

INDIANAPOLIS  SYMPHONY ORCHESTRA

BIZET'S  
*Carmen*



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

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

**Michał Znaniński, Director**  
**Joel Atella, Stage Manager**  
**Laura Glover, Lighting Designer**

# MUSICIANS OF THE INDIANAPOLIS SYMPHONY ORCHESTRA

**Krzysztof Urbanski, Music Director**

**Jack Everly, Principal Pops Conductor**

**Raymond Leppard, Conductor Laureate**

**Vince Lee, Associate Conductor**

## **First Violin**

Zachary De Pue, *Concertmaster*

*The Ford-West Chair*

Alexander Kerr, *Principal Guest*

*Concertmaster*

Philip Palermo, *Associate*

*Concertmaster*

Peter Vickery, *Assistant*

*Concertmaster*

*The Meditch Chair*

Dean Franke, *Assistant*

*Concertmaster*

*The Wilcox Chair*

Barbara Fisher Agresti

Jennifer Greenlee

Sherry Hong

Michelle Kang

Vladimir Krakovich

Charles Morey

## **Second Violin**

Konstantin Umansky, *Principal*

David Bartolowits,

*Associate Principal*

Mary Anne Dell'Aquila,

*Assistant Principal*

*The Taurel Chair*

*The Dick Dennis Fifth Chair\**

Louise Alexander

Patrick Dalton-Holmes

Victoria Griswold

Hua Jin

Jayna Park

Barbara Radomski

Lisa Scott

Oleg Zukin

## **Viola**

*The Schlegel Chair*

Mike Chen, *Acting Principal/*

*Associate Principal*

Beverly Scott, *Assistant Principal*

Nancy Agres

Amy Kniffen

Terry E. Langdon

Eva Lieberman

Stephanie Tong

## **Cello**

Austin Huntington, *Principal*

Perry Scott, *Associate Principal*

*Chair Anonymously Endowed*

Sarah Boyer

Ingrid Fischer-Bellman

*The Randall L. Tobias Chair*

Mark Maryanovsky

Anne Duthie McCafferty

*The Dr. and Mrs. Robert L.*

*Rudesill Chair*

Sé-Doo Park

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**

*The W. Brooks and Wanda Y.*

*Fortune Chair*

Robert Wood

Marvin C. Perry II, *Acting Principal/*

*Assistant Principal*

## **Trombone**

James Beckel, *Principal*

K. Blake Schlabach, *Assistant*

*Principal*

## **Bass Trombone**

Jared Rodin, *Acting Bass Trombone*

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

*Chair*

## **Tuba**

Anthony Kniffen, *Principal*

## **Timpani**

Jack Brennan, *Principal*

*The Thomas N. Akins Chair*

Craig A. Hetrick, *Assistant Principal*

## **Percussion**

Braham Dembar, *Principal*

Craig A. Hetrick

Pedro Fernandez

## **Harp**

Diane Evans, *Principal*

*The Walter Myers Jr. Chair*

## **Keyboard**

*The Women's Committee Chair*

*Endowed in honor of Dorothy*

*Munger*

## **Personnel**

K. Blake Schlabach, *Manager*

L. Bennett Crantford, *Assistant*

*Manager*

## **Library**

James Norman, *Principal Librarian*

Laura Cones, *Assistant Principal*

*Librarian*

Susan Grymonpré, *Assistant*

*Librarian*

## **Stage**

Quentin L. Quinn, *Manager*

Kenneth Bandy, *Technician*

P. Alan Alford, *Technician*

Steven A. Martin, *Technician*

**Presented by:**

Randall and Deborah Tobias  
The Margot L. and Robert S. Eccles Fund,  
a fund of CICF

**Krzysztof Urbański**, Music Director  
**Jack Everly**, Principal Pops Conductor  
**Raymond Leppard**, Conductor Laureate  
**Vince Lee**, Associate Conductor  
**Director**, Michał Znaniecki  
**Stage Manager**, Joel Atella  
**Lighting Designer**, Laura Glover

**Additional support provided by:**

Gerald and Dorit Paul  
Sarah C. Barney

**Carmen**

Friday, June 10, 2016, at 7:30 p.m.

Sunday, June 12, 2016 at 3:00 p.m.

Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, Conductor

**CAST**

(in order of appearance)

<b>Moralés</b>	TEOFIL MUNTEANU
<b>Micaëla</b>	EMMA DONAHUE
<b>Don José</b>	EVAN BOWERS
<b>Zuniga</b>	ROSS COUGHANOUR
<b>Carmen</b>	OKSANA VOLKOVA
<b>Frasquita</b>	MADELINE LEY
<b>Mercédès</b>	CHELSEA DE LORENZ
<b>Escamillo</b>	RANDAL TURNER
<b>El Remendado</b>	MAX ZANDER
<b>Le Dancaïre</b>	ANDRES ACOSTA

INDIANAPOLIS CHILDREN'S CHOIR    Henry Leck, *Director*

INDIANAPOLIS SYMPHONY CHOIR    Eric Stark, *Director*

**SYNOPSIS OF SCENES**

**ACT I**    A square in Seville

**ACT II**    The tavern of Lillas Pastia, one month later

INTERMISSION — 20 MINUTES

**ACT III**    The smugglers' camp in the mountains

**ACT IV**    Outside the arena in Seville

Length of performance is approximately two hours and forty-five minutes.  
Recording or photographing any part of this performance is strictly prohibited.



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

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

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

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

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

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



**Michał Znaniecki** was born in Warsaw where he attended the Academy of Dramatic Arts, subsequently completing his studies in Bologna and Milan.

His directing career began in 1994 with productions in Poland, France, Belgium, Ireland and Italy following by Spain, Israel, Norway, Argentina and Uruguay. He has produced more than 180 new productions of drama, opera and musical in the main theatres and festivals of the world working with the best actors and singers as Placido Domingo, Piotr Beczala or Jose Cura.

His eclectic repertoire includes baroque operas and contemporary compositions passing by Mozart, Donizetti, Wagner, Puccini, Bizet, Bartok, Tchaikovsky and Verdi (more than 16 productions; King Lear's reconstruction included). Historically, as the youngest director, he made his debut in Teatro alla Scala in 1994 and followed as the

youngest Artistic Director of National Polish Opera in Warsaw and General Manager of Poznan Opera House.

For his social projects he was awarded with Golden Medal for social and artistic value by President of Puglia Region. His musicals ("The Producers" and "Dr Jekyll and Mr Hyde") won several Golden Masks in 2007 and 2009 (between others: the best production of the year and the best director).

Znaniecki is author of several open-air mega productions, as *Otello* and *Elisir d'amore on the Water*, *Turandot* and *Un ballo in maschera* in the stadium at Wrocław, special projects for Rossini Opera Festival, Cantiere di Montepulciano, Villa Ocampo in Buenos Aires. His Yevgeni Onegin (ABAO, Bilbao) has received the Premios Liricos Teatro Campoamor Award as the 2011 Best New Production of the Year in Spain. Founder and Artistic Airector of Tigre Water Festival (FOT) and Ambassador of European Capital of Culture: Wrocław 2016, Znaniecki was awarded the Silver Gloria Artist Award in 2012 by the polish minister of culture.



**Oksana Volkova** (Carmen) was born in Minsk, the capital of Belarus. In 2005, she graduated from the vocal department and the magistracy of the Belarus State Academy of Music in the class of the People's Artist of Belarus under the direction of professor Lydia Galushkina. Volkova is the winner of the First Prize at both the Glinka Competition and Antonin Dvorak International Competition.

Oksana's 2015/16 season highlights include Samson & Dalila at the NCPA in Beijing, Eugene Onegin at the Royal Opera House Covent Garden, and *Carmen* with the Indianapolis Symphony Orchestra.

Recent highlights include a debut at La Scala in Cavalleria Rusticana, appearances at The Met in Shostakovich's Lady

Macbeth of Mtsensk, Eugene Onegin and Rigoletto, at Bayerische Staatsoper Munich in Rigoletto, *Carmen* (title role) on a major six city tour of Japan with the Maribor National Theater, and *Nabucco*, *Tsars Bride* and *Carmen* all at the Bolshoi Theatre.



American tenor **Evan Bowers** (Don José), hailed for his "stunning tenor voice, a voice of heroic projection but capable of intense lyricism", was born in New York, where he also completed his musical training. At the start of his career, his participation in San Francisco Opera's Merola Program led to touring engagements with San Francisco Opera and Houston Grand Opera. He subsequently held positions in the houses of Nurnberg, Leipzig and Essen, Germany, performing in repertoire encompassing the works of Mozart, Verdi, Puccini and others in the lyric tradition. Roles included Maurizio in Cilea's *Adriana Lecouvreur*, Cavaradossi in Puccini's *Tosca* and Lenski in Tchaikovsky's *Eugene Onegin*.

Most recently, Mr. Bowers had the opportunity to interpret roles such as Don José in Bizet's *Carmen*, Hoffmann in Offenbach's

*Tales of Hoffmann* and Alfredo in Verdi's *La Traviata*. He collaborated with Calixto Bieito on a new production of *Tales of Hoffman* for Den Norske Opera in Oslo, which critics described as "a spellbinding performance...the voice is powerful, with exciting high notes". Mr. Bowers also had the pleasure of performing the role of Don José in *Carmen* in Trondheim, Norway, with Krystof Urbański conducting. Of his portrayal as Alfredo this season in Tatjana Gurbaca's new production of *La Traviata* for Den Norske Opera, critics wrote, "his voice is certainly beautiful, very confident and warm."

Mr. Bowers has sung with many of the world's most prominent orchestras including the Wiener Philharmoniker, the Gewandhaus Orchestra in Leipzig, Deutsche Radio Philharmonie, Kuopio Symphony, Trondheim Symphony, the BBC Orchestras of Wales and London, the Israeli Philharmonic, the Royal Philharmonic in London, the Royal Liverpool Philharmonic, RTE Ireland and the Opera Orchestra of New York.

### Indianapolis Symphonic Choir



**Dr. Eric Stark,  
Artistic Director**

The Indianapolis Symphonic Choir is proud to be one of central Indiana's most established and dynamic musical institutions, and 2015/2016 marks its 79th season. Among the most active symphonic choruses in the nation, this organization reaches an excess of 25,000 people 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. The Symphonic Choir is the choral partner of the Indianapolis Symphony Orchestra, having been founded in 1937 at the Orchestra's request to perform the great choral-orchestral repertoire. Over the years, this partnership has remained at the very core of the Choir's existence and exhibits the very best of collaborative ideals—two successfully independent arts organizations combining their strengths to create beautifully lasting musical results. In addition to collaborative performances with the ISO, the Symphonic Choir presents its own performances, educational initiatives and events each season. 2015/2016 marks the 14th season under the artistic direction of **Dr. Eric Stark**.

The upcoming 80th anniversary Symphonic Choir season begins with a return to Carnegie Hall on October 16, 2016 for a performance featuring the New York premiere of Mohammad Fairouz's *Zabur* (commissioned and debuted by the Symphonic Choir in 2015) and Benjamin Britten's *Les Illuminations*. Eric Stark conducts the Symphonic Choir, Indianapolis Children's Choir and New York's Mimesis Ensemble orchestra. For more information about the Indianapolis Symphonic Choir visit [indychoir.org](http://indychoir.org) or follow us on Facebook and Twitter.

### Indianapolis Children's Choir



**Henry Leck,  
Artistic Director**

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

The ICC plays a central role in the cultural life of central Indiana. ICC singers have sung for Indiana gubernatorial and mayoral inaugurations. Performances have included The Governor's Arts Awards, the Indiana Living Legends Award Gala, the Indiana Leadership Summit, the Tenth Pan Am Games, President George W. Bush's visit to Indiana, the Congressional Medal of Honor Memorial Dedication, Project 9/11 Indianapolis Memorial Dedication ceremony, the Indianapolis Prize Gala, opening and closing ceremonies of the International Violin Competition of Indianapolis and more. In 2003, the choir presented Indianapolis' first professional children's opera, *The Trio of Minuet*.



**Randal Turner** (Escamillo) is pleased to be returning to the Indianapolis Symphony where he debuted with John Nelson, Raymond Leppard and Erich Kunzel while studying at Indiana University. His European career began when he was accepted at the prestigious International Opera Studio of the Zurich Opera. Guest engagements include Wiener Kammeroper, Munich Biennale, Opéra Monte Carlo, Rome Turin, Bari, Pisa, Darmstadt, Koblenz, St. Gallen, Linz, Luzern etc, with leading performances from *I Pagliacci*, *Falstaff*, *Werther*, *Così fan tutte*, *A Streetcar Named Desire*, *A Midsummer Night's Dream*, *Billy Budd* to *Carmen*. Some career highlights include Don Giovanni (Michigan Opera Theater), his San Francisco debut solo recital available on CD, covering Plácido Domingo in Gluck's *Iphigénie en Tauride*, (Washington National Opera); being selected by Lorin Maazel to sing the role of Figaro in the first ever production of *Il Barbiere di Siviglia* in China; his NYC Opera debut in Rufus Wainwright's *Prima Donna*, American premiere, and appearing in CBS's crime drama *Elementary* as an opera singer and singing in the world premiere of *The Bonfire of the Vanities* in New York.

He is internationally sought-after for oratorio and concerts and has sung in almost every European country. Randal grew up on a farm near Crawfordsville, Indiana. He studied ballet and music at Interlochen Arts Academy Michigan, and voice—first with Richard Miller at Oberlin College Conservatory of Music, then Dale Moore and Margaret Harshaw at Indiana University Jacobs School of Music. Randal currently resides in Zurich.



Soprano **Emma Donahue** (Micaëla) is a native of the island of Vinalhaven, Maine. At age eight she was chosen by composer William Bolcom to create the role of the Migratory Bird in his adaption of *The Wind in the Willows*, and at twelve she appeared as a soloist in the musical *Islands* on Broadway. Ms. Donahue debuted last year as Queen of the Night in IU Opera Theater's production of *Die Zauberflöte* and this year played Frasquita in their production of *Carmen*. Other IU credits include Lisette (*La Rondine*), Suor Genovieffa (*Suor Angelica*), and Nella (*Gianni Schicchi*), as well as appearances in Menotti's *The Last Savage* and the premiere of P.Q. Phan's *The Tale of Lady Thi Kinh*.

Her international operatic engagements include Ismene (*Mitridate*) in Melbourne and Musetta (*La Bohème*) at Opera on the Avalon in Newfoundland. Ms. Donahue joined the Indianapolis Symphony Orchestra this season as the soprano soloist for the *Discovery Series*. She has performed as the soloist for Beethoven's Mass in C, Mozart's *Requiem*, Bach's *Magnificat*, and Barber's *Knoxville: Summer of 1915* with the IU Summer Philharmonic. She received her Bachelor of Music from the University of Massachusetts Amherst as a student of Amy Johnson. There she was seen as Adina (*L'Elisir d'Amore*), Belinda (*Dido and Aeneas*), Adele (*Die Fledermaus*), Nannetta (*Falstaff*) and Violetta (*La Traviata*). An Indiana University Artistic Excellence award recipient, Ms. Donahue is currently completing her studies at IU in the studio of Carol Vaness.





**Ross Coughanour** (Zuniga) is a Baritone from Santaquin, UT. He has a Master's degree in vocal performance from Indiana University, and a bachelor's degree from BYU. Ross has performed such roles as Papageno in Mozart's *Die Zauberflöte*, Ben in Menotti's *The Telephone*, Guglielmo in Mozart's *Così fan tutte*, Dr. Stone in Menotti's *Help! Help! The Globolinks!*, Somarone and Leonato in Berlioz's *Beatrice et Benedict*, and the Duke of Plazatoro in Gilbert and Sullivan's *The Gondoliers*. At Indiana University, he has featured as Mang Ong in the world premiere of P.Q. Phan's *The Tale Of Lady Thi Kinh*, Marcello in Puccini's *La Bohème*, Melisso in Handel's *Alcina*, the Pirate King in Gilbert and Sullivan's *Pirates of Penzance*, and Escamillo in Bizet's *Carmen*. Ross also played the Marquis in Verdi's *La Traviata* with the Utah Lyric Opera, Uncle Bonze in Puccini's *Madama Butterfly* with the Utah Lyric Opera, and

Marcello in Traverse City's *La Bohème* with MET bass Keith Miller. He was also a regional finalist in the MET competition in Chicago. Ross currently lives in Springville, UT with his wife and three children.



Romanian baritone **Teofil Munteanu** (Morales) is currently a sophomore pursuing a B.M. in voice performance. He is the recipient of the Indiana University Jacobs School of Music Premier Young Artist Award Scholarship, and the Music Faculty Award Scholarship. Teofil is grateful for all of his sponsors. He has participated in two summer programs in Germany, and has also performed throughout Germany in many recitals. He was the youngest artist in SGIMFA's Opera Audition session, and Lotte Lehmann's Akademie. In 2014, he performed in concert with the Phoenix Opera under the baton of Maestro John Massaro. His Indiana University Opera Theater appearances include a Prison Guard in Heggie's *Dead Man Walking*, & Moralès in Bizet's *Carmen*. Teofil was privileged to study privately with the renown Gail Dubinbaum & John Massaro, who inspired him to pursue music in his

life. He is currently studying with Professor Andreas Poulimenos. This performance marks his debut with the Indianapolis Symphony Orchestra.



**Chelsea DeLorenz** (Mercédès) is a mezzo-soprano from Garland, TX praised for her "velvety voice" which is "a delight from the top to the bottom of its range" (Jack Gardner, Edge Media Network). This spring she appeared as Mercédès in *Carmen* with the Indiana University Opera Theater. Other recent operatic credits include the title role in Massenet's *Cendrillon* with the Miami Summer Music Festival, Ruth (*Pirates of Penzance*) with the IU Gilbert and Sullivan Society, Hänsel (*Hänsel und Gretel*) with Opera Nova Costa Rica, and Susanna Walcott (*The Crucible*) with Spotlight on Opera in Austin, TX. DeLorenz has a passion for outreach and has performed for two seasons with the group Reimagining Opera for Kids throughout schools and community centers in Bloomington, Indiana and the surrounding areas. She is currently pursuing a Master of Music degree at Indiana University

under the tutelage of Patricia Stiles, but she also holds degrees in Spanish and Voice Performance from The University of Texas at Austin where she graduated Phi Beta Kappa. Her performance in *Carmen* with the Indianapolis Symphony Orchestra marks her professional debut.



Soprano **Madeline Ley** (Frasquita) is originally from Elkton, Maryland, where she received her B.M. in Voice Performance from Wheaton College Conservatory of Music. Her recent performances include scenes from Carlisle Floyd's *Susannah*, where she sang the title role, and Frasquita in *Carmen*, with Indiana University Opera Theater. While at Wheaton, Madeline was a soloist with the Wheaton College Concert Choir in Mozart's *Requiem* and Aaron Copland's *In the Beginning*. In the opera program at Wheaton, she sang the role of Hänsel in *Hänsel und Gretel*. Madeline studied opera at Manhattan School of Music, during the summer of 2011, where she sang Mercédès from *Carmen*, as well as Third Lady from *Die Zauberflöte*. Madeline studied abroad with Oberlin in Italy, where she sang the scenes of the role of Zenobia from Handel's *Radamisto* and in the chorus of Puccini's *La Bohème*. Madeline recently completed her Master's degree at Indiana University's Jacobs School of Music with Timothy Noble.



**Andres Acosta** (Le Dancaire) is a first year graduate student at the Jacobs School of Music. The Miami, Florida native received his undergraduate degree from Florida State University where he studied with David Okerlund. Andres was seen as Dancairo in IU Opera's production of *Carmen* as well as Alfred in *Die Fledermaus* earlier this season. He has performed various roles including Luigi in Puccini's *Il Tabarro*, Ferrando in Mozart's *Così fan tutte*, Sellem in Stravinsky's *The Rakes Progress*, Don Ottavio in Mozart's *Don Giovanni*, and Sam Kaplan in Kurt Weill's *Street Scene*. Mr. Acosta was awarded the 2016 NSAL Davis Award this past February. He was also awarded the Judy George Junior Young Artist First Prize Award in the 2015 Young Patronesses of the Arts competition. He was nominated as Humanitarian of the 2014 Year at Florida State University and is recognized as a Brautleucht Estate Endowed and Music Guild Scholar.



The "athletically comic" and "strong-voiced" tenor, **Max Zander** (Le Remendado), recently received his master's degree in Vocal Performance from the Jacobs School of Music at Indiana University, where he also received his bachelor's degree, both under the guidance of Patricia Stiles. While at IU, Max appeared in sixteen IU Opera productions, including his performances as Fred in *Oklahoma!*, Le Remendado in *Carmen*, Dr. Blind in *Die Fledermaus*, Basilio in *Le Nozze di Figaro*, Bardolfo in *Falstaff*, Njegus in *The Merry Widow*, the Rabbi in *The Last Savage*, Yeoman Herbert Quale in *South Pacific*, a Modiste/Liveryman in *Cendrillon*, and various characters in *Candide*. Max also appeared as Prunier in *La Rondine* with Carol Vaness' Graduate Opera Workshop and Tolloller in the University Gilbert & Sullivan Society's inaugural production of *Iolanthe*. His other operatic

credits include Nemorino in *L'elisir d'amore* with the Montefeltro Festival in Italy, Flute in Britten's *A Midsummer Night's Dream* and Monostatos in *Die Zauberflöte* with the Halifax Summer Opera Festival in Canada, and Borsa in *Rigoletto* with the North Shore Music Festival in New York. As a Festival Artist with Utah Festival Opera & Musical Theatre, Max sang the roles of Parpignol in *La bohème* and Anselmo in *Man of La Mancha* and covered the roles of Sancho in *Man of La Mancha* and J. Pierrepont Finch in *How to Succeed in Business Without Really Trying*. This upcoming fall, Max will be a Resident Artist with Indianapolis Opera. He is a native of Great Neck, NY.

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

CARMEN

GEORGES BIZET

Born October 25, 1838 in Paris, France

Died June 3, 1875 in Bougival, France

"If I love you, look out for yourself..."  
-Act I, scene I, from Carmen's Habanera

On March 3, 1875, Bizet's final work, the opera *Carmen*, premiered at the Opéra-comique in Paris, a theater geared toward lighter, more accessible works than the Paris Opera. The audience was also different. Families attended; the public could buy tickets, and hear an opera which often included spoken parts as well. The plots often concluded with happiness and reinforcement of moral values.

Even before its score was completed, critics called *Carmen* immoral, salacious and overall unfit for the Parisian public. Critics who had never even heard the opera condemned it in a feeding frenzy, even the Director of the theater. Camille du Locle cautioned the public and high officials to stay away and called the music "Cochin-Chinese," causing one of the producers to resign. How often does the director mount a public campaign against his own theater?

The premiere was as Du Locle anticipated, and the result was filled with bewildered audience controversy. Hostile, insulting reviews harped on the adultery, the sensuality, the "modern music," and most of all they fired their bullets at the smoking, dancing, seductive, manipulative, multi-racial gypsy, played by Celestine Galli-Marie, who lived by her own rules. In Act I, when the soldiers ask when she will finally love them, she answers:

"When am I going to love you?  
My word, I don't know.  
Perhaps never, perhaps tomorrow;  
But not today, that is certain."

"Bizet," Felix Clement wrote, "disonored a stage dedicated to the sentiments of polite society." Here was operatic fantasy and verismo (realism) long before Verdi.

*Carmen* ran for 45 performances, but Bizet sadly died after the 33rd performance at age 37. By 1883, when the Opéra-comique staged *Carmen* again, it had become a world-wide success. It came to the U.S. in January of 1884 and has been in the Met's repertoire ever since. As Tchaikovsky predicted, "it would, in a decade, become the most popular opera in the world."



The story was based on the 1845 novela, *Carmen*, by Prosper Mérimée, a noted dramatist, archaeologist, historian and short story writer. He credited the Spanish socialite, Countess of Montijo, Maria Manuela Kirkpatrick, as his source and inspiration for the setting in Andalusia around 1820. Bizet duly included Spanish dance music and a popular song by Spanish-American Sebastian Yradier in addition to an Andalusian song by Manuel Garcia.

In June of 1830, Merimee met the Countess on his first trip to Spain, and she had told him the story of *Carmen*. In 1845, he wrote to her, "It [the opera] was about that ruffian from Malaga who had killed his mistress who consecrated herself exclusively to the public... As I have been studying the gypsies for some time, I have made my heroine a gypsy... in that story you told me fifteen years ago, I am afraid I have spoiled." His novela, *Carmen*, began. "Every woman is as bitter as gall. But she has two good moments: one in bed; the other in death." Interestingly, his first novela was titled "A Woman is a Devil." The *Carmen* novela appeared in three parts in the *Revue des Deux Mondes*, and in four parts (the fourth an essay on gypsy languages) in the book version. It was the third part that Bizet used for his libretto.

Bizet's opera changed the original storyline for his libretto, moderating some of the violence. With the changes by Henri Meilhac and Ludovic Halévy, who wrote the libretto, we find Don José becomes a country lad, a naïve

army colonel, from the Basque country. The bullfighter advances in status to noble matador rather than picador. They added the character of Micaëla, Don José's first virginal sweetheart, and they eliminated Garcia, Carmen's husband.

The opera has four acts.

Act I: Eleven scenes

The opening presents a public square in Seville, next to a cigarette factory. Soldiers are lounging about and Micaëla arrives, looking for Don José with a letter from his mother, urging him to marry her. He arrives shortly thereafter with Lieutenant Zuniga, leading soldiers for a changing of the guard. A bell rings, and the factory women (including Carmen) come out for a break. The soldiers are smitten by her, but not Don José who has been given the letter. Carmen is intrigued and jealous that he seemed to have no time for her, and she focuses her spellbinding powers on him. Upon re-entering the factory, she throws a rose at his feet. Suddenly there is a brawl in the factory. Carmen has stabbed another woman with her knife. After it is discovered that the knife wielder was Carmen, Zuniga orders her to prison. Don José, however, allows her to escape, having watched her beguiling seguidilla, enthralled by her offer of dancing and love at the Lillas Pastia's tavern. Don José is arrested for dereliction of duty and goes to prison instead.

Act II: Five scenes

The act takes place two months later. The setting is the tavern and Inn, Lillas Pastia, where Carmen and her friends entertain the soldiers. Carmen is informed that Don José has been released. Meanwhile, a celebratory procession passes by to honor the bullfighter Escamillo, who comes inside to brag about his bullfighting conquests. Although he invites Carmen to come out with him, she refuses.

Two smugglers arrive, Dancaïre and Remendado, who are recruiting women to join them in their plot to get rid of contraband they heisted in Gibraltar. Two women agree to join in, but Carmen waits for Don José. Upon his arrival she treats him to another exotic dance which is interrupted by a bugle call, summoning Don José back to the barracks. He protests; Carmen taunts him saying he does not

love her; he pulls out the rose she threw at him, to prove she was very much on his mind. She simply does not care. In fact, she has "moved on" to another conquest: Escamillo.

Lieutenant Zuniga appears, asking for Carmen, and Don José (now thoroughly jealous) engages Zuniga in a knife fight. However, this event is transformational for Don José. He has now attacked a superior officer, and he must escape by joining the smugglers and gypsies. He had no other choice.

Act III: Five scenes

The act takes place in the mountains at the smugglers' hideout. Micaëla arrives searching for Don José, but when she sees and hears him firing a shot at an intruder, hides amid the rocks. The intruder turns out to be Escamillo. He declares his attraction to Carmen, and they fight while Carmen mocks Don José. She turns her fickle eyes on Escamillo, having lost interest in Don José. Escamillo, though winning the fight, nonetheless releases Don José saying that he is interested in killing bulls, not people. They re-engage in fighting, but the smugglers return to interrupt the fight, and Don José decides to leave with Micaëla to go to his mother who is dying. However, he does promise to return. Escamillo, having invited the group to his next bullfight in Seville, has departed but from the distance he sings his toreador's song. Carmen tries to follow but is held back by Don José.

Act IV: Two scenes

The act is set in a square in Seville. A crowd is awaiting the entrance of bullfighters. Carmen appears with Escamillo, and they express their mutual love before he enters the bullfighting arena. To complicate matters, Don José returns as promised and declares his undying love for her. She mocks him, taunts him and tries to enter the arena. In a fury, Don José stabs her to death while the crowd cheers on the victorious Escamillo. As the crowd leaves the arena they see Don José kneeling by the corpse, confessing his guilt.

The Indianapolis Symphony Orchestra's Learning Community works directly with educators, leaders and other organizations to learn about the challenges and aspirations of our city and its people. By dedicating the time to build understanding and relationships, we are able to apply the unique resources of a professional orchestra to support and improve our community with creative programs and partnerships. Above and beyond the hundreds of outstanding concerts performed each year by the Indianapolis Symphony Orchestra, the ISO Learning Community delivers a wide variety of programs that serve the community reaching 80,000+ people per year.

**Did you know** that 18,294 students from 31 counties traveled to the Hilbert Circle Theatre for our Discovery Concerts this year?

**Did you know** that ISO violinist, Victoria Griswold, has written two children's books, which are the basis for our Teddy Bear Concert Series?

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**Did you know** that in April, the ISO shared the stage with music educators, creating an orchestra of 100+ musicians to play the first movement of Mahler's Symphony No. 1 in D Major ("Titan").



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## **A Brief History**

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

## **The ISO's home—the Hilbert Circle Theatre**

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

## **Leadership within the ISO**

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

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