate Sponsor

The Barrington of Carmel

† The Coffee Concert is an abbreviated performance.
Complimentary coffee and pastries courtesy of Marsh Supermarkets, LLC.
There is no intermission

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

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

Lilly *Classical Series*/Program Eighteen
Friday, May 5, 2017, at 8 p.m.
Hilbert Circle Theatre

MATTHIAS PINTSCHER, *Conductor*
KELLEY O'CONNOR, *Mezzo-soprano*

Matthias Pintscher
(b. 1971)

towards Osiris

Richard Wagner
(1813–1883)
Orch. Felix Mottl

Wesendonck Lieder
Der Engel (The Angel)
Stehe still (Stay Still)
Im Treibhaus (In the Greenhouse)
Schmerzen (Sorrows)
Träume (Dreams)

Kelley O'Connor, Mezzo-soprano

INTERMISSION - Twenty Minutes

Sergei Rachmaninoff
(1873–1943)

Symphonic Dances, Op. 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai - Allegro vivace

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

Premier Sponsor

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

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

Telamon *Palladium Series*
Saturday, May 6, 2017, at 8 p.m.
The Palladium at the Center for the Performing Arts

MATTHIAS PINTSCHER, *Conductor*
KELLEY O'CONNOR, *Mezzo-soprano*

Matthias Pintscher
(b. 1971)
towards Osiris

Richard Wagner
(1813–1883)
Orch. Felix Mottl
Wesendonck Lieder
Der Engel (The Angel)
Stehe still (Stay Still)
Im Treibhaus (In the Greenhouse)
Schmerzen (Sorrows)
Träume (Dreams)

Kelley O'Connor, Mezzo-soprano

INTERMISSION - Twenty Minutes

Sergei Rachmaninoff
(1873–1943)
Symphonic Dances, Op. 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai - Allegro vivace

Supported by:

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

Richard Wagner — *Wesendonck Lieder*

Der Engel
In der Kindheit frühen Tagen
Hört ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Daß, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Daß, wo still es will verbluten,
Und vergehn in Tränenfluten,

Daß, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

Stehe still!
Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, laß mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!
Daß in selig süßem Vergessen
Ich mög alle Wonnen ermessen!

Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündet,
Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Innre zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

Im Treibhaus
Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

The Angel
Early in my days of childhood,
Angels, I oft heard it said,
Left the blissful joys of Heaven
For the light of Earth instead.

When a heart fills with dread sorrow,
Shuns the world and disappears,
When its wish to bleed in silence
Dissolves into a flood of tears,

When its prayer at its most fervent
Begs for nothing but release,
Then the angel will come down to
Raise it up to Heaven's peace.

Once an angel flew down to me;
He, on wings that shimmer, soft,
Leads me far away from suffering,
Gently bears my soul aloft.

Stay still!
Hurrying, scurrying wheel of time
Marking out eternity;
Glowing spheres in distant space
Circling us with gravity;
All sempiternal generation, cease!
Enough of that - let me know peace!

Desist, now, creative powers;
The Word creating without end.
Hold back your breath, calm your desires,
Be silent just one moment's length.
Throbbing pulse, restrain your beat
To end desire's endless day
So I, in sweet oblivion,
May take full measure of my joy;

See bliss within another's eyes,
Immerse my soul within another's,
Another's being that mirrors mine;
An intimation that hope's goal is near.
Then are lips hushed in wondrous silence,
The drive for newer hopes is stilled,
We see Eternity in Nature,
The search for answers is fulfilled.

In The Greenhouse
Crown of leaves arching high,
Canopies of emerald,
Children, come from distant parts,
What is it that breaks your hearts?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge
Steiget aufwärts, süßer Duft.

Weit in sehnendem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
Öder Leere nicht'gen Graus.

Wohl, ich weiß es, arme Pflanze;
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh ich schweben
An der Blätter grünem Saum.

Schmerzen
Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muß die Sonne selbst verzagen,
Muß die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonne nur:
O wie dank ich, daß gegeben
Solche Schmerzen mir Natur!

Träume
Sag, welch wunderbare Träume
Halten meinen Sinn umfangen,
Daß sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blühn,

Silently your branches bow,
Tracing symbols in the air,
The mute witness to your suffering,
A sweet fragrance rises there.

Yearning with desire
You stretch your arms out wide
And, captive to delusion, hug
Emptiness, the barren void.

I know that well, poor plant,
It is one fate we share;
Though glowing light surrounds us,
Our homeland lies elsewhere.

And as, happily, the sun deserts
The empty light of day,
He who knows real anguish
Finds, in the dark, a silent hideaway.

The silence grows, a rustling web
Fills the darkened space with dread:
Along the edges of the leaves
I see heavy droplets quiver.

Weeping
Sun, you weep every evening
Till your eyes are red and sore
As, submerging in the mirrored sea,
You pass, too early, through death's door.

But, you rise again in former splendour,
Glorious in a world that's dark,
Newly wakened in the morning;
A hero who has made his mark.

Ah, how could I then complain,
Feel such heaviness in my heart,
When the sun itself knows anguish,
When the sun itself must perish.

And if death alone gives birth to life,
And only torment can bring joy,
How grateful am I for such torment
As Nature does in me deploy.

Dreams
What wondrous dreams are these
Holding my mind in thrall,
That they, like insubstantial foam,
Don't barren emptiness recall.

Dreams that flower with greater beauty
With every hour of every day,

Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn!

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küßt,
Daß zu nie geahnter Wonne
Sie der neue Tag begrüßt,

Daß sie wachsen, daß sie blühen,
Träumed spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

And blissful intimations of heaven
Throughout my inner self convey.

Dreams that like the rays of glory
Run through me to the very core,
Creating a picture there, effacing
All but one, for evermore.

Dreams as when the spring-time sun
Frees snowbound flowers with a kiss
So that the new day welcomes them
With unimaginable bliss,

So they may grow and bloom,
Dreaming exude their scent,
Their glow gently fading on your breast
Until their life is spent.

In a world of change,
our focus is steadfast.

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The Indianapolis Symphony Orchestra will be one of just four orchestras to participate in the John F. Kennedy Center for the Arts' 2018 SHIFT Festival. The ISO will preview its Kennedy Center program — featuring music of Krzysztof Urbański's homeland — in a special "bon voyage" concert on April 11th.

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MATTIAS PINTSCHER, Conductor

Matthias Pintscher is the Music Director of the Ensemble Intercontemporain. This season he was also appointed as Principal Conductor of the Lucerne Festival Academy. He continues his partnerships with the BBC Scottish Symphony Orchestra as its Artist-in-Association, and with the Danish National Symphony Orchestra as Artist-in-Residence. Equally accomplished as conductor and composer, Pintscher has created significant works for the world's leading orchestras and regularly conducts throughout Europe, the U.S., and Australia.

Highlights of the 15/16 season include conducting debuts with the Berlin Philharmonic, Toronto Symphony, Los Angeles Chamber Orchestra, and Prague Philharmonia; a U.S. tour with the Ensemble Intercontemporain; and the premiere of his new cello concerto by the Danish National Symphony and Alisa Weilerstein. Last season, Pintscher made debuts with the Los Angeles Philharmonic, National Symphony Orchestra, and the Symphonieorchester des Bayerischen Rundfunks.

A successful and prolific composer, Pintscher's music is championed by some of today's finest performing artists, orchestras, and conductors. His works have been performed by such orchestras as the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, London Symphony Orchestra, and the Orchestre de Paris. His works are published exclusively by Bärenreiter, and recordings of his compositions can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter.

Pintscher also works regularly with leading contemporary music ensembles such as the Scharoun Ensemble, Klangforum Wien, Ensemble Modern, and Avanti (Helsinki). He has curated the music segment of the Impuls Romantik Festival in Frankfurt since 2011, and in September 2014 joined the composition faculty at the Juilliard School.

This is Matthias Pintscher's debut performance with the ISO.

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Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano **Kelley O'Connor** has emerged as one of the most compelling performers of her generation.

During the 2016–17 season, the artist's impressive symphonic calendar includes a Boston Symphony Orchestra debut in a program of Brahms, Purcell, and Stravinsky in collaboration with Thomas Adès, John Adams' *The Gospel According to the Other Mary* with Sir Simon Rattle and the Berliner Philharmoniker as well as with David Robertson and the St. Louis Symphony both at Powell Symphony Hall in St. Louis and at Carnegie Hall, Beethoven's Ninth Symphony with Iván Fischer and the Budapest Festival Orchestra, among other performances.

In the present season, the California native brings her artistry to the recital stage in three distinguished settings: Kelley O'Connor returns to Collaborative Arts Institute Chicago for programs spotlighting the songs of Debussy, Massenet, Chausson, and Canteloube; she joins pianist Louis Langrée for recital programs in Cincinnati featuring songs of Brahms and Ravel; and she is accompanied by her frequent collaborator, Donald Runnicles, at the Grand Teton Music Festival in a program of Brahms and Bernstein.

Kelley O'Connor has received unanimous international, critical acclaim for her numerous performances as Federico García Lorca in Osvaldo Golijov's Ainadamar. Miss O'Connor created the role for the world premiere at Tanglewood, under the baton of Robert Spano, and subsequently joined Miguel Harth-Bedoya for performances of Golijov's piece with the Los Angeles Philharmonic at the Walt Disney Concert Hall. She reprised her "musically seductive, palpably charismatic" (Washington Post) portrayal of Lorca in the world-premiere of the revised edition of Ainadamar at the Santa Fe Opera in a new staging by Peter Sellars during the 2005 season.

This is Kelley O'Connor's debut performance with the ISO.

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

TOWARDS OSIRIS
MATTHIAS PINTSCHER
Born January 29, 1971 in Marl, Germany

Matthias Pinstcher, at age 45, is a world renowned German conductor and composer. Currently, he is the Music Director of the Ensemble Intercontemporain, and beginning in 2016/17 is the Principal Conductor of the Lucerne Festival Academy. Describing his two professions, he has noted "My thinking as a conductor is informed by the process of my own writing and vice versa, of course." His music is characterized by delicate, gossamer sounds, combined in complex patterns, often amorphous, elusive, and sui generis. In a New York interview regarding towards Osiris (March 2010) he stated "It interesting to present little sounds of music separately and what they sound like as a whole…. I think it [Osiris] is a very poetic story, and it inspired me to write this work." Towards Osiris was commissioned by the Berlin Philharmonic and Sir Simon Rattle: the score reads "written for Sir Simon Rattle and the friends of the Berlin Philharmonic." It premiered on March 16, 2006.

Marcus Fine described Pinstcher's style saying: "He has a marked weakness for the equivocal and the ambiguous… he is sound-obsessive… [the scores] are full of detailed performance instructions for the musicians and often he lays out special seating arrangements for the orchestra." Such specific, meticulous planning is probably an outgrowth of his early fascination with orchestral music: "The orchestra is still my instrument; the possibilities of the colors are so seductive because you can do everything with them."

Mr. Pinstcher has provided the following program notes:

During the initial stages of conceiving an orchestral work which would eventually bear the title towards Osiris, I came across a work of Joseph Beuys from the 1970s that shows individual objects (sewing patterns on cardboard, originally created for his work Felt Suit) that were distributed in a free rhythmic sequence and mounted on a blank canvas on which nothing had been painted. This work, which made such an impression, was called by Beuys Osiris, and it inspired me to delve into the Osiris myth and its meaning through the centuries.

Osiris, the God of Fertility, was the son of Nut (the Goddess of the Sky) and Geb (the God of the Earth); the destiny that led to his death stood at the center of my investigations. After being murdered by his brother, Osiris remained in the Realm of the Dead, where he served as a judge in the afterlife. In Egyptian mythology, every person's death is closely bound up with the destiny of Osiris. I was especially touched by the figure of Isis, Osiris' loving sister and spouse, who, after her husband was dismembered by his raging brother (Set, the God of Combat), was able to reassemble him through the power of her love, and prevented further decay of his reconstructed body, resuscitating him with her wings. Prior to that, she had searched desperately and ceaselessly along the banks of the Nile for the remains of her beloved. This suggested to me a formal structure based upon various stages of fragmentation and reanimation: the initial state of completeness, the decomposition into separate pieces, and their reassembly and metamorphosis—a genuine musical process.

towards Osiris is to be understood as a self-standing orchestral study; it represents the first material composed of what would later be developed into a larger orchestral work (titled Osiris), which would be premiered in

2008 in Chicago (with the Chicago Symphony Orchestra) under the direction of Pierre Boulez. The work played here therefore stands as a piece "on the way"—toward a stage of broader context, which Osiris, as one of the most complex figures in Egyptian mythology, allows us to grasp in musical form.

This is the ISO's first performance of Pintscher's *towards Osiris*.

Wesendonck Lieder
Richard Wagner
Born May 22, 1813, Leipzig, Germany
Died February 13, 1883, Cannaregio, Venice, Italy

After the Dresden Uprising in 1849, Wagner and his wife Minna fled to Zürich, eventually finding asylum on the estate of his patron Otto Wesendonck and his wife Mathilde. Gradually, Wagner and Mathilde, a poet and author, entered into a passionate love affair. Both marriages were in trouble; proximity and opportunity contributed to an intimate, intense relationship.

Interception of a letter by the ailing Minna from Wagner to Mathilde resulted in an immediate separation (Wagner to Venice and Minna to Dresden) which lasted ten years. Part of this letter read: ""I must tell you [Mathilde] with a bleeding heart that you have succeeded in separating my husband from me after nearly twenty-two years of marriage. May this noble deed contribute to your peace of mind, to your happiness." In later letters, compiled in the Burrell Collection of Wagner's Letters, Minna referred to her as "that filthy woman" and "that hussy" even though Wagner denied "any affair." Wagner and Minna struggled along, never divorcing (although he suggested this to her in June 1862) and he supported her for the rest of her life. She died in 1866 in Dresden, and the composer did not attend her funeral. He was too busy in Geneva with Cosima von Bulow…. they would marry in 1870.

During her years as paramour, Mathilde wrote five poems which the composer set to music in 1857, and these are known as the Wesendonck Lieder. It has been reported that Wagner stated "I have done nothing better than these songs." For many years, the composer had yearned for true love, and in a letter to Liszt in December of 1854 he wrote: "Since I have never enjoyed in life the real happiness of love, I will erect to this most beautiful of all dreams a memorial in which, from beginning to end, this love shall for once drink its fill." It is clear that Wagner identified himself in the poems, finding in these and in her the perfect love which had eluded him throughout his lifetime. In Newman's Biography of Wagner, he wrote that "she was now the only thing that reconciled him to the hard world of actuality." Mathilde had, at least for a time, become essential and overpowering.

The ISO's last performance of *Wesendonck Lieder* was November 1983, featuring Mezzo-Soprano Jessye Norman, conducted by John Nelson at Clowes Memorial Hall.

Symphonic Dances, Op. 45
Sergei Rachmaninoff
Born April 1, 1873, Starorussky Uyezd, Russia
Died March 28, 1943, Beverly Hills, CA

Written in the summer and fall of 1940 while vacationing in Huntington on Long Island Sound, the first version of Symphonic Dances was written for two pianos, titled "Fantastic Dances." This was Rachmaninoff's final orchestral score, and the only score written entirely in the US. After this composition, he commented that he "no longer had the strength and fire to compose. I don't know what has happened. That [the dances] was probably my last flicker." On August 21 he wrote to Eugene Ormandy "last week I finished a new symphonic piece which I naturally want to give first to you and your orchestra. It is called Fantastic Dances. I shall now begin the orchestration."

The Symphonic Dances were written at a hard time for the composer: intense homesickness, worry over his daughter Tatiana who was trapped in France by the German invasion, and an operation undergone in May. In three years he would die of cancer at age 70. The vitality and high spirits of the music in no way reflected his sad personal circumstances. The premiere in Philadelphia January 3, 1941, resulted in a lukewarm reception, and only later did the Dances gain acclaim.

Regarding titles: Midday, Twilight, and Midnight had first been attached to the movements but were later removed. Regarding the final title of Symphonic Dances: "It should have been called just Dances," Rachmaninoff mentioned, "but I was afraid people would think I had written dance music for jazz orchestra." He toyed with the idea of making the work a ballet for Fokine, who was enthusiastic; however, the choreographer died in 1942, and the concept died as well.

The first movement bears the strange direction: Non allegro. Allegro simply means fast and can imply as well cheerfulness or happy mood. Obviously, the composer was sending an ambiguous message concerning more than tempo: the negative instruction/ positive instruction is unique. A small three note motif heard at the opening generates themes for Part One. Part 2 presents a unique folk like melody sung by alto sax. For this section, Rachmaninoff sought the advice of Broadway orchestrator Robert Russell Bennett. Part 3 reviews opening ideas. An expansive coda includes a melody from his First Symphony written in 1897, which had been a terrible failure. "When the indescribable torture of that performance at last came to an end, I was a different man," the composer wrote. An inherent disposition to melancholy/ depression became full blown and enduring after the negative reviews.

The second movement is a gloomy little waltz in 6/8 meter. Rather than an ebullient Viennese style dance, this waltz has a hesitant, tentative nature and rhythms, seemingly unable to 'get off the ground.' Many have said this is reminiscent of Tchaikovsky's gently passionate waltz style.

The finale begins with languid winds, and then, gaining energy, moves into a faster section animated by jazz like rhythmic inflections. A full quote by trumpet of the grim Gregorian Dies Irae from the Mass for the Dead offers a moment of great solemnity, but the fun returns. The chant is not terminated, however, and it manages to reassert itself in whole or in part. Happiness returns to finish off the dances in brilliance and high style.

Was Opus 45 a musical farewell? Near the conclusion the composer wrote "Aliluya" at the top of the page. Geoffrey Norris wrote that "the coda of this last movement is in effect an orchestral transcription of the Doxology from the Blagosloven esi, Gos podi (All Night Vigil, an a cappella choral work composed in 1914-15.) Rachmaninoff wrote Aliluya in his score at the point where the choral alleluias occur in his earlier choral piece. Was it goodbye? The composer left us this message "a composer always has his own ideas of his works, but I do not believe he ever should reveal them. Each listener should find his own meaning in the music." On the last page, he wrote "I thank thee, lord."

The ISO's most recent performance of Rachmaninoff's *Symphonic Dances* was February 2012 conducted by Susanna Mälkki.

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Saturday, May 13, 2017 at 8:00 p.m.

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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. Maestro Everly will conduct over 90 performances in more than 20 North American cities this season.

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

Mr. Everly is also the Music Director of the IPL *Yuletide Celebration*, now a 31-year tradition. He led the ISO in its first Pops recording, *Yuletide Celebration*, Volume One, that included three of his own orchestrations. Some of his other recordings include *In The Presence* featuring the Czech Philharmonic and Daniel Rodriguez; Sandi Patty's *Broadway Stories*; the soundtrack to Disney's *The Hunchback of Notre Dame*; and *Everything's Coming Up Roses*: The Complete Overtures Of Jule Styne.

Originally appointed by Mikhail Baryshnikov, Mr. 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 Mr. Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello, Dolly!* in two separate Broadway productions.

Maestro Everly, a graduate of the Jacobs School of Music at Indiana University, is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. He is a proud resident of the Indianapolis community for over 14 years, and when not on the podium you can find Maestro Everly at home with his family, which includes Max the wonder dog.

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The rest of the season will be announced soon!

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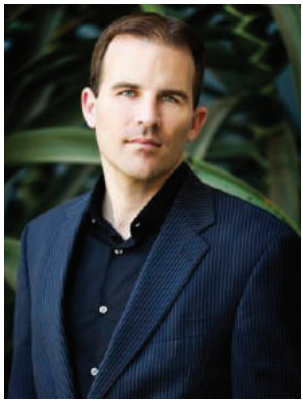
JUSTIN FREER, Conductor



American composer/conductor JUSTIN FREER was born and raised in Huntington Beach, California. He has established himself as one of the West Coast's most exciting musical voices and has quickly become a highly sought-after conductor and producer of film music concerts around the world. Freer began his formal studies on trumpet, but quickly turned to piano and composition, composing his first work at eleven and giving his professional conducting debut at sixteen.

Continually composing for various different mediums, he has written music for world-renowned trumpeters Doc Severinson and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music around the world.

He has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns including Avatar, The Day the Earth Stood Still, and Aliens in the Attic. As a conductor Freer has appeared with some of the most well known orchestras in the world including the Chicago Symphony Orchestra, London Philharmonic, New York Philharmonic, and San Francisco Symphony. In upcoming seasons he will guest conduct the Minnesota Orchestra as well as the orchestras of Dublin, Paris, Philadelphia, Sydney, Toronto and others.
Renowned wind conductor and Oxford Round Table Scholar Dr. Rikard Hansen has noted that, "In totality, Freer's exploration in musical sound evoke moments of highly charged drama, alarming strife and serene reflection."

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists and the Henry Mancini Estate. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, curating and conducting full length music score performances live with film for such wide ranging titles as *Gladiator, The Godfather, Breakfast at Tiffany's, It's A Wonderful Life* and most recently *Harry Potter and the Sorcerer's Stone*.

Mr. Freer earned both his B.A. and M.A. degrees in Music Composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.

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CineConcerts is one of the leading producers of live music experiences performed with visual media. Founded by producer/conductor Justin Freer and producer/writer Brady Beaubien, CineConcerts has engaged millions of people worldwide in concert presentations that redefine the evolution of live experience. Recent and current live concert experiences include *Gladiator, The Godfather, It's a Wonderful Life, DreamWorks Animation In Concert, Star Trek: The Ultimate Voyage* 50th Anniversary Concert Tour, and *Breakfast at Tiffany's*. Justin Freer has quickly become one of the most sought-after conductors of film music with a long list of full symphonic live to projection projects. He has appeared with some of the world's leading orchestras including the Chicago Symphony Orchestra, London Philharmonic Orchestra, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, San Francisco Symphony and Sydney Symphony Orchestra. From full-length movie screenings with live orchestra to music-interactive sporting event experiences to original 3D-environment holiday programming, CineConcerts is at the forefront of live entertainment.

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Friday, June 2, 2017, at 8 p.m.
Saturday, June 3, 2017, at 5:30 p.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
BERTRAND CHAMAYOU, *Piano*

Richard Wagner
(1813–1883)
"Forest Murmurs" from Act II of *Siegfried*

Robert Schumann
(1810–1856)
Concerto in A Minor for Piano and Orchestra, Op. 54
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

Bertrand Chamayou, Piano

INTERMISSION - Twenty Minutes

Gustav Mahler
(1860–1911)
Symphony No. 1 in D Major ("Titan")
Langsam. Schleppend
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

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KRZYSZTOF URBAŃSKI, Conductor

"That he is no mere flashy wunderkind of the baton was shown by the freshly invigorated playing he drew from the CSO …his keen musical instincts and vigorous way of translating his ideas into orchestral sound that has both shape and meaning," stated the *Chicago Tribune* when describing conductor **Krzysztof Urbański** who, in September 2016, entered the sixth season of his highly acclaimed tenure as Music Director of the Indianapolis Symphony Orchestra.

In his final season as Chief Conductor and Artistic Leader of Trondheim Symfoniorkester, Urbański leads the orchestra in performances of Stravinsky's *The Rite of Spring*, Bartók's Concerto for Orchestra, Brahms' *Requiem* and concludes his successful tenure with Mahler's Symphony No.1. Previous highlights include two tours (first with concerts in Germany, Austria, and Poland and second at the International Chopin Music Festival), and a fully-staged production of *Carmen* as his first foray into opera.

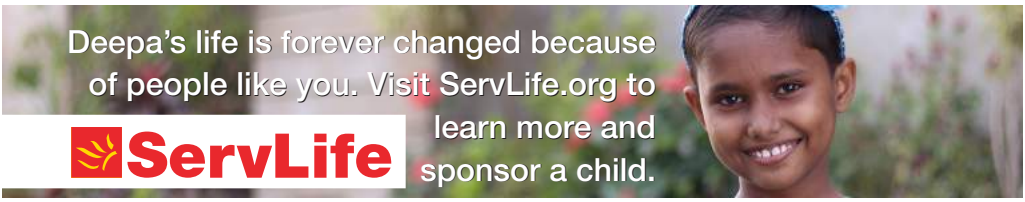
In September 2015, Urbański formally became Principal Guest Conductor of NDR Elbphilharmonie Orchester, and this season, in addition to concerts in Hamburg, they tour Japan with soloists Alice Sara Ott and Sayaka Shoji.

Alongside his performances in Hamburg, this season sees the release of two discs recorded with NDR Elbphilharmonie Orchester: Dvořák's Symphony No.9 for Outhere and Chopin small pieces for piano and orchestra with Jan Lisiecki for Deutsche Grammophon. Also soon to be released is Martinu's Cello Concerto No.1 recorded for Sony with the Berliner Philharmoniker and Sol Gabetta. In addition, his discography includes "holly excellent renderings" (*Gramophone*) of Lutosławski works for Alpha Classics with NDR Elbphilharmonie Orchester.

In 2016–17, Urbański's European season includes his debut with the Netherlands Radio Philharmonic Orchestra and reinvitations to Rotterdam Philharmonic Orchestra, Tonkünstlerorchester, Philharmonia Orchestra, Münchner Philharmoniker, and Wiener Symphoniker for their annual Beethoven Symphony No.9 New Year concerts. Past debuts include Berliner Philharmoniker, London Symphony, and Oslo Philharmonic orchestras.

In North America, Urbański returns to the Toronto Symphony Orchestra, Los Angeles Philharmonic, and Washington's National Symphony Orchestra. His recent U.S. debuts include The Cleveland Orchestra, New York Philharmonic, and Chicago and San Francisco Symphony orchestras.

In June 2015, Urbański received the prestigious Leonard Bernstein Award when he returned to conduct the Schleswig-Holstein Akademie at the Schleswig-Holstein Festival. Notably, he is the first conductor to have ever received this award.



Bertrand Chamayou has established himself at the highest level on the international music scene, performing in venues such as the Théâtre des Champs Elysées, Lincoln Center, the Herkulessaal Munich, and London's Wigmore Hall. He has appeared at major festivals including New York's Mostly Mozart Festival, the Lucerne Festival, Edinburgh International Festival, Rheingau Musik Festival, Beethovenfest Bonn, and Klavier-Festival Ruhr.

He has worked with orchestras including London and Rotterdam Philharmonic orchestras, Deutsche Kammerphilharmonie Bremen, hr-Sinfonieorchester, WDR Sinfonieorchester Köln, Orchestre National de France, NHK Symphony Orchestra, and the Danish National Symphony Orchestra. Chamayou's conductor collaborations have included Pierre Boulez, Leonard Slatkin, Sir Neville Marriner, Semyon Bychkov, Michel Plasson, Louis Langrée, Stéphane Denève, Ludovic Morlot, and Andris Nelsons.

In the 2015–16 season, Bertrand Chamayou made his debuts with the Gewandhausorchester Leipzig, Konzerthaus Orchester Berlin, Cinncinati Symphony Orchestra, Wiener Symphoniker, and Orquestra Sinfônica do Estado de São Paulo. This season sees him return to Indianapolis Symphony, Orchestre National de France and Orchestre de Paris amongst many others. Chamayou will make his debuts with Seattle Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, and Seoul Philharmonic Orchestra and will take his all-Ravel recital program to Théâtre des Champs-Elysées, National Concert Hall Taipei, Atlanta Shriver Hall series, and the Cartagena Festival amongst others.

Chamayou is a regular chamber music performer, with partners including Renaud and Gautier Capuçon, Quatuor Ebène, Antoine Tamestit, and Sol Gabetta. A recital tour of the United States and Canada with Gabetta in 2016–17 will lead the duo to Baltimore's Spivey Hall, Boston Celebrity Series, and Club Musical de Québec.

Bertrand Chamayou was born in Toulouse; his musical talent was quickly noted by pianist Jean-François Heisser, who later became his professor at the Paris Conservatoire. He completed his training with Maria Curcio in London.

Bertrand Chamayou's last performance with the ISO was March 2015.

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

Forest Murmurs
Richard Wagner
Born on May 22, 1813, Leipzig, Germany
Died on February 13, 1883, Cannaregio, Venice, Italy

For four decades, Wagner's music dramas, writings, musical criticism, and pioneering musical experimentation transformed the destiny of western music. Along with his gargantuan concepts such as the Ring of the Nibelung, Wagner wrote some very special smaller pieces which had, in spite of their size, unforgettable impact as well. One of these was Forest Murmurs derived from Act II of Siegfried, the third music drama of The Ring.

At this time, Siegfried has entered an enchanted forest and awakened a furious dragon (a disguise for the giant Fafner) and he successfully stabs him directly into the heart. In his libretto, Wagner wrote that while Siegfried is resting in the forest under a linden tree, he "leans back and looks up through the [tree] branches and becomes enchanted by 'the forest murmurs' and listens with great interest to the song of a bird in the branches above him." Siegfried speaks:

"You lovely wood bird, how sweet is your song
Here in the wood is your home?
I wish I could understand you
I am sure you have something to tell…

After licking the dragon's blood off his hands, Siegfried is magically able to understand the language of the Forest Bird which gives him two messages: the first is to beware of the dwarf, Mime, who has raised him after his Mother (Sieglinde) died in childbirth. In the libretto the bird warns: "Oh let Siegfried attend …To the crafty words Mime speaks" The second is that the beautiful Valkyrie, Brunnhilde, can be awakened by the kiss of a person who knows no fear, i.e. Siegfried. And, this woman can be his bride. The bird affirms: "Siegfried is [now]free from the evil dwarf! Now he must awake his glorious bride… I sing of love, joyful in woe, I weave my song and lovers can tell what it means!"

Siegfried immediately follows the information: after killing Mime and throwing his body into a cave, he sets off via the bird's instructions to find Brunnhilde who is asleep on a mountaintop, surrounded by a ring of fire.

Forest Murmurs presents an impressionistic setting, long before impressionism became a musical term, and the Bird's messages in an evocative piece. This version was created by the composer, weaving together various parts from the opera score into an instrumental work.

The music begins softly in the strings, representing leaves and branches gently swaying above the forest floor. Gradually, the bird speaks (flute and glockenspiel in the opera score) in episodic expressions amid the calm undercurrent of sustained strings. As Siegfried becomes inspired by the messages, the music becomes enlarged and animated, leading to a brilliant and optimistic conclusion. In the music drama, Siegfried speaks: "Fluttering overhead, you guide me… And where you flutter, there I shall go!" The curtain drops and Siegfried races after the bird's flight.

The ISO's last performance of Forest Murmurs was May 1997 conducted by Raymond Leppard.

Piano Concerto in A minor, Op. 54
Robert Schumann
Born on June 8, 1810, Zwickau, Germany
Died on July 29, 1856, Endenich, Bonn, Germany

Robert Schumann's only Piano Concerto in A minor proffered a totally new idea of a piano concerto. In place of fiery virtuosic display, "putting fingers to work and musicianship to sleep", K. 54 also demanded sensitivity, poise, clarity, and control from the soloist. At the premier, the audience felt cheated without hearing sufficient pianistic brinksmanship. Since this concerto required a different type of pianism it also needed a different kind of audience which would value subtlety, grace, softness, and alert musicianship. Dominant bombasity and pyrotechnics had been purged. Bravura opportunities were minimized, and more varied demands were made on the soloist. At times, the pianist had to be a good accompanist as well as soloist., evidenced herein when the soloist accompanies a clarinet solo in the first movement. Stardom had to be shared.

Additionally, the orchestra moved from its traditional supportive role to a collaborative position with the soloist. A new parity resulted. . Joseph Kerman noted this change, writing "One aspect of the piano's virtue is mimesis of an orchestra. It is a far from a negligible aspect…. The piano can simulate an orchestra; anything the orchestra can do, a piano can do plausibly and often with panache."

Schumann's changes resulted in a situation in which the "singularity of the piano" came into question: Was virtuosity the only metric for a piano concerto? Did a successful piano concerto have to be a constant thriller? Liszt went so far as to call the work a "concerto without piano." As late as 1856, a London critic praised Schumann's wife for her loyalty in continuing to play the work, commenting "Clara's noteworthy efforts to make her husband's curious rhapsody pass for music." From its inception, Schumann was aware of the concerto's new character and novelty, explaining "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos- I must write something else."

The idea of "something else" had been considered years earlier. In 1839, in the Neue Zeitschrift fur Music Schumann speculated "We must await the genius who will show us in a newer and more brilliant way, how orchestra and piano may be combined; how the soloist, dominant at the keyboard, may unfold the wealth of his instrument and his art, while the orchestra no longer a mere spectator may interweave its manifold facets into the scene. "His concept was first manifested in a single movement Fantasy for Piano and Orchestra written only eight months after Schumann's marriage in 1840. Specifically, the work was written for Schumann's wife Clara, who had been sculpted into an excellent pianist by a most ambitious father, and was thoroughly capable of popularizing her husband's works. The Fantasy was a flop: publishers turned their backs, and audiences did too. Dormant for a while, the work had yet another destiny

By 1845, family finances were at a critical stage. The Schumann household was filled with screaming children (Clara had birthed eight children in 14 years) and her dowry had run out. Responding to the situation, Schumann resurrected the Fantasy, added an intermezzo and finale, and grew the earlier piece to full concerto size which Clara could perform. The composer considered (quite correctly) that a concerto would be a good seller in the romantic period. What he did not consider was that his idea of a concerto and prevailing tastes were far different. His additions resulted in a deeply affecting work which, despite its large scale, never lost its intimate voice. Clara premiered K 54 on January 1, 1846, at the Leipzig Gewandhaus.

Omitting the traditional orchestral introduction, the orchestra sounds a quick chord, igniting a series of brilliant chords cascading from the piano as the curtain raiser.

Quickly the main theme emerges from the winds, answered by the piano, and becomes the primary focus of a relaxed interchange between piano and orchestra. This melody also appears in varied form and personality in the succeeding movements. Before the second subject is introduced, a dreamy, introspective is spun by the piano. A more animated second subject is derived from the first. This first theme and its derivations become foundational for this movement, and it emerges as well in the ensuing three.

Schumann's gentle Intermezzo is an intimate salon piece in simple ternary form. Its music is filled with romantic tenderness and a lyricism found in abundance in the composer's character pieces for piano. The first theme is derived in a staccato articulation referencing the first theme of the first movement. A magical cello and piano dialogue occupies the middle section. The third section references the now familiar first theme, and leads to a highly dramatic conclusion as the theme fades into silence. A horn call, seemingly from a great distance, bridges directly into the vivacious last movement.

In the last movement, the main theme re-emerges returning for a final bow, but changes its rhythm and character. A new metric current (in which 6/4 is imposed on the ¾ meter) and assertive articulation is re-aligned by snappy rhythmic syncopations. At times it even assumes a march-like character. Assorted fresh themes emerge in profusion with extensive, decorative figuration. The concerto concludes in a boisterous mood with brilliant passagework from the soloist and large supporting orchestral chords in a spirited coda. Herein, Schumann fully satisfied the taste and custom of concerto brilliance, but he simply saved it for the finale. Gaining acclaim slowly, the work has earned its place not only as one of the most authentic documents of musical romanticism, but also among the most beautiful concerti in piano repertoire.

The ISO's last performance of Schumann's Piano Concerto in A minor was October 2011 featuring pianist Till Fellner and conducted by Xian Zhang.

Symphony No. 1 in D Major ("Titan")
Gustav Mahler
Born on July 7, 1860, Kaliště, Czech Republic
Died on May 18, 1911, Vienna, Austria

During World War II, four Mahler symphonies preceding "Titan" were destroyed. Hence, Symphony Number One is Mahler's fifth symphonic work, a fact that explains in part the compositional expertise evidenced throughout the designated First Symphony. "Titan" was birthed under tense and rather unusual circumstances. While composing the symphony, Mahler was simultaneously involved in writing music per the request of Karl Maria von Weber's grandson, for an unfinished Weber opera, Die Drei Pintos. For this, Mahler provided 21 numbers from the original seven, and an entr'acte in 1888. He also was simultaneously involved in a tumultuous affair with the wife of Baron Weber. Once that affair was discovered, the Baron unleashed his fury in a wild shooting spree (hitting no one fortunately.) Had he been a better shot, the Titan Symphony would never have emerged. After the attempted murder, Mahler quit the affair but not the symphony.

Music had been Mahler's vehicle to solve cosmic and personal questions which dogged him throughout life, one of which was his obsessive quest to find the meaning of existence. To this end, he basically worked himself to death. Yet, throughout his time, he drew consistent energy and ideas from his haunting, volatile emotional condition. "To create a symphony is, for me, to create (construct) a world," he said. And he would be beholden to no one in that endeavor. Michael Steinberg explained "While Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and

Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset." Being Gustav Mahler was summarized by the composer: "My time will yet come. Humanly I make every concession, artistically none."

In its first version, Symphony Number One premiered in Budapest on November 20, 1889 with Mahler conducting. Initial audience and critical reception was bad. One critic suggested that the work was "a parody of a symphony." Critic Viktor von Herzfeld, a close friend, even stated "All of our great conductors…have themselves eventually recognized, or have proved, that they were not composers…this is true of Mahler also." The Neuse Pester Journal cackled "We will always be delighted to see him on the podium as long as he does not direct his own compositions."

Mahler's First Symphony is intimately linked with his song cycle Das Klagende Lied, a source of themes and cross references. For example, the theme of the first movement derives from Ging heut Morgen ubers Feld. Vaughn Williams commented on this element, saying "Why should (all) music be original? the duty of the composer is to find the mot juste. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment." Concerning the entire work, Michael Kenney commented that "This was no doubt why Mahler first described the symphony as a symphonic poem: he could have called it The Wayfarer because it follows the plan of the song cycle."

The first version, titled A Symphonic Poem in Two Parts contained the following titles supplied by the composer.
These were:

First Part: From the Days of Youth
1.Spring without End
2. Flora
3.Under Full Sail

Second Part: Human Comedy
4. Funeral March in the Manner of Callot
5. From Inferno to Paradise

After the terrible premier in January 1893, primarily stemming from audience reaction to the orchestration which some critics deemed grotesque. Mahler withdrew the work, revised the entire score, re-titled sections and the entire symphony to Titan: A Tone Poem in the Form of a Symphony, and again divided the symphony in two main sections. Titan referred to the massive novel in four volumes by Jean Paul (Johann Paul) Friedrich Richter. "There is some justification for the title Titan and for the program, "Mahler wrote to the critic Max Marschalk in 1896. "That is, at one time my friends persuaded me to provide a kind of program for the D Major Symphony in order to make it easier to understand; therefore, I had thought up this title and explanatory material after the actual composition."

With titles, "Titan" appeared in the following format.

First part: Days of Youth, Flower, Fruit and Thorn Pieces

1. Spring without End (the Introduction depicts the awakening of nature from its long winter sleep)
2. A Collection of Flowers
3. Under Full Sail

Second Part "Commedia Umana" (Human Comedy)
4, Stranded. A funeral march in Callot's style. The following may serve as an explanation of this movement. The external stimulus derived from the satirical picture "The Hunter's Funeral Procession" in which forest animals accompany a dead hunter's coffin to the grave. Rabbits carry a little banner, leading a band of Bohemian musicians, accompanied by singing cats, toads, crow, stages, deer, foxes, and many other feathered and furred forest animals in farcical poses. The music is intended to express alternating moods of ironical gaiety and uncanny gloom which is followed immediately by

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5. Dall'Inferno (From the Inferno) Allegro furioso which expresses the sudden despairing outcry of a deeply wounded heart.

(The notes above are derived from Mahler's explanatory material)

The naming process continued. Mahler decided that the public was distracted by titles and a program, and the third time he re-named the work Symphony Number One in Four Movements for Large Orchestra. The composer explained: "I should like to see it emphasized that the symphony begins at a point beyond the love affair…the real life experience was the reason for the work, not its content. The need to express myself musically in symphonic terms – begins only on the plane of obscure feelings at the gate that opens into the other world, the world in which things no long fall apart in time and space. Just as I find it banal to compose programme music, I regard it as unsatisfactory and unfruitful to try to make programme notes for a piece of music." "Blumine" (Flora) was dropped by Mahler in this third iteration, but was discovered in 1967.

As in many Mahler works, nature and the human experience abound in the mammoth First Symphony. The orchestra required was the largest assembled in any symphony up to that date. (Michael Kennedy) The music opens with strings playing a single tone (A) separated by seven octaves. This note is held like a backdrop against which different birdcalls (the clarinet cuckoo) emerge, and Mahler explained "This sounds of nature, not music." Amid growing momentum, the first theme emerges in the cellos borrowed from Ging heut Morgen ubers Feld (I crossed the meadow at morn). The tune lies at the heart of the first movement, stimulates the scherzo, and re-emerges in the grand theme of the finale. Conveniently, the song begins with the falling fourth of the cuckoo call heard earlier. This single melody is the major focus of the movement, influencing also the scherzo theme and the finale. In the development a second theme emerges, leading the orchestra in a complex journey through various tonalities, and thereby maintaining unsettled emotions. The movement closes with birdcalls parading back from the introduction.

The second movement, a landler marked Andante allegretto provides a gentle moment within the scope of the work. Herein Mahler used music which he had written for a series of illustrations for the poem Der Trompeter von Sachingen. A lyrical theme is given to a trumpet, shared by winds, and later the violins.

The third movement (funeral march) references the Callot painting with all the animals making merry at the burial of the hunter. Cats, toads and crows are all represented in sharing their fun about the hunter's fate. Kettledrums quietly set the funeral pace with alternating tones a fourth apart. A parody of Frere Jacques, in a minor key, comes from a high range of muted basses lending a smirking quality to the atmosphere. The movement also includes a quote from the final songs of "Songs of a Wayfarer." Re the use of previously written works, Mahler explained to a friend "composing is like playing with building blocks, where new buildings are created again and again, using the same blocks." The mood alternates between merry-making and the funeral business at hand. Michael Steinberg noted that "People simply did not know what to make of this mixture, how to respond, whether to laugh or cry or both…They sensed that something irreverent was being done…." The final measures are interrupted by a "terrifying shriek" an outburst Mahler described as "the outburst of a wounded heart." Mahler intended such irony in which "all the coarseness, the mirth and the banality of the world are heard in the sound of a bohemian village band, together with the hero's terrible cries of pain."

Mahler's perspectives are summarized in the last movement, marked Sturmisch bewegt (moving like a storm). The composer wrote

"The hero is exposed to the most fearful combats and to all the sorrows of the world. He and his triumphant motifs are hit on the head again and again by Destiny. …Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand, and there is a great victorious chorale!" David Ewen remarked that "Everything ferments and fumes."

Listeners are immediately assaulted with a brutal cymbal crash, which The composer likened to a bolt of lightning, ripping from a black cloud. Violence and savagery take over before the music, as if exhausted, gives way to a lyrical melody. Quotes from preceding movements surface: hunting calls from the first movement pop in and out, a reference to an Eastern-European Jewish wedding takes a bow; this wild conglomeration of ideas tumble over one another and the general unrest never ceases. Then, amidst all the turmoil, Mahler instructed "bells in the air" indicating that the horn players must stand. He explained that "at the end, the horns must cut through the massive sound in a chorale of salvation from paradise after the waves of hell." Finally, a breathtaking coda brings the music to a close, unmistakably reaching to heaven.

The ISO's last performance of Mahler's Symphony No. 1 was October 2011, conducted by Larry Rachleff.

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Saturday, June 10, 2017, at 7 p.m.
Hilbert Circle Theatre

Telamon Palladium Series
Sunday June 11, 2017 at 3:00 p.m.
The Palladium at the Center for the Performing Arts

KRZYSZTOF URBAŃSKI, *Conductor*
LAUREN SNOUFFER, *Soprano*
VALE RIDEOUT, *Tenor*
JOCHEN KUPFER, *Baritone*
INDIANAPOLIS SYMPHONIC CHOIR
ERIC STARK, *Artistic Director*
INDIANAPOLIS CHILDREN'S CHOIR
JOSHUA PEDDE, *Artistic Director*

Leonard Bernstein
(1918–1990)

Chichester Psalms for Chorus and Orchestra
Psalm 108, verse 2 -- Psalm 100
Psalm 23 -- Psalm 2, verses 1-4
Psalm 131 -- Psalm 133, verse 1
Indianapolis Symphonic Choir

INTERMISSION - Twenty Minutes

Carl Orff
(1895–1982)

Carmina Burana: Cantiones profanae
Introduction
Fortuna Imperatrix Mundi
O Fortuna (chorus)
Fortune plango vulnera (chorus)
Part I
Primo vere
Veris leta facies (chorus)
Omnia Sol temperat (baritone)
Ecce gratum (chorus)
Uf dem anger
Tanz (orchestra)
Floret silva (chorus)
Chramer, gip die varwe mir (soprano, chorus)

Reie (orchestra)
Swaz hie gat umbe (chorus)
Chume, chum geselle min (chorus)
Swaz hie gat umbe (chorus)
Were diu werlt alle min (chorus)

Part II

In Taberna

Estuans interius (baritone)
Olim lacus colueram (tenor, male chorus)
Ego sum abbas (baritone, male chorus)
In taberna quando sumus (male chorus)

Part III

Cour d'amours

Amor volat undique (soprano, boy chorus)
Dies, nox et omnia (baritone)
Stetis puella (soprano)
Circa mea pectora (baritone, chorus)
Si puer cum puellula (male chorus)
Veni, veni, venias (double chorus)
In trutina (soprano)
Tempus est iocundum (soprano, baritone, chorus, boy chorus)
Dulcissime (soprano)

Blanziflor et Helena

Ave formosissima (chorus)

Fortuna Imperatrix Mundi

O Fortuna (chorus)

Indianapolis Symphonic Choir
Indianapolis Children's Choir

This concert is endowed by the Paul and Roseann Pitz Fund.

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Please refer to Maestro Urbański's bio on page 38.
Length of performance is approximately one hour and forty-five minutes.
Recording or photographing any part of this performance is strictly prohibited.

Leonard Bernstein — *Chichester Psalms*

PART I
PSALM 108, VERSE 2

Urah, hanevel, v'chinor!	Awake, psaltery and harp!
A-irah shahar!	I will rouse the dawn!

PSALM 100

Hariu l'Adonai kol haarets.	Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simha.	Serve the Lord with gladness.
Bo-u l'fanav bir'nanah.	Come before his presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu.	It is He that hath made us, and not we ourselves
Amo v'tson mar'ito.	We are His people and the sheep of His pasture.
Bo-u sh'arav b'todah,	Enter into His gates with thanksgiving,
Hatseirotav bit'hilah,	And into His courts with praise.
Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam has'do,	For the Lord is good, His mercy is everlasting.
V'ad dor vador emunato.	And His truth endureth to all generations.

PART II
PSALM 23

Adonai ro-i, lo ehsar.	The Lord is my shepherd, I shall not want.
Bin'ot deshe yarbitseini,	He maketh me to lie down in green pastures,
Al mei m'nuhot y'nahaleini,	He leadeth me beside the still waters,
Naf'shi y'shovev,	He restoreth my soul,
Yan'heini b'ma'aglei tsedek,	He leadeth me in the paths of righteousness,
L'ma'an sh'mo.	For His name's sake.
Gam ki eilech	Yea, though I walk
B'gei tsalmavet,	Through the valley of the shadow of death,
Lo ira ra,	I will fear no evil,
Ki Atah imadi.	For Thou art with me.
Shiv't'cha umishan'techa	Thy rod and Thy staff
Hemah y'nahamuni.	They comfort me.
Ta'aroch l'fanai shulchan	Thou preparest a table before me
Neged tsor'rai	In the presence of mine enemies,
Dishanta vashemen roshi	Thou annointest my head with oil,
Cosi r'vayah.	My cup runneth over.
Ach tov vahesed	Surely goodness and mercy
Yird'funi kol y'mei hayai	Shall follow me all the days of my life,
V'shav'ti b'veit Adonai	And I will dwell in the house of the Lord Forever.
L'orech yamim.	

PSALM 2, VERSES 1–4

Lamah rag'shu goyim	Why do the nations rage,
Ul'umim yeh'gu rik?	And the people imagine a vain thing
Yit'yats'vu malchei erets,	The kings of the earth set themselves,
V'roznim nos'du yahad	And the rulers take counsel together
Al Adonai v'al m'shiho.	Against the Lord and against His annointed.
N'natkah et mos'roteimo,	Saying, let us break their bonds asunder,
Yoshev bashamayim	He that sitteth in the heavens
Yis'hak, Adonai	Shall laugh, and the Lord
Yil'ag lamo!	Shall have them in derision!

PART III
Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, Verse 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Carl Orff —*Carmina burana: Cantiones profanae*

FORTUNA IMPERATRIX MUNDI
1. O FORTUNA

O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem, egestatem,
potestatem
dissolvit ut glaciem.

O Fortune, Like the moon you are changeable,
ever waxing and waning.
Hateful life, first oppresses,
and then soothes as fancy takes it; poverty,
and power
it melts them like ice.

Sors immanis et inanis,
rota tu volubilis,
status malus, vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Fate - monstrous and empty,
you whirling wheel,
you are malevolent, well-being is in vain
and always fades to nothing,
shadowed and veiled
you plague me too;
now through the game
I bring my bare back
To your villainy.

Sors salutis et virtutis
michi nunc contraria
est affectus et defectus
semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Fate is against me in health
and virtue,
driven on and weighted down,
always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

2. FORTUNE PLANGO VULNERA
Fortune plango vulnera stillantibus ocellis,

quod sua michi munera subtrahit rebellis.

Verum est, quod legitur
fronte capillata,
sed plerumque sequitur

Occasio calvata.

In Fortune solio
sederam elatus, prosperitatis vario
flore coronatus;
quicquid enim florui felix et beatus,
nunc a summo corrui gloria privatus.

Fortune rota volvitur: descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice caveat ruinam!
nam sub axe legimus
Hecubam reginam.

PART ONE: PRIMO VERE
3. VERIS LETA FACIES
Veris leta facies mundo propinatur, hiemalis acies

victa iam fugatur, in vestitu vario

Flora principatur,
nemorum dulcisono que cantu celebratur
Flore fusus gremio Phoebus novo more
risum dat, hoc vario
iam stipate flore Zephyrus nectareo
spirans in odore;
certatim pro bravio curramus in amore.

Cytharizat cantico dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. OMNIA SOL TEMPERAT
Omnia Sol temperat purus et subtilis,
novo mundo reserat facies Aprilis,
ad Amorem properat animus herilis,
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemni vere
et veris auctoritas iubet nos gaudere;
vias prebet solitas, et in tuo vere

2. I BEMOAN THE WOUNDS OF FORTUNE
I bemoan the wounds of Fortune with weeping eyes,
for the gifts she made me she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity,
she is bald.

On Fortune's throne
I used to sit raised up, crowned with
the many-colored flowers of prosperity;
though I may have flourished happy and blessed,
now I fall from the peak deprived of glory.

The wheel of Fortune turns: I go down, demeaned;
another is raised up; far too high up
sits the king at the summit – let him fear ruin!
for under the axis is written
Queen Hecuba.

PART ONE: SPRING
3. THE MERRY FACE OF SPRING
The merry face of spring turns to the world, sharp winter
now flees, vanquished; bedecked in various colors
Flora reigns,
the harmony of the woods praises her in song. Ah!
Lying in Flora's lap Phoebus once more
smiles, now covered
in many-colored flowers, Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!

In harp-like tones sings the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah.

4. THE SUN WARMS EVERYTHING
The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

All this rebirth in spring's festivity
and spring's power bids us to rejoice;
it shows us paths we know well, and in your springtime

fides est et probitas tuum retinere.

Ama me fideliter! fidem meam nota:
de corde totaliter
et ex mente tota sum presentialiter
absens in remota.
quisquis amat taliter, volvitur in rota.

5. ECCE GRATUM
Ecce gratum et optatum
Ver reducit gaudia, purpuratum
floret pratum,
Sol serenat omnia, iamiam cedant tristia! Estas redit,
nunc recedit
Hyemis sevitia.

Iam liquescit et decrescit
grando, nix et cetera, bruma fugit,
et iam sugit,
Ver Estatis ubera;
illi mens est misera, qui nec vivit,
nec lascivit
sub Estatis dextera.

Gloriantur et letantur
in melle dulcedinis qui conantur,
ut utantur
premio Cupidinis; simus jussu Cypridis gloriantes et letantes
pares esse Paridis.

UF DEM ANGER
6. TANZ

7. FLORET SILVA
Floret silva nobilis
floribus et foliis.
Ubi est antiquus meus amicus? Ah!

hinc equitavit,
eia, quis me amabit?

Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle alse lange?
der ist geriten hinnen,
owî, wer soll mich minnen?

8. CHRAMER, GIP DIE VARWE MIR
Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man

it is true and right to keep what is yours.

Love me faithfully! See how I am faithful:
With all my heart
and with all my soul, I am with you
Even when I am far away.
Whoever loves this much turns on the wheel.

5. BEHOLD, THE PLEASANT SPRING
Behold the pleasant and longed-for
spring brings back joyfulness, violet flowers
fill the meadows,
the sun brightens everything, sadness is now at an end! Summer returns,
now withdraw
the rigors of winter. Ah!

Now melts and disappears
ice, snow, and the rest, winter flees,
and now
spring sucks at summer's breast:
A wretched soul is he who does not live
or lust
under summer's rule. Ah!

They glory and rejoice
in honeyed sweetness who strive
to make use of
Cupid's prize; At Venus' command let us glory and rejoice
in being Paris' equals. Ah!

ON THE GREEN
6. DANCE

7. THE NOBLE WOODS ARE BURGEONING
The noble woods are burgeoning
with flowers and leaves,
Where is the lover I knew? Ah!

He has ridden off!
Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover,
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. SHOPKEEPER, GIVE ME COLOR
Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men

an ir dank der minnenliebe noete.

Seht mich an, jungen man!
lat mich iu gevallen!

Minnet, tugentliche man, minnecliche frouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.

Seht mich an…

Wol dir werlt, das du bist also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.

Seht mich an…

9. REIE
Swaz hie gat umbe, daz sint allez megede,
die wellent an man alle disen sumer gan.

Chume, chum, geselle min, ih enbite harte din.

Suzer rosenvarwer munt,
chum unde mache mich gesunt

Swaz hie gat umbe,

10. WERE DIU WERLT ALLE MIN
Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen. Hei!

PART TWO: IN TABERNA
11. ESTUANS INTERIUS
Estuans interius ira vehementi
in amaritudine
loquor mee menti: factus de materia,
cinis elementi similis sum folio,
de quo ludunt venti.

Cum sit enim proprium viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,

love me, against their will

Look at me, young men!
Let me please you!

Good men, love women worthy of love!
Love ennobles your spirit
and gives you honor.

Look at me, etc.

Hail, world, so rich in joys!
I will be obedient to you
because of the pleasures you afford.

Look at me, etc.

9. ROUND DANCE
Those who go round and round are all maidens,
they want to do without a man all summer long.

Come, come, my love, I long for you.

Sweet rose-red lips,
come and make me better.

Those who go round, etc.

10. IF ALL THE WORLD WERE MINE
If all the world were mine
from the sea to the Rhine,
I would do without it
if the Queen of England
would lie in my arms. Hey!

PART TWO: IN THE TAVERN
11. BURNING INSIDE
Burning inside with violent anger,
bitterly
I speak my heart: created from matter,
of the ashes of the elements, I am like a leaf
played with by the winds.

If it is the way of the wise man
to build
foundations on stone,
then I am a fool, like a flowing stream,
which in its course never changes.

I am carried along like a ship without a steersman,
and in the paths of the air like a light,
hovering bird;
chains cannot hold me,
keys cannot imprison me,

quero mihi similes
et adiungor pravis.

Mihi cordis gravitas res videtur gravis;
iocus est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,

que nunquam in cordibus habitat ignavis.

Via lata gradior more iuventutis,
inplicor et vitiis immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. OLIM LACUS COLUERAM
Cignus ustus cantat:

Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser! modo niger
et ustus fortiter!

Girat, regirat garcifer; me
rogus urit fortiter:
propinat me nunc dapifer,

Miser, miser! etc.

Nunc in scutella iaceo, et
volitare nequeo, dentes frendentes video:

Miser, miser! etc.

13. EGO SUM ABBAS
Ego sum abbas Cucaniensis
et consilium meum est cum bibulis, et in secta
Decii voluntas mea est,

et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima? Nostre vite gaudia
abstulisti omnia! Haha!

14. IN TABERNA QUANDO SUMUS
In taberna quando sumus, non curamus quid sit
humus, sed ad ludum properamus, cui semper
insudamus.

I look for people like me
and join the wretches.

The heaviness of my heart seems a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,

she never dwells in a lazy heart.

I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. ONCE I LIVED ON LAKES
The roasted swan sings:

Once I lived on lakes, once I looked beautiful when
I was a swan.

Misery me! Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre;
the steward now serves me up.

Misery me! etc.

Now I lie on a plate,
and cannot fly anymore, I see bared teeth:

Misery me! etc.

13. I AM THE ABBOT
I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,

and whoever searches me out at the
tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Woe! Woe!
what have you done, vilest Fate? The joys of my life
you have taken all away! Haha!

14. WHEN WE ARE IN THE TAVERN
When we are in the tavern,
we do not think how we will go to dust, but we
hurry to gamble,

Quid agatur in taberna, ubi nummus est pincerna, hoc est opus ut queratur, sic quid loquar, audiatur.

Quidam ludunt, quidam bibunt, quidam indiscrete vivunt.
Sed in ludo qui morantur, ex his quidam denudantur, quidam ibi vestiuntur, quidam saccis induuntur. Ibi nullus timet mortem,
sed pro Baccho mittunt sortem:

Primo pro nummata vini ex hac bibunt libertini:
semel bibunt pro captivis,
post hec bibunt ter pro vivis, quater pro Christianis cunctis, quinquies pro fidelibus defunctis
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus, undecies pro discordantibus, duodecies pro penitentibus,
tredecies pro iter angentibus.

Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,

bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta,
quamvis bibant men te leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io, io, io! …

which always makes us sweat, What happens in the tavern, where money is host,
you may well ask, and hear what I say.

Some gamble, some drink, some behave loosely.
But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no-one fears death,
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant that the libertines drink,
one for the prisoners, three for the living, four for all Christians,
five for the faithful dead, six for the loose sisters,
seven for the footpads in the wood.

Eight for the errant brethren, nine for the dispersed monks, ten for the seamen,
eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers.

To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,

the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks, the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much the cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the book of the righteous.
Io, io, io!

PART THREE: COUR D'AMOURS
15. AMOR VOLAT UNDIQUE
Amor volat undique, captus est libidine.
Iuvenes, iuvencule coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima sub intimo
cordis in custodia:
fit res amarissima.

16. DIES, NOX ET OMNIA
Dies, nox et omnia michi sunt contraria,
virginum colloquia me fay planszer,
oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

Tua pulchra facies,
me fey planszer milies,
pectus habens glacies,
a remender
statim vivus fierem per un baser.

17. STETIT PUELLA
Stetit puella rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.

Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

18. CIRCA MEA PECTORA
Circa mea pectora multa sunt suspiria de tua pulchritudine,
que me ledunt misere. Ah!
Manda liet, manda liet, min geselle chumet niet.

Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris. Ah!

Mandaliet, etc.

Vellet deus, vellent dii,

PART THREE: THE COURT OF LOVE
15. CUPID FLIES EVERYWHERE
Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night hidden
in the depth of her heart;
it is a most bitter fate.

16. DAY, NIGHT, AND EVERYTHING
Day, night, and everything is against me,
the chattering of maidens makes me weep,
and often sigh,
and, most of all, scares me.

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honor.

Your beautiful face,
makes me weep a thousand times,
your heart is of ice.
As a cure,
I would be revived by a kiss.

17. A GIRL STOOD
A girl stood
in a red tunic;
if anyone touched it, the tunic restled.
Eia!

A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!

18. IN MY HEART
In my heart
there are many sighs for your beauty,
which wound me sorely. Ah!
Mandaliet, mandaliet, my lover does not come.

Your eyes shine like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!

Mandaliet, etc.

May God grant, may the gods grant

quod mente proposui:
ut eius virginea
reserassem vincula. Ah!

Mandaliet, etc.

19. SIE PUER CUM PUELLULA
Sie puer cum puellula moraretur in cellula, felix coniunctio. Amore sucrescente, pariter e medio propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS
Veni, veni, venias, ne me mori facias, hyrca, hyrca, nazaza, trillirivos!

Pulchra tibi facies, oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior, lilio candidior,
omnibus formosior,
semper in te glorior!

21. IN TRUTINA
In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

22. TEMPUS EST IOCUNDUM
Tempus est iocundum, o virgines,
modo congaudete vos iuvenes.
Oh, oh, oh!
totus floreo,
iam amore virginali totus ardeo!
novus, novus novus amor est, quo pereo!

Mea me confortat promissio,
mea me deportant negatio.
Oh, oh, oh! etc.

Tempore brumali vir patiens,
animo vernali lasciviens.
Oh, oh, oh! etc.

Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Oh, oh, oh! etc.

Veni domicella, cum gaudio,

what I have in my mind
that I may loose
the chains of her virginity, Ah!

Mandaliet, etc.

19. IF A BOY WITH A GIRL
If a boy with a girl tarries in a little room, happy is their coupling. Love rises up,
and between them prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20. COME, COME, O COME
Come, come, O come, do not let me die, hyrca, hyrca, nazaza, trillirivos!

Beautiful is your face, the gleam of your eye,
your braided hair,
what a glorious creature!

Redder than the rose, whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. IN THE BALANCE
In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. THIS IS THE JOYFUL TIME
This is the joyful time, O maidens,
rejoice with them, young men!
Oh, oh, oh!
I am bursting out all over!
I am burning all over with first love! New, new love is what I am dying of!

I am heartened by my promise, I am downcast by my refusal.
Oh! oh! oh! etc.

In the winter man is patient,
the breath of spring makes him lust.
Oh! oh! oh! etc.

My virginity makes me frisky, my simplicity holds me back.
Oh! oh! oh! etc.

Come, my mistress, with joy,

veni, veni, pulchra, iam pereo.
Oh, oh, oh! etc.

23. DULCISSIME
Dulcissime, Ah!
totam tibi subdo me!

BLANZIFLOR ET HELENA
24. AVE FORMOSISSIMA

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar
ave mundi rosa, Blanziflor et Helena, Venus generosa!

FORTUNA IMPERATRIX MUNDI
25. O FORTUNA

No. 1 repeated

come, come, my pretty, I am dying!
Oh! oh! oh! etc.

23. SWEETEST ONE
Sweetest one! Ah!
I give myself to you totally!

BLANCHEFLEUR AND HELEN
24. HAIL, MOST BEAUTIFUL ONE

Hail, most beautiful one, precious jewel,
Hail, Pride among virgins, glorious virgin,
Hail, light of the world,
Hail, rose of the world, Blanchefleur and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD
25. O FORTUNE

No. 1 repeated

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The Indianapolis Symphonic Choir is proud to be one of central Indiana's most established and dynamic musical institution and 2016-2017 marks its 80th Anniversary season. Among the most active symphonic choruses in the nation, this organization reaches in excess of 25,000 persons each season with more than 25 performances and a comprehensive educational/outreach program. The approximately 200 volunteer singers demonstrate the Choir's commitment to musical excellence through their talent and dedication during each forty-two-week season. The organization is led by a professional staff and governed by a volunteer Board of Directors.

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The Symphonic Choir is the choral partner of the Indianapolis Symphony Orchestra, having been founded in 1937 at the Orchestra's request to perform the great choral-orchestral repertoire. Over the years, the partnership between the Orchestra and the Choir has remained at the core of our existence. This partnership exhibits the very best of collaborative ideals—two successfully independent arts organizations combining their strengths to create beautifully lasting musical results. Beyond performances with the Orchestra, the Symphonic Choir also produces a complete season of performances and educational initiatives. 2016-2017 marks the 15th season under the artistic direction of Dr. Eric Stark.

In October 2016, the Choir released its first CD on the Naxos label—a recording from the premiere performance of Zabur—and performed at the storied Carnegie Hall to great acclaim.

For more information about the Indianapolis Symphonic Choir, visit indychoir.org and follow us on Facebook and Twitter at @IndyChoir.

Recognized for a unique artistic curiosity in world class performances spanning the music of Claudio Monteverdi and Johann Adolph Hasse through to György Ligeti and George Benjamin, American **Lauren Snouffer** is celebrated as one of the most versatile and respected sopranos on the international stage. Opera performances of the current season include two re-engagements: Miss Snouffer returns both to the Théâtre du Capitole de Toulouse to sing the role of Héro in Béatrice et Bénédict and to Seattle Opera where she presents her highly acclaimed portrayal of Pamina in Die Zauberflöte. The soprano makes her debut with the Badisches Staatstheater Karlsruhe in the role of Tusnelda in Händel's Arminio: she recently joined an all-star cast to record the role of Teofane in Händel's Ottone under the baton of George Petrou leading Il Pomo d'Oro and Decca Classics will release the production in an upcoming season. Concert appearances feature a return to the Cleveland Orchestra for Bach's Johannes-Passion led by Franz Welser-Möst, *Carmina Burana* with Krzysztof Urbański and the Indianapolis Symphony, a debut with the Rotterdam Philharmonic in performances of Mozart's *Requiem* conducted by Cristian Macelaru, and Händel's *Messiah* with Patrick Dupre Quigley and the San Francisco Symphony and Chorus. This is Snouffer's debut performance with the ISO.

American tenor **Vale Rideout** has garnered critical acclaim for his musical artistry and superb stagecraft throughout the United States and Europe. Possessed of both a beautiful instrument and an ability to consistently deliver passionate, energetic performances, he is equally in demand for leading tenor roles from the standard repertory to contemporary works. The Colorado native can be heard on his recently released solo CD of Britten and Finzi songs, as well as on live recordings of Rio de sangre (Albany Records, Grammy Award nomination) and, as Frank Shallard, in Elmer Gantry (on Naxos, received two Grammy awards, and voted No. 1 by *Opera News* "Best of the Year"), both produced by Florentine Opera. He is the tenor soloist in a live recording of *Carmina Burana* with the New Jersey Symphony Orchestra. He can also be heard on the Newport Classics recording of *The Ballad of Baby Doe*, the world premiere recording of Kurt Weill's *The Eternal Road* and David Schiff's *Gimpel the Fool* (both on Naxos). He is featured on the upcoming recording of *The Inspector* by John Musto and, singing the role of Robert MacNamara, in Steven Stucky's *August 4th, 1964*, with Jaap Van Zweden and the Dallas Symphony Orchestra, released on the DSO Live label and nominated for a 2013 Grammy Award. Rideout's last performance with the ISO was in December of 2001.

Firmly established in Europe as a singer of unusual depth and deep musicality, German baritone **Jochen Kupfer** is now also enjoying a growing career in the United States. His 2012–13 season featured multiple performances in the operas of Richard Wagner, including his role debut as Kurwenal in Tristan und Isolde and Beckmesser in Die Meistersinger von Nürnberg with the Staatstheater Nürnberg and Wolfram in Tannhäuser in new productions in Japan and France. He also debuted at Teatro Colón in Buenos Aires as the Spirit Messenger in Richard Strauss' Die Frau ohne Schatten. In 2013–14 his performances include Mandryka in Arabella and Germont in La Traviata at the the Staatstheater Nürnberg, as well as concert performances with the Orquesta Sinfónica de Barcelona, Bach Collegium München, Staatsphilharmonie Nürnberg, and Orquesta Sinfónica Nacional de Mexico. This is Kupfer's debut performance with the ISO.

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Indianapolis Children's Choir

Every week the **Indianapolis Children's Choir** (ICC) provides music education to approximately 2,500 students in central Indiana. Founded in 1986 by artistic director Henry Leck, the ICC nurtures and inspires student achievement through quality music education and the pursuit of artistic excellence in choral music performance. The 2016–2017 season marks the introduction of Artistic Director Joshua Pedde as the ICC enters a new era.

Housed on the campus of Butler University in Indianapolis, participants in the ICC's programs represent the diversity of central Indiana with children from nearly 20 counties, including all of the Indianapolis area suburbs and nearby rural communities. These children come from more than 359 schools and 56 school districts. Each week, the ICC holds 110 rehearsals and music classes.

Presenting its own 10-concert series, the ICC performs at premier venues including Hilbert Circle Theatre, Christel DeHaan Performing Arts Center, and Clowes Memorial Hall. The Angels Sing holiday concert at St. Luke's United Methodist Church is broadcast each year by WTHR. The ICC Alumni Association hosts former singers each year during the Saturday evening performance of Angels Sing.

The ICC has performed at many major sporting events throughout Indianapolis, including Super Bowl XLVI in 2012 and the 100th running of the Indianapolis 500 in 2016. At the 2004 FINA World Swimming Championships, the choir performed live national anthems for all gold medal award winners. Additional live nationally televised performances have included the NCAA Women's Final Four Championship Game, US Grand Prix/Formula One, the Solheim Cup international tournament, the Indy 500 Festival Parade, and more.

Touring is a consistent part of the ICC's yearly plans. Both national and international tours have provided exceptional experiences for ICC singers and families. The ICC has performed on every continent except Antarctica. Current tour plans for 2017 include New York City, Washington D.C., and Ireland.

Joshua N. Pedde, artistic director for the Indianapolis Children's Choir (ICC), has been with the organization for over fifteen years, serving as a teacher, director and assistant artistic director. Mr. Pedde was instrumental in growing the ICC's Innovations program which provides free music education workshops to public and private schools throughout central Indiana. At the end of the 2015-2016 season, Henry Leck, founder and artistic director of the ICC for its first 30 years, "passed the baton" to Mr. Pedde, and he was appointed the new artistic director.

Mr. Pedde earned his bachelor of music degree in vocal music education and a master's degree in choral conducting from Butler University, where he was recognized for his outstanding work in elementary music. In addition, he is finishing requirements for DPM from Concordia University River Forest.

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

Chichester Psalms
Leonard Bernstein
Born August 25, 1918, Lawrence, MA
Died October 14, 1990, New York City, NY

Leonard Bernstein was one of America's most eclectic composers and musicians. Pianist, conductor, writer lecturer, classical composer, Broadway songwriter: all combine in describing this amazing man. One of his friends noted "Lenny is doomed to success!"

In 1964 he was given a sabbatical from the New York Philharmonic, and he decided "to use that year only to compose…And I wrote a lot of music, twelve-tone music and avant-garde music of various kinds, and a lot of it was very good, and I threw it all away." One of his intentions was to use this time to write a Broadway Musical based on the Skin of our Teeth by Thorton Wilder, but this was not completed

"In that same year, Bernstein was commissioned by the Very Rev Walter Hussey of the Cathedral of Chichester to write something for their annual Grand Music Festival which included three cathedrals: Winchester, Salisbury, and Chichester, a collaboration dating from the seventeenth century. His request mentioned:" I think many of us would be very delighted if there was a hint of 'West Side Story' about the music…" In fact, Reverend Hussey did get a bit of Broadway: six of the seven songs derived from "The Skin of our Teeth" and the seventh came from a piece planned, and later discarded, for West Side Story titled "Mix." Bernstein described the outcome, saying "And what I came out with at the end of the year was a piece called Chichester Psalms which is simple and tonal and tuneful and as pure B-flat as any piece you can think of…Because that was what I honestly wished to write." In his sabbatical year, Chichester Psalms was the composer's only completed work.

The New York Times quoted Bernstein's witty summation:

"For hours on end, I
brooded and mused
On materiae musicae,
used and abused
On aspects of unconventionality
Over the death in our time of tonality…
Pieces for nattering, clucking sopranos
With squadrons of vibraphones, fleets of pianos
Played with forearms, the fists and the palms
And then I came up with the Chichester Psalms.

These psalms are a simple and modest affair
Tonal and tuneful and somewhat square
Certain to sicken a stout John Cager
With its tonics and triads in E flat major
But there is stands- the result of my pondering
Two long months of avant-garde wandering
My youngest child, old-fashioned and sweet
And he stands on his own two tonal feet."

Philosophically, his Chichester Psalms reflects on man's closeness to God. At first it was written for an all male chorus, but later changed to mixed chorus. The language used is Hebrew, and Bernstein noted that he "could only think of these Psalms in the original Hebrew." Each movement declaims one full Psalm and an extract from another, the smaller quote, Bernstein explained, "included a complementary psalm by way of contrast or amplification.". The composer reflected in a 1965 interview; "I think the Psalms are like an infantile version of Kaddish. They are very simple, very tonal, very direct, almost babyish in some ways, and therefore it stands perilously on the brink of being sentimental if wrongly performed."

The work opens with a choral-orchestral introduction, marked Maestoso ma energico,

circulating around a five note motif. "Awake, psaltery and harp! I will arouse the dawn!" from Psalm 57 raises the curtain. The main body of the movement focuses on Psalm 100, presented in a jaunty 7/4 meter, animating the message to "make a joyful noise unto the Lord all ye lands." The music is peppy, accessible, and even uses bongo drums! Bernstein's second movement opens with a boy soprano (or countertenor) accompanied by harp, singing a recitative –like statement of Psalm 23 (with a few blue notes in the accompaniment.) He is followed by paired sopranos in an imitative setting, continuing the serenity. Suddenly, a bustling allegro feroce introduced violently by men's voices summoning Psalm 2 inquires, "Why do the nations rage?" Finally, the high voice comes back to complete Psalm 23 and the initial tranquility returns. But the turbulence remains a strong memory.

A third movement opens with references to the opening motif from the first movement, now cast in a symphonic instrumental prelude. The music moves on to reflect on Psalms 131 and 133. "Lord Lord, my heart is not haughty" is presented in a rocking, gentle setting. Some cappella (without accompaniment) section for chorus from Psalm 133 "Behold how good" closes with a prayer for peace, sealed by a quiet orchestral Amen.

The ISO's last performance of *Chichester Psalms* was May 2007, conducted by Mario Venzago.

Carmina Burana: Cantiones Profanae
Carl Orff
Born July 10, 1895, Munich, Germany
Died March 29, 1982, Munich, Germany

Carl Orff (1895-1982) was one of the most compelling twentieth century musical educators and composers. In a fit of personal criticism in 1935, he tossed out almost everything he had composed up to that point, and dedicated himself to finding new forms of expression and a new orientation. The Romantic and Classical period had "run their course" in his mind, and it was time to begin anew. Orff found his new niche in music which relied heavily on plainchants, repetitive rhythmic forces, blazing orchestration, encapsulated in a wild neo-primitivism. All of these came to roost in Carmina Burana.

Throughout the 10th to 13th centuries groups of vagabond hobo poets, defrocked clergy, and drop-out students roamed throughout Europe and were known as Goliards or Vagabonds. Compared to the elegant, elevated poetry of troubadours and minnesingers, the vagabonds/goliards spoke in earthy, explicit, language from a cynical, irreverent perspective. Their personal lifestyle was filled with gambling, drinking, vices of many sorts, thievery and begging, social/religious criticism, and commitment to "the free life," all of which was duly recorded in their writings (verbal and musical).

Carmina Burana (Songs of Beuren) is based on a collection of 13th century Goliardic poems and songs found in a manuscript at the Monastery Benediktbeuren, located approximately 50 miles southwest of Munich) in 1803. (Some believe that the manuscript came from Seckau.) These 250 poems, songs, and tiny plays addressed corruption of the clergy, fate and its fickle nature, and also included lusty love songs, drinking and gaming songs, written both in Latin and the vernacular.

In 1935 Carl Orff read the collection as compiled by Johann Andrea Schmeller in 1847, and he decided to use the texts in the first section of a contemplated trilogy of cantatas titled Carmina Burana, Catulli Carmina, Trionfo di Afrodite. By 1936 Orff finished the first part, and Carmina Burana premiered in Frankfort Germany on June 8, 1937. The American premier followed many years later in San Francisco on October 3, 1954. One of the reviews assessed that the cantata was "one of the most vivid, picturesque, and richly tuneful choral

pieces of modern times"; Olin Downs wrote that Carmina Burana was "one of the most fascinating and delightful choral works that this century has produced on either side of the water."

There are three parts in the cantata. These are flanked by a large introduction and conclusion dominated by a brutal, controlling ostinato (repeating) figure and a text which speaks of fickle, perpetual, determinative Fate. The three subsequent sections are Springtime (discussing the joys of the season), In the Tavern (discussing the fun of drinking and gambling), and The Court of Love (hedonistic and sensual commentaries on physical love.) Rhythm, expressed through a vastly expanded percussion section (five percussionists are required) rides herd over lyricism and harmony in fierce, hypnotic, pounding structures. Grove's Dictionary characterizes Carmina Burana as "music of powerful pagan sensuality and direct physical excitement."

The ISO's last performance of *Carmina Burana* was September 2011, featuring Soprano Erin Morley, Tenor Christopher Pfund, Baritone Hugh Russell, the Indianapolis Symphonic Choir, and the Indianapolis Children's Choir, conducted by Krzysztof Urbański.

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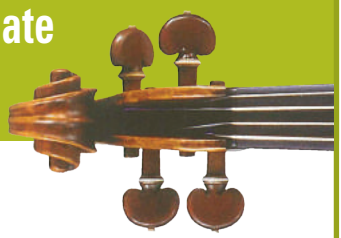

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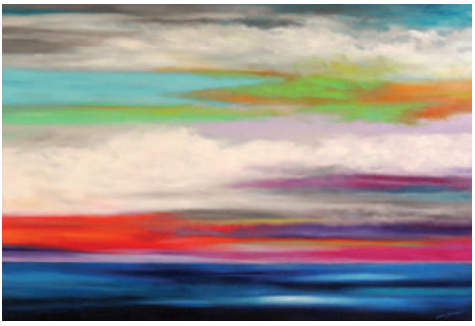

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The winner of eight Tony Awards, including Best Musical, told by Duncan Sheik and Steven Sater through what *Entertainment Weekly* called, "the most gorgeous Broadway score this decade," Spring Awakening explores the journey from adolescence to adulthood and is illuminating and unforgettable. Friday Jun 30th, 9:30PM – RICHARD III Richard III Shakespeare's classic tale of the famous hunchbacked killer who would be king, returns to the Indy Fringe stage featuring a local star-studded cast and visually stunning show that promise to leave you thinking about this classic story in new ways.

Indianapolis Children's Choir

The Indianapolis Children's Choir is now enrolling for summer programs! From camps to classes, we have something for every child this summer, including Choral Fest summer music camps (June and July sessions), early childhood classes, and an ensemble for kids with special needs. Come be a part of the summer fun! The ICC's excellent music education programs involve students from ages 18 months to 18 years. To enroll a child, attend a concert, or find out ways to support our mission, visit icchoir.org or call 317.940.9640.

Indianapolis Symphonic Choir

Join the singing! The Indianapolis Symphonic Choir will audition new singers in August to be a part of the 2017–2018 performance season. More than 200 singers are what make this respected choral institution shimmer and shine! Works to be performed in the upcoming season include Handel's *Messiah*, Stravinsky's *Symphony of Psalms,* Walton's Belshazzar's *Feast*, the annual holiday series F*estival of Carols*, a concert tour to the Kennedy Center in Washington, D.C., and much more. To learn more about auditions for the Indianapolis Symphonic Choir, visit www.indychoir.org.

New World Youth Orchestras

The New World Youth Orchestras is central Indiana's premiere youth orchestra organization. Comprised of three separate orchestras, the mission of NWYO is to develop the musical talent of young people in Indianapolis and central Indiana through quality music education and the rehearsal and performance of orchestral masterworks, both traditional and contemporary. Join us for our season finale concert at the Hilbert Circle Theatre, May 14, 5:00 pm, featuring performances by all three of our orchestras. For more information please visit www.nwyso.org.

To advertise your events in the Arts in Indy section, contact Mallory MacDermott at mallory@printingpartners.net or 317.664.7812

Endowed Orchestra Chairs, Performances and Special Endowments

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

Endowed Orchestra Chairs

The Ford-West Concertmaster Chair
Endowed by Richard E. Ford in honor of his mother, Florence Jeup Ford, and Hilda Kirkman West
Zachary De Pue, Concertmaster

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

The Wilcox Assistant Concertmaster Chair
Endowed by David E. and Eleanor T. Wilcox
Dean Franke, Assistant Concertmaster

The Taurel Assistant Principal Second Violin Chair
Endowed by Kathy and Sidney Taurel
Mary Anne Dell'Aquila, Assistant Principal Second Violin

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

The Jane and Fred Schlegel Principal Viola Chair
Endowed by Jane and Fred Schlegel

The Assistant Principal Cello Chair
Endowed anonymously

The Randall L. Tobias Cello Chair
Endowed by Randall L. Tobias
Ingrid Fischer-Bellman, Cello

The Dr. and Mrs. Robert L. Rudesill Cello Chair
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The Sidney and Kathy Taurel Principal Flute Chair
Endowed by Sidney and Kathy Taurel
Karen Evans Moratz, Principal Flute

The Janet F. and Dr. Richard E. Barb Piccolo Chair
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The Ann Hampton Hunt English Horn Chair
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The Robert H. Mohlman Principal Clarinet Chair
Endowed by the Robert H. Mohlman Fund
David A. Bellman, Principal Clarinet

The Huffington Assistant Principal Clarinet Chair
Endowed in memory of Robert Huffington by Clarena Huffington
Cathryn Gross, Assistant Principal Clarinet

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

The Bakken Family Horn Chair
Endowed by a gift from Dawn, Ruth and Darrell Bakken
Jerry Montgomery, Horn

The W. Brooks and Wanda Y. Fortune Principal Trumpet Chair
Endowed by W. Brooks and Wanda Y. Fortune
Conrad Jones, Principal Trumpet

The Dr. and Mrs. Charles E. Test Trombone Chair
Endowed by Dr. and Mrs. Charles E. Test

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

The Walter Myers Jr. Principal Harp Chair
Endowed anonymously in honor of Walter Myers Jr.
Diane Evans, Principal Harp

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

ENDOWMENT

Endowed Performances

The Frank E. McKinney, Jr. Guest Conductor Chair
Endowed by Marianne Williams Tobias
September 30 and October 1, 2016 — André Watts

The Francis W. and Florence Goodrich Dunn Annual Classical Series Opening Concerts
Endowed by the Florence Goodrich Dunn Fund
October 7-8, 2016 — Hilary Hahn

The Paul Family Performance of Classical Music
Endowed by Dorit, Gerald, Eloise, and Alison Paul
November 4-5, 2016 — Gil Shaham and Jennifer Christen

Frank and Irving Springer Piano Performance
Endowed by Frank C. Springer Jr.
November 12, 2016 — Jan Lisiecki

Yuletide Celebration Opening Night Performance
Endowed by Marianne Williams Tobias
December 2016 — Opening Night

Yuletide Celebration Closing Performance
Endowed by Marianne Williams Tobias
December 2016 — Closing Night

The Performance of ISO Principal Chair Musicians
Endowed by the Eugene B. Hibbs Fund
January 13-14, 2017 — Krzysztof Urbański

The Mohlman Performance of Classical Music
Endowed by a gift from Ina M. and Robert H. Mohlman
January 20-21, 2017 — Mahler's "The Song of the Earth"

The Performance of a Young Professional Artist
Endowed by Roche Diagnostics
January 27–28, 2017 — Zach De Pue

The Performance of a Guest Artist
Endowed by the Jean D. Weldon Guest Artist Fund
February 17–18, 2017 — Tim McAllister

The Mrs. Earl B. Barnes Memorial Fund in support of a Guest Artist
Endowed Anonymously
February 24, 2017 – Katia and Marielle Labèque

The Performance of Classical Music including Major Liturgical and Choral Music
Endowed in memory of Elmer Andrew and Marguerite Maass Steffen by E. Andrew Steffen
April 21-22, 2017 — Brahm's Requiem

The Performance of New Music
Endowed by LDI, Ltd.
April 28, 2017 — Mozart and Salieri

The Dennis T. Hollings Performance of Classical Music
Endowed by the Dennis T. Hollings Fund
May 5, 2017 — Rachmaninoff

The William L. and Jane H. Fortune Guest Conductor Chair
Endowed by Mr. and Mrs. William L. Fortune
June 2–3, 2017 — Bertrand Chamayou

The Paul and Roseann Pitz Performance of Classical Music
Endowed by the Paul and Roseann Pitz Fund
June 9–10, 2017 — *Carmina Burana*

The Performance of a Summer Series Concert
Endowed by Mrs. William P. Cooling
Summer 2017 — Marsh *Symphony on the Prairie*

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

Special Endowments

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The ISO Pre-School Music Education Programs
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Named to Recognize the Generous Gift of Ruth Lilly to the Indianapolis Symphony Orchestra 1984

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

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

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

The Oval Promenade
Named to Recognize the Generous Gift of the Eli Lilly and Company Foundation to the Indianapolis Symphony Orchestra
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First Monday Music Club
Endowed anonymously

Stage Terrace Seating
Endowed anonymously

Special Acknowledgements

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

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Given in memory of Mr. and Mrs. William H. Ball by Mrs. Lucina B. Moxley

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

The ISO Association Office
Endowed by Peggy & Byron Myers

LYNN SOCIETY

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

Members of The Lynn Society have notified the orchestra of their intention to make a legacy gift through estate plans or life-income arrangements. For more information, please contact the Office of Development at 317.713.3342.

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It's easy to make a bequest to the ISO, and no amount is too small to make a difference. Here is sample language:

"I hereby give ____% of my estate (or specific assets) to the Indiana Symphony Society, Inc., 32 East Washington Street, Suite 600, Indianapolis, IN 46204, for its general purposes."

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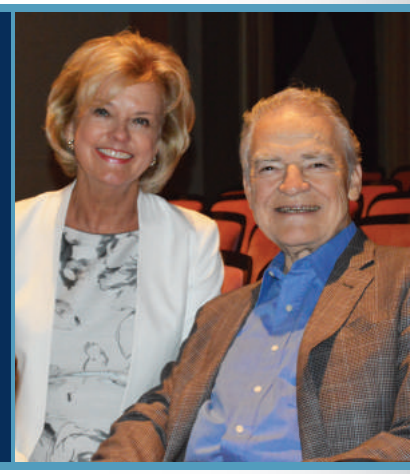
LEAVE YOUR LEGACY
Indianapolis Symphony Orchestra

"We strongly believe that a great city needs a symphony orchestra, and Indianapolis is so very privileged to host the ISO. Our orchestra brings a wide variety of music for the joy and enlightenment of all citizens. We especially appreciate the involvement of so many youth in the Symphony's music and education programs. Our continued contributions to the Annual Fund and our legacy gift to the Lynn Society allow us to simultaneously support a city treasure, enhance the education of the city's youth, and personally experience the joy of great music."

- Rollie and Cheri Dick

YOUR LEGACY MATTERS



Contact Casey Chell, Director of Development, with questions about
The Lynn Society at 317.713.3342 or cchell@IndianapolisSymphony.org.

ANNUAL FUND

The Indianapolis Symphony Orchestra depends on contributed income for about 36 percent of its annual budget. This Orchestra is pleased to recognize those who make it possible for one of America's premier music ensembles to perform year-round in central Indiana.

Annual Fund Donor Honor Roll
It is our privilege to list the following donors who have contributed to the Indianapolis Symphony Orchestra's Annual Fund. Every donor is a valued partner in each achievement, both onstage and throughout our community outreach and education programming. This listing reflects the gifts received as of March 17, 2017. Every effort has been made to ensure the accuracy of this listing. However, we apologize for any inadvertent errors or omissions.

Please contact the Development Office at 317.713.3343 or visit us online at IndianapolisSymphony.org to make a donation today. Donations and general information requests may also be mailed to the Indianapolis Symphony Orchestra at 32 East Washington Street, Suite 600, Indianapolis, IN 46204.

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Monday, June 5, 2017

Avon Gardens

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11AM-2PM

Brickyard Crossing Gold Course & Resort
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For more information, call Gladys Johnson Anderson at 317.328.6320 or Joannie Voyles at 317.753.2027.

All proceeds benefit the Indianapolis Symphony Orchestra's Education Programs.

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Coat checks are located on the main floor and on the Oval Promenade on the second floor. The second floor can be reached by staircases on the east and west end of the theater or elevators near the main entrance. Accessible restrooms are located on both floors.

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

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

Subscriber Hotline
If you are a subscriber and have any ticketing needs, please call the Subscriber Hotline at 317.236.2040, or email the ISO at subscriber@IndianapolisSymphony.org. This dedicated hotline is staffed during normal business hours by our Customer Care Representatives. You may also leave a message after hours, and a representative will respond promptly.

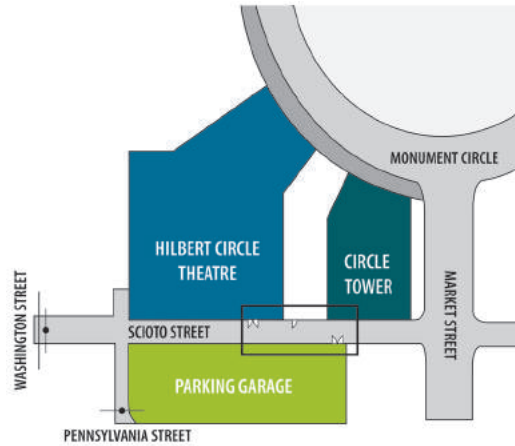
Beyond the Concert
Attend The J. K. Family Foundation *Words on Music* one hour before every Lilly *Classical Series* concert to hear from conductors and musicians performing that evening. Grab a drink and mingle with friends before and after the concert in the Encore Lounge.

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

Parking Garage Attached to Hilbert Circle Theatre

EZ Park Garage is open on the west side of Pennsylvania Street between Market and Washington Streets. A canopy connects the garage to the Hilbert Circle Theatre lobby, giving you a close and convenient parking option. For evening concerts, pay on your way in to save the time and trouble of waiting in line after the concert.

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

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The Indiana Farm Bureau Insurance Lawn at White River State Park

DOORS OPEN AT 7PM
SHOW BEGINS AT 8PM

The ISO is excited to present a special one-night-only concert celebrating Independence Day! Enjoy patriotic favorites including *America the Beautiful, God Bless America,* and the *1812 Overture,* in addition to songs by George Gershwin.

Buy now at Ticketmaster.com.

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