



2015-2016 SEASON

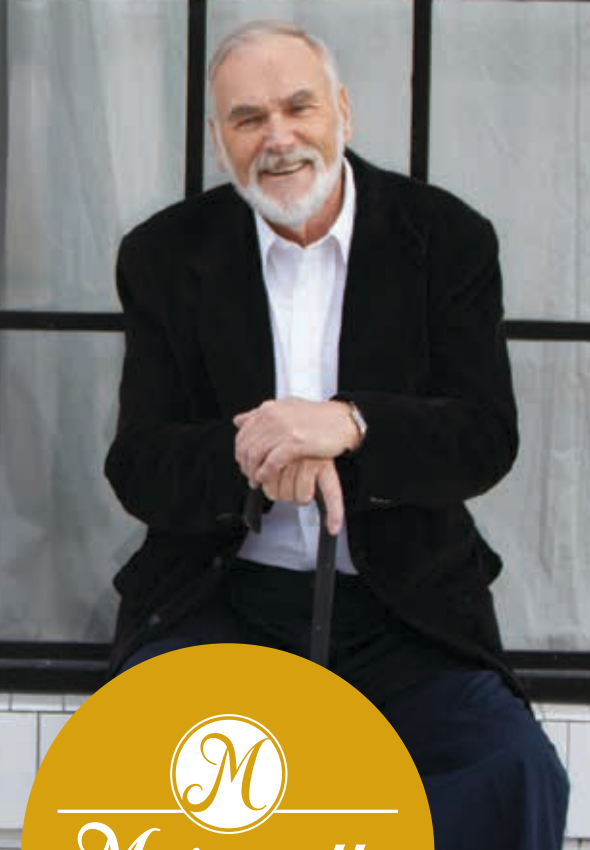
NOVEMBER

HILBERT CIRCLE THEATRE

Krzysztof Urbanski, Music Director
Jack Everly, Principal Pops Conductor

Brahms' Piano Concerto No. 1
Brahms' Piano Concerto No. 2
Classic FM: Radio Hits of the Decades
Kristin Chenoweth with the ISO

VOLUME 2



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Dear friends,

With the Thanksgiving holiday this month, I want to take the opportunity to give thanks to the people who positively affect our organization.

First and foremost, I thank the men and women of the Indianapolis Symphony Orchestra, our Music Director Krzysztof Urbański, and Principal Pops Conductor Jack Everly. There is no other leading orchestra in the country that presents such a diverse and high-quality mix of programming like we do, week after week. Just this month alone, Indianapolis can experience performances of both Brahms piano concertos, with Krzysztof and pianist Dejan Lazić; Beethoven's first symphony and Schubert's "Unfinished"; Jack's nostalgic look at three decades of radio hits; and the debut of Broadway star, TV actress and Emmy and Tony Award-winning vocalist, Kristin Chenoweth – two days before Thanksgiving.



Next, I extend my thanks to all of you – our patrons, subscribers, donors, supporters, fans and friends. Every person who buys a ticket, attends a concert, donates to our Annual Fund, volunteers to help and promotes our organization plays a critical role in the success of the Indianapolis Symphony Orchestra. We applaud you just as you applaud for us.

Finally, I would like to take an opportunity to acknowledge someone very special to the ISO family: Yvonne Shaheen, the vice chair of the ISO's Board of Directors. Last month, the University of Indianapolis dedicated the Riad and Yvonne Shaheen College of Arts and Sciences, after Yvonne made the largest individual contribution in the history of the University. Yvonne's investment in the University of Indianapolis' liberal arts program will positively impact the ISO and our entire community by helping to produce new generations of students educated in the liberal arts. Emerging from this program will be more creative leaders, critical thinkers and thoughtful communicators. We are fortunate to count Yvonne as a member of the ISO family, and are grateful for her ongoing commitment to the greater Indianapolis community.

Enjoy the concert, and may we all count our blessings this Thanksgiving season.

A handwritten signature in black ink, appearing to read "Gary Ginstling". The signature is stylized and cursive.

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Opera Night, Nov. 9, 7:30 p.m.

Classics to Moderns, Nov. 16, 7:30 p.m.

Baroque to the Beatles, Nov. 23, 7:30 p.m.

Masterclasses

Violin & Chamber Music Masterclass

by Austin Hartman, Nov. 6, 7:30 p.m.

Theatre Production

Student-Directed Productions

Dec. 4–12, 8 p.m.

Christel DeHaan Fine Arts Center Gallery

The Face of War: Combat Art of T. L. Harby,

Nov. 9–Dec. 11; Reception: 4–6 p.m., Nov. 10

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Alexander Kerr, *Principal Guest*
Concertmaster

Philip Palermo, *Associate*
Concertmaster

Peter Vickery, *Assistant*
Concertmaster

The Meditch Chair

Dean Franke, *Assistant*
Concertmaster

The Wilcox Chair

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Jennifer Greenlee

Sherry Hong

Michelle Kang

Vladimir Krakovich

Charles Morey

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David Bartolowits,

Associate Principal

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Assistant Principal

The Taurel Chair

*The Dick Dennis Fifth Chair**

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Victoria Griswold

Hua Jin

Jayna Park

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Jian-Wen Tong

Contrabass

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Rebecca Price Arrensen

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Samuel Rothstein

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Mark Ortwein

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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

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Timpani

Jack Brennan, *Principal*

The Thomas N. Akins Chair

Craig A. Hetrick, *Assistant Principal*

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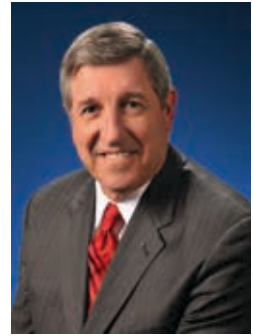
*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.

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



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

A Brief History

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

The ISO's home – the Hilbert Circle Theatre

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

Leadership within the ISO

Maestro Krzysztof Urbański was appointed as the ISO's seventh Music Director on October 19, 2010, and has now become a preferred and highly respected conductor among top orchestras in Europe, Asia and the United States. Principal Pops Conductor Jack Everly's approach to innovative pops programming has garnered acclaim throughout North America, where he continues to serve as the Principal Pops Conductor for four major orchestras, including Indianapolis. Concertmaster Zach De Pue begins 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 the beloved *Classical Christmas* concert in December.

The ISO in 2015-2016

In his fifth season with the ISO, Krzysztof Urbański focuses on major works by Beethoven, Brahms, Tchaikovsky and Shostakovich and is collaborating with renowned soloists Joshua Bell, Emanuel Ax, Dejan Lazic and Garrick Ohlsson. Maestro Urbański also presents a three-week festival, "Out of this World," with musical themes inspired by space and a semi-staged version of Georges Bizet's *Carmen* at the close of the Hilbert Circle Theatre season. In the Printing Partners *Pops Series*, Maestro Jack Everly is proud to share the stage with music legend and American icon, Kenny Rogers, and the eclectic 12-piece ensemble, Pink Martini. Returning this season is the ISO's Duke Energy *317 Series*, a collection of classical concerts and programs presented in the communities of Hendricks County and Greater Greenwood. Upcoming special events include the 30th anniversary of IPL *Yuletide Celebration* and the 20th anniversary celebration of the ISO's youth and family development program, the Metropolitan Youth Orchestra.

MUSIC IN MY LIFE

"I love the moment of pure silence before the downbeat of a performance. The sense of focus and intention is palatable, where every musician is poised like an athlete in the starting block anticipating the action to come. It's the moment where preparation becomes creation." - Brian Smith, *Contrabass*

Brian Smith was born in Hampton, VA. and grew up in Georgetown, Ind. He received his Bachelor of Music degree in 1997 at the Peabody Conservatory in Baltimore, MD. Prior to the ISO, Smith was a member of the Virginia Symphony (1997-2000), the Columbus (Ohio) Symphony (2002-2008) and also performed with the National Symphony, the Philadelphia Orchestra, the Northeastern Pennsylvania Philharmonic, the Concerto Soloists of Philadelphia, the Haddonfield (NJ) Symphony, the Reading (PA) Symphony and the National Repertory Orchestra. Brian is married to ISO Violinist Jayna Park, who joined in 2001. They have a daughter and a son.



How old were you when you started playing your first musical instrument?

Believe it or not, my first stab at an instrument was with electric guitar when I was about seven or eight years old. It's not exactly a normal progression to go from rock 'n' roll to Beethoven and Bach, but it was the cool instrument to play when I was a kid. It didn't really resonate with me, so I only stuck with it for a few months. It wasn't until I was 11 that I started playing the bass and fell in love with classical music, and I've never looked back.

Describe your first experience hearing classical music?

I don't recall the first experience I had with classical music, but I do remember the moment I knew that I wanted to make it my life's work. I heard a performance of Mahler's "Resurrection" Symphony (Symphony No. 2) by the Louisville Orchestra as a teenager. I was so blown away by the power of the piece and the experience that I knew I had found my calling.

Who is your favorite composer and why?


I think this is an ever-changing issue for most performers, and probably audience members too. But right now, I think my favorite is Shostakovich. There is such a mix of beauty, desperation, strength and defiance in his music, but with a constant hope and belief for what is to come in spite of the seemingly overwhelming struggles life presents. He wrote his music under such oppressive conditions in Russia during the early to mid-20th century, at times fearful for his life, that his music for me is an incredible expression of the power of art and the perseverance of the human spirit.

What is your favorite memory with the ISO?

It may sound cliché, but my favorite memory with the orchestra is the moment I was told I had won my audition to become a full time member. My wife, Jayna Park had been a member already for a number of years. It is incredibly difficult to win any audition, never mind one that would allow us both to work in the same city! It was a very emotional and affirming day for our family.

What works are you looking forward to playing with the ISO this season?

We are playing many great programs this season, but at this year's season schedule, two concerts jumped out at me. The first is our performances of Nielsen's Symphony No. 4, the "Inextinguishable", in March. Anytime you put two massive pieces together on one program, as we will do in January with the *The Rite of Spring* and Beethoven's Symphony No. 5, everyone is in for a treat.



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JACK EVERLY,
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DECEMBER 2015

SUN	MON	TUES	WED	THURS	FRI	SAT
		1	2	3	4 8PM OPENING NIGHT!	5 2PM 8PM
6 2PM* 6PM	7	8	9 SOLD OUT	10 7:30PM**	11 2PM 8PM	12 2PM 8PM
13 2PM 6PM	14	15	16 7:30PM	17 2PM 7:30PM	18 8PM	19 2PM 8PM
20 2PM 6PM	21 2PM 8PM	22 2PM 8PM	23 2PM 8PM	24	25	26
27	28	29	30	31		

Times in blue denote Premium Priced Performances.
Times in green denote SuperSaver Performances.
Times in red denote Regular Priced Performances.

*SymFilly Sundays presented by Dow AgroSciences is December 6 at 2PM.
**Audio described and signed performance

Celebrating its 30th Anniversary, IPL Yuletide Celebration welcomes the return of our beloved host Sandi Patty, joining Jack Everly and the ISO for Indiana's greatest holiday tradition!

TICKETS ON SALE NOW!

ISO MUSICIANS AROUND TOWN

Central Christian Church will be presenting Indianapolis Symphony Orchestra musicians in a chamber music recital on Sunday, November 15, 2015 at 2:00 p.m. Violinist **Jayna Park**, Violist **Amy Kniffen** and Cellist **Sé-Doo Park** will join pianist R. Kent Cook in the *Phantasy Quartet* by Frank Bridge and the Robert Schumann *Piano Quartet, Op. 47*. The concert is open to the public and admission is free. Donations to support classical music at Central Christian Church will be accepted. CCC is located at 701 N Delaware in Indianapolis, IN 46204, and any questions can be answered by calling 317-635-6397.



The San Antonio Symphony, with Akiko Fujimoto conducting, will play **James Beckel's** (Principal Trombonist) piece *Liberty for All* on November 11, 2015. Philip Bauman will also lead the La Porte County Symphony Orchestra in a performance of **Mr. Beckel's** piece, *Liberty for All* on November 21, 2015. Erik Oberg will direct the Rock Valley College Concert Band in a performance of **Mr. Beckel's** piece, *Concerto for Trombone* on November 19, 2015 at the Guilford High School Auditorium in Rockford, IL.

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Lilly



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

Lilly Classical Series/Program Five
 Friday, November 6, 2015, at 8 p.m.
 Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
 DEJAN LAZIĆ, *Piano*

Ludwig van Beethoven
 (1770-1827)

Symphony No. 1 in C Major, Op. 21
Adagio molto - Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio - Allegro molto e vivace

INTERMISSION - Twenty Minutes

Johannes Brahms
 (1833-1897)

Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15
Maestoso
Adagio
Rondo: Allegro non troppo
Dejan Lazić, Piano

The Frank and Irving Springer Piano Performance is endowed by Frank C. Springer Jr.

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



The Indianapolis Symphony Orchestra is currently seeking volunteers to help with this year's *IPL Yuletide Celebration!*

Learn more by attending our November 17 volunteer training at the Hilbert Circle Theatre. Registration begins at 6:00PM.

RSVP by contacting Volunteers@IndianapolisSymphony.org – 317.231.6792.

*a tempo
con moto*

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

Lilly Classical Series/Program Five
 Saturday, November 7, 2015, at 7 p.m.
 Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
 DEJAN LAZIĆ, *Piano*

Ludwig van Beethoven (1770-1827) Symphony No. 1 in C Major, Op. 21
Adagio molto - Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio - Allegro molto e vivace

INTERMISSION - Twenty Minutes

Johannes Brahms (1833-1897) Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15
Maestoso
Adagio
Rondo: Allegro non troppo
Dejan Lazić, Piano

The Frank and Irving Springer Piano Performance is endowed by Frank C. Springer Jr.

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"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 becomes 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 Lutoslawski'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 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.

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Dejan Lazić's fresh interpretations of the repertoire have established him as one of the most unique and unusual soloists of his generation. He appears with such orchestras as the City of Birmingham Symphony Orchestra, NDR Sinfonieorchester Hamburg, Netherlands Philharmonic, Rotterdam Philharmonic, Budapest Festival Orchestra, Helsinki Philharmonic, Swedish Radio, Danish National, Chicago Symphony, Atlanta Symphony, and the Australian, Netherlands, and Basel Chamber Orchestras. Lazic enjoys a significant following in the Far East appearing with NHK Symphony, Yomiuri Nippon, Sapporo Symphony, Seoul Philharmonic and Hong Kong Philharmonic, amongst others. He has built close collaborations with some of today's most sought after conductors including Giovanni Antonini, Lionel Bringuier, Iván Fischer, Andris Nelsons, Vasily Petrenko, Robert Spano, John Storgårds, Krzysztof Urbański and Osmo Vänskä.

As a recital artist, he will appear at such venues as Wigmore Hall, Gilmore Festival, Le

Poisson Rouge in New York and Melbourne Recital Centre. He also will undertake trio performances with Sol Gabetta and Martin Fröst in autumn 2015, including at Schubertiade Hohenems.

With Channel Classics he has released a dozen recordings, including his critically acclaimed Liaisons series; the latest of which couples together C.P.E. Bach and Britten. His live recording of Rachmaninov's Piano Concerto No. 2 with London Philharmonic Orchestra/ Kirill Petrenko received the prestigious German Echo Klassik Award 2009. His next release will be a recording of the Beethoven Triple Concerto for Sony Music.

Dejan Lazić's compositions are receiving increased recognition. His arrangement of Brahms' Violin Concerto as a piano concerto was premiered with the Atlanta Symphony Orchestra in 2009 and has enjoyed much ongoing success, at BBC Proms, Concertgebouw Amsterdam, Hamburg Easter Festival, Chopin Festival Warsaw, in both Americas and in Japan. Lazic is performing his 'Piano Concerto in Istrian Style' (2014) twice more in the current season and will have his first orchestral work, a tone poem, premiered in 2016/2017.

Born into a musical family in Zagreb, Croatia, Lazić grew up in Salzburg, Austria, where he studied at the Mozarteum. He now lives in Amsterdam.



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SYMPHONY NO. 1 IN C MAJOR, OP. 21

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

Beethoven grew up knowing and hearing the symphonies of Mozart and Haydn. When he was born, Mozart was busy writing his Salzburg symphonies. When he was a teenager, Mozart was writing his extraordinary late symphonies. Haydn had many years before he honed his symphonic skills. In 1770, Haydn already had 49 symphonies under his belt and was on his way to write 106 (if one includes the Hoboken categorization). In 1795, when Beethoven began to sketch a symphony, Haydn produced the Drumroll and London symphonies: numbers 103 and 104.

It is not surprising that Beethoven's First Symphony did not appear until 1800. The success of the two classical masters was very likely intimidating. It is also not surprising that his First Symphony bore many of the hallmarks of classical style he had studied with both Haydn (unsuccessfully, as they did not get along) and Mozart (although the latter is not fully documented). Furthermore, it is surprising that with his debut into the symphonic genre, he was hailed as their successor and a voice of the future. That newness emerged in the very first measures of Opus 21. It was not a full-fledged echo of poise and obedience to classical values.

Beethoven's Symphony No. 1 premiered on April 2, 1800 at the Burgtheater in Vienna (there were no concert halls at that time), which the composer had rented for a concert to promote his own music. The *Allegemeine Musikalische Zeitung* reported "this was the most interesting concert in a very long time." Ironically, just as he was entering a successful phase in his compositions, he was given the bad news that his hearing problem was incurable. By 1802, in the Heiligenstadt Testament he was even considering suicide. His commitment to the art of music and his

place therein saved him from himself.

The first movement, marked *Adagio molto-Allegro con brio*, begins with a twelve-measure introduction; in place of the classical style introduction, Beethoven opens with a series of chords coming from winds and horns with *pizzicato* accompaniment from strings. The first iteration is dominant-tonic movement in F major. The second touches on C, but the last moves strongly into G major. What this means is that the composer is breaking new ground, and shying away, misleading us, from the home key of C major. One critic mentioned "such a beginning is not suitable for the opening of a grand concert in a spacious opera house" (Christopher Gibbs: Program notes, Philadelphia Orchestra, 2006). Additionally unusual are the dynamic markings of *fp* (a sudden loud to soft) in each measure. At the *Allegro con brio* marking, Beethoven finally assures the C major tonality with a soft introduction of the first theme presented by violins. Herein is the beginning of the corpus of the work. The second more lyrical theme is introduced by oboe in conversation with the flute. From this point forward, the music behaves in classical direction and format, but with more dynamic contrasts and harmonic colorations than usual. The development is concise, focusing on the first theme, and the recap expands the initial ideas.

The second movement, *Andante cantabile con moto*, provides a simple theme, which is the subject of the entire movement. Hushed trumpets and drums add delicate coloration.

Beethoven titles his third movement *Menuetto* (an older form of minuet). It is a far cry from the anticipated courtly stately dance. This music rushes headlong into a sprightly scherzo-type affair: animated, energetic, and relentless. "Although the DNA of Beethoven's



First Symphony was classical there were definite mutations. Especially in the scherzo. Although marked as a *menuetto* the music was not majestic, poised or dance like. It was fast, marked *molto* and *vivace* to encourage a brisk pace. Beethoven's metronome markings for allegro usually spanned 80 to 96. And with the modifiers the composer was wanting more zest. Overall this movement was a fitting goodbye to the eighteenth century" (Maynard Solomon). The graceful trio offers relaxation and serenity before the energy re-ignites until the finish.

Like the first movement, Beethoven teases us with a slow beginning before lifting the curtain on an exciting *Allegro molto e vivace*. Opus 21 concludes in high spirits featuring violin flurries in rapidly moving notes starting softly and scaling the heights into louder dynamics, the so-called Mannheim rocket. The Mannheim school (mid-18th century) created several orchestral innovations, which were dramatic, exciting, thrillers and novel for their time. The "rocket" is indeed like fireworks, and Beethoven launches a lot of them in this movement. Listen for the changes in tempi, as if gathering breath before dashing onward. Another Mannheim novelty is also present: the General Pause, sudden cessation of all sound and then almost immediate re-entry into high-octave movement.

The last performance of Beethoven's Symphony No. 1 in C Major was in October 2005, conducted by Christoph Poppen.

CONCERTO NO. 1 IN D MINOR FOR PIANO AND ORCHESTRA, OP. 15

JOHANNES BRAHMS

*Born May 7, 1833 in Hamburg, Germany
Died April 3, 1897 in Vienna, Austria*

Twenty-two years before his First Symphony, Brahms began work on what he called "a symphony." The work turned into a large sonata for two pianos, and he brought it to Robert Schumann. Brahms and Robert Schumann's wife, Clara, played it for an assessment. Schumann commented, "We were

drawn into more and more magical regions. Besides he proved to be a player of genius, transforming the piano into an orchestra of lamenting and loudly jubilant voices. There were sonatas or rather veiled symphonies, songs, quartets and every work so different from the others that it seemed to stream from its own individual source. He seemed to unite them all into one surging stream, its vast waves plunging down a great waterfall."

The orchestral scope of the work dictated another format, and the composer's friend, Julius Grimm, tried to help develop a symphony from it, finally suggesting, "this should be a piano concerto." The composer took the advice, and in 1858, his First Piano Concerto emerged from the manuscript. It premiered in January 1859 with Brahms as soloist. Afterwards, the composer lamented, "My concerto has been a brilliant and decisive failure. The failure has not impressed me at all. After all, I am only experimenting and feeling my way. All the same, the hissing was rather too much, the next one will sound quite different." Stinging from the audience and critical rebuke, Brahms held off until 1881 to produce his Second Piano Concerto. He extensively revised the material from the first movement of the early symphony and created new second and third movements.

What happened? First of all, Opus 15 was very long. Orchestration seemed clumsy. Its emotionalism was overwrought (the last product of his passionate early stages), and some said the concerto did not seem to be "virtuosic" enough. The soloist was more of a collaborator than a keyboard superstar. On the conservative side (too much passion) and "new music" adherents, not enough color and innovation. One reviewer sniffed "it is a symphony with *piano obbligato*." Burnett James explained, "The D minor concerto is a direct and authentic transcript of Brahms' deepest and most tortured experiences...it marks the end of his youthful romantic period. Never again was he to let himself go with such uninhibited passion, and never again to wear his heart so unashamedly on his sleeve; never again, to let his guard down so that all

suddenly, the first abates and a chain of lyrical episodes follows, preparing the way for the remarkably modest piano entrance. The soloist enters tenderly with a quiet string of chords in thirds and sixths, building its way patiently into an ensuing passionate statement. Suddenly a rocking figure calms the thunderbolts, while prefacing the second idea, a chordal, improvisatory sounding theme in F major. The exposition closes with brilliant octave passage for the pianist, but until this point, soloist virtuosity has been kept minimal. The development is strong, requiring enormous pianistic endurance as well as exceptional technique. A traditional recapitulation closes with an animated coda. No cadenza is specified. This omission was strange and disappointing to audiences of that time

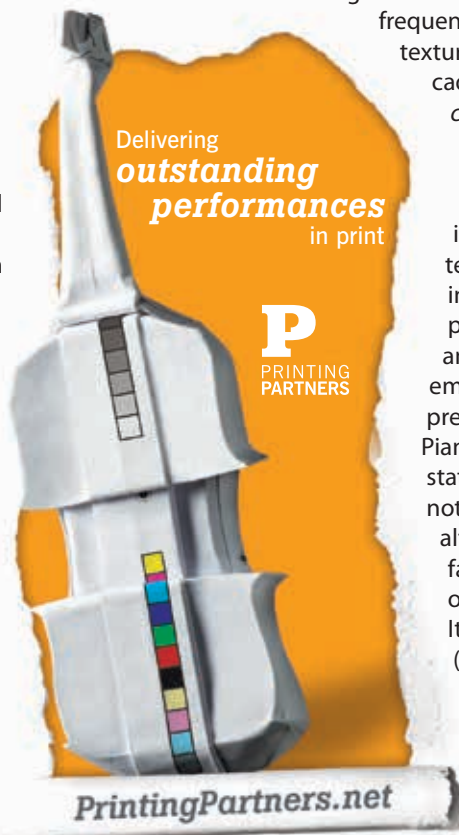
The second movement, *Adagio*, was said to be a portrait of Clara Schumann. In a letter of December 30, 1856, Brahms wrote to her, "I am painting a lovely portrait of you. It is to be the *Adagio*." On the bottom of the first page of the score he included the statement (in Latin) "Blessed is he who comes in the name of the Lord." Spirituality abounds in profoundly intimate utterances, he couched reverence for Clara, for God, and doubtedly for the now deceased in expansive gentleness and certainty. Schumann as well, obviously was on his mind. Like the first movement, this is also written in 6/4 meter but former restlessness is replaced by fluidity. Thematic serenity remains unruffled, although a fervent undercurrent is unmistakable. A small cadenza (marked *cadenza ad lib*) invokes

the quiet orchestral close with five drumbeats sealing the movement.

A true romantic showpiece style begins with the brilliant finale. A seven-part gypsy style *Rondo* led off by the piano introduces the driving main theme. A rising triplet figure carves the dashing secondary idea. Basically the *Rondo* follows traditional repetitive format, including one contrasting section written in

fugal texture, reflecting the composer's frequent, respectful use of old textures. He includes two cadenzas (one marked *cadenza ad lib accelerando*) proving exciting moments associated with romantic concerto display. An impetuous coda in a faster tempo pulls the music into D major, thereby providing a "happy ending" antidote for the deep emotional intensity of the preceding movements. Pianist Stephen Hough has stated: "He [Brahms] could not help but write this piece, although it had several false starts. Playing it is an overwhelming experience. It is pure Brahms." (Interview with Charles Hazelwood on BBC television, 2006).

The last performance of Brahms' Concerto No. 1 in D Minor was in June 2011 with pianist Antti Siirala, conducted by Matthias Bamert.





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Duke Energy 317 Series/Program One

Sunday, November 8, 2015, at 3 p.m.

Avon High School

KRZYSZTOF URBAŃSKI, *Conductor*

DEJAN LAZIĆ, *Piano*

Ludwig van Beethoven

(1770-1827)

Symphony No. 1 in C Major, Op. 21

Adagio molto - Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio - Allegro molto e vivace

INTERMISSION - Twenty Minutes

Johannes Brahms

(1833-1897)

Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15

Maestoso

Adagio

Rondo: Allegro non troppo

Dejan Lazić, Piano

Please refer to pages 22 and 23 for Maestro Urbański and Dejan Lazić's profiles and page 24 for Notes.

Length of performance is approximately one hour and thirty-five minutes.

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Coffee Classical Series/Program Three
Thursday, November 12, 2015, at 11:15 a.m.
Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
DEJAN LAZIĆ, *Piano*

Johannes Brahms
(1833-1897)

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso
Dejan Lazić, Piano

Please refer to pages 22 and 23 for Maestro Urbański and Dejan Lazić's profiles.

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Lilly Classical Series/Program Six
 Friday, November 13, 2015, at 8 p.m.
 Saturday, November 14, 2015, at 5:30 p.m.
 Hilbert Circle Theatre

KRZYSZTOF URBAŃSKI, *Conductor*
 DEJAN LAZIĆ, *Piano*

Franz Schubert
 (1797-1828)

Symphony No. 8 in B Minor, D. 759
Allegro moderato
Andante con moto

INTERMISSION – Twenty Minutes

Johannes Brahms
 (1833-1897)

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso
Dejan Lazić, Piano

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Please refer to pages 22 and 23 for Maestro Urbański and Dejan Lazić's profiles.

Length of performance is approximately one hour and thirty-five minutes.
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By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

SYMPHONY No. 8 IN B MINOR, D. 759

FRANZ SCHUBERT

*Born January 31, 1797 in Himmelfortgrund,
Austria*

Died Nov. 19, 1828 in Vienna, Austria

Between October 1817 and February 1818, Schubert completed his Sixth Symphony, known as “the Little C Major” D. 589. In the following years, Schubert left a string of musical fragments (such as a twenty-five page manuscript of a symphony in D major and three others), in bits and pieces of abandoned ideas for future consideration.

Many scholars have suggested that Schubert had entered a period of deep self criticism (hence the fragments) and vis-à-vis the symphony genre, the speculation has been that Schubert felt intimidated by Beethoven’s models. Amid the partly-finished works is his spellbinding Symphony No. 7 (sometimes called No. 8), known to posterity as “the Unfinished”, which he started on October 22, 1822. The manuscript is dated Vienna, October 30, 1822.

Schubert completed and orchestrated only two movements of D. 759, along with a partly orchestrated projected *scherzo*. Nine measures of the fully-orchestrated *scherzo* were found on the back of the *Andante* movement, and these were followed with four blank pages. And then, he seemingly, “left the composition.” He lived on for six more years, but never added to it. In fact, “he seemed not to give it another thought” (Steinberg). Perhaps, Steinberg suggests, “he simply did not know how to proceed.” Michael Griffel speculated, “It was just easier to shelve the problem and go on to something else.” Alfred Einstein declared, “Schubert could never have finished the work for nothing could approach the originality, power, and skill of the first two movements.” D. 759 might easily have lain in the dust

heap forever, except for the fact that in April 1823, Schubert sent the manuscript to the Styrian Musical Society in Graz (which had awarded him a Diploma of Honor) via Joseph Huttenbrenner. He also gave the score to his brother Anselm (who stored it in an old chest) before passing the score along to Johann von Herbeck in April 1865. Herbeck ultimately conducted the first performance on December 17, 1865, at the Gesellschaft der Musikfreunde in Vienna. Forty-three years had lapsed between the composing and the hearing.

It had been an amazing series of transfers and an astonishing series of chances to lose the two movements. A near disaster occurred when Anselm’s maid grabbed some of her employer’s Schubert collection to use as kindling for a fire. Fortunately, she grabbed Acts 2 and 3 of Schubert’s opera *Claudine von villa Bella*; so much for the history of the ultimate landing of the score with Johann von Herbeck. There was to be an equally amazing future. The Symphony became one of Schubert’s most enduring, cherished and affecting works.

The first movement, marked *allegro moderato*, opens with a mysterious, sad beginning for celli and double bases, marked *pianissimo* (very quiet). Violins emerge with a busy idea, while oboe and clarinet quickly offer a poignant duet. Orchestral chords interrupt, but the orchestra continues its course, rising to a surging crescendo. Shortly thereafter, the celli sing the famous waltz-like second theme, immediately taken up by violins. Schubert then throws in a shock; a brutal orchestral chord stops the flow. The famous melody returns only in pieces. Violins regain their footing to sing



the opening of the idea and winds take part. Again a big orchestral chord interrupts their fluency; deep rustling underscores growing turbulence. A massive struggle between gentleness and violence creates a setting of alternating wildness and calm, and thematic reticence. For a moment, the first theme manages to peep out again in the fray, growing in stature and drama, but is shut off by horns who prepare the way for violins to sing the second lush idea, seemingly unfettered. But not for long, as timpani and orchestral chords shut it off. The recapitulation provides recall of the opening ideas, and these are followed by a small coda.

The *Andante* at first offers relief from the storms: lyricism, romantic yearning, and tenderness reign. Yet, Schubert uses the same tentative beginning herein as in the first movement. Bass strings play a descending passage in plucked articulation and winds and violins sing above. Once again, Schubert whips the movement into emotional turmoil. A quiet conclusion brings serenity, etched with resignation and ambiguity.

Deep sorrow reflects a significant component of Schubert's musical personality. "My music is the product of my genius and my misery and that which I have written in my greatest distress is that which the world seems to like best," the composer commented. The Eighth Symphony never ceases to enthrall us. The two movements stand as a masterpiece, "sufficient unto the day." (Schubert, *Misery in Music*)

The last performance of Schubert's Symphony No. 8 in B Minor was in November 2010, conducted by Mark Wigglesworth.

CONCERTO NO. 2 IN B-FLAT MAJOR FOR PIANO AND ORCHESTRA, OP. 15

JOHANNES BRAHMS

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

Brahms' life spanned the great era of German Romanticism. He was born into and

surrounded by that spectacular time when musical taste embraced ideals of virtuosity, glamour, enormity, personalization and richness. Yet, he stood apart. He never succumbed to nostalgia, to showing off, to uncontrolled exuberance, and instead maintained, in his music, the values of classicism and baroque styles, while speaking within the romantic language. As you will hear in this concerto, emotion was not downplayed or excised—it was mastered.

The "new music" of Liszt and his school were anathema to Brahms. When Liszt played his great *B minor sonata* for him, Brahms fell asleep. Eventually, he called Liszt's music "ein schwindel" (a swindle) and called him a "cunning contriver of effects." As for Wagner, Brahms considered him to be a destroyer and corrupter of music. He advised a young composer to "go slowly in composition, to work at it over and over again, until it is completed as a finished work of art, until there is not a note too much or too little..." (Michael Steen).

Part of the romantic period witnessed the growth of concerti, especially piano concerti. These were dazzling events, which showbiz and audiences loved. Brahms' two piano concerti, written at the beginning of his career and at the end (separated by twenty years) speak to a new kind of concerto in which the soloist is relatively tamed down, but nonetheless a star. They are very difficult, demanding not only a huge technique but also controlled expressiveness. Biographer Jan Swafford commented "nevertheless in some fashion or other and with expert faking, Brahms got his hands around the virtuoso demands of his concertos." After the debut of his First Piano Concerto, the composer summarized "it was a brilliant and decisive flop." Afterwards he added, "My second will sound much different."

The second piano concerto was different and it was huge. At first, Brahms hid the concerto's scope, writing to his friend and pupil, Elisabeth von Herzogenberg "I wish I were sending you

something different and better than this hasty line, but there's no help for it right now. What I wanted to tell you is that I have written a tiny little piano concerto with a tiny little wisp of a scherzo." The composer continued the tease when he sent the score to his friend Theodor Billroth, saying "I am sending you some little piano pieces." Clara Schumann, hearing word of the new work quipped, "I wouldn't mind a bit (if it were little) because in that case, I might even be able to play it myself."

Per Edouard Hanslick, the new concerto was a symphony with piano *obligato*. "The enormous scope and weight of Brahms' orchestration was matched by his virtuosic demands on the soloist. The British music critic and Brahms' biographer, Malcolm MacDonald noted "in its massive chording wide stretches, vigor, richness and textural variety, the piano writing is the most elaborate result of his lifelong fascination with virtuoso technique." (Janet Bedell, November 2010, Roanoke Symphony). Like the first concerto, the second was met with cool receptions at best. It has survived the test of time, and is now a major part of the piano repertoire.

The first movement opens with a gentle horn invitation (an idea used in the development and in the closing) with subsequent arpeggios from the soloist. Winds follow with lyric commentary before the piano strides forward with a cadenza, concluding the introduction. Immediately, the orchestra presents three main themes in the exposition. The first is strong and assertive in a march-like setting, building on the opening horn idea; the second is lighter and lyrical, emanating from violins and violas; the third emerges from winds and strings with *staccato* articulation. Brahms knits a tightly complex development, including the horn motive, to work out the potential of the main ideas. Michael Steinberg has also noted that "no small part of the drama resides in the immensely demanding piano writing with its huge leaps, stretches, and what D.F. Tovey calls its 'cataracts of trills.'" The themes all inhabit the recapitulation, but are altered. A huge coda, featuring glittering octave trills from the

piano in combination with the horn motive, closes the first movement.

The second movement is marked *Allegro appassionato*. This is the "tiny scherzo" Brahms had promised. Fire and intensity mark every moment of this giant event. Setting the pace, the piano strides forward with a boiling idea. Heat subsides quickly when a plaintive second theme comes from the strings with piano decorations. Turbulence is not to be denied; it resumes in full force before leading to a syncopated trio area, which, for a moment, calms the scene. The conclusion restores the opening ideas and an assertive coda. When Brahms was queried about why he put in a fourth movement (the extra movement) he answered it "he required something strongly passionate before the equally simple *Andante*." His *Andante* is based on a simple eight-measure melody sung by solo cello. Its nocturnal sweetness offers serene contrast to the previous movement. As the melody is passed from cello to violins to soloist, each unit adds tasteful embellishments. Two clarinets converse in the middle section before the opening theme returns, now with the piano trilling higher and higher, while the music fades into silence. (Brahms later used the theme in his song "Immer leiser wird mein schlummer.")

The fourth movement, *Allegretto grazioso*, is hybrid, a rondo/sonata-allegro structure. Brahms circulates the opening idea in quasi-rondo fashion, but also includes new ideas, which become subject to development. However, it is the jaunty first idea, which generates the life force and cohesive logic of the movement. Brahms allows subsidiary themes to emerge in profusion, coloring his ideas with echoes of Hungarian styles, tunes, and rhythms. He also allows varied emotions to surface and recede before an exultant conclusion.

The last performance of Brahms' Concerto No. 2 in B-flat Major was in February 2014 with pianist André Watts, conducted by Krzysztof Urbanski.

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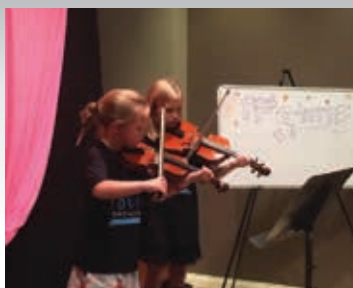
Presented by 

Celebrating 20 years of the Metropolitan Youth Orchestra

@MYO_Indy • #MYO20th

Thanks for a fantastic kick-off to the 20th Anniversary Season of MYO!

MYO performed at the ISO Gala Dinner and followed that up with an exciting day at ISO Community Day: Play-a-thon Fundraiser, Catch the Canon, Chamber Ensemble Performance, and a Flashmob.



Join the Metropolitan Youth Orchestra as we showcase all of our young people and parents in a memorable classical performance that ends with our stunning, signature finale.

Sunday, January 24, 3pm
Hilbert Circle Theatre
This concert is free.



METROPOLITAN
YOUTH
ORCHESTRA

Presented by 

Congratulations to Betty Perry, MYO Founder, on an outstanding 20 years!



Betty Perry, Founder and Artistic Director of MYO

The Metropolitan Youth Orchestra is a youth and family development program of the Indianapolis Symphony Orchestra. The program is designed to use the life skills learned through music instruction to engage youth in activities that discourage at-risk behaviors and keep them committed to staying in school.

Learn more about MYO on our website:
www.indianapolissymphony.org/education/myo
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Krzysztof Urbański, Music Director
Jack Everly, Principal Pops Conductor
Raymond Leppard, Conductor Laureate
Vince Lee, Associate Conductor

The Stratford Coffee Pops Series/Program Two †

Friday, November 20, 2015, at 11 a.m. and 8 p.m.
 Hilbert Circle Theatre



Printing Partners Pops Series/Program Three

Friday, November 20, 2015, at 8 p.m.
 Saturday, November 21, 2015, at 8 p.m.
 Hilbert Circle Theatre



JACK EVERLY, *Conductor*

JOSH TURNER, N'KENGE, JIM HOGAN, RON REMKE, MELISSA SCHOTT, *Vocalists*

LAURA E. GLOVER, *Lighting Design*

Arr. Jack Everly

Prelude to A Decade

**Benny Andersson, Stig
 Andersson & Bjorn Ulvaeus**
 Arr. Steven Reineke

ABBA Medley

Elton John
 Arr. Fred Barton

Tiny Dancer / Don't Let the Sun Go Down on Me †

Paul Simon

Graceland

Paul Simon
 Arr. Fred Barton

The Sound of Silence

Paul Simon
 Arr. Wayne Barker

Bridge Over Troubled Water

Marvin Hamlisch
 Arr. Fred Barton

The Way We Were

John Lennon

Imagine

Arr. Wayne Barker
 Orch. Fred Barton

Valli & the Dolls

INTERMISSION – Twenty Minutes

Arr. Jack Everly

Prelude to Another Decade

Leonard Cohen	<i>Hallelujah</i> †
Neil Diamond Arr. Fred Barton	<i>Sweet Caroline</i>
Robert Lamm Arr. Jack Everly	<i>Chicago Medley</i> †
Pharrell Williams Arr. Michael K. Runyan	<i>Happy</i>
Dino Fekaris & Freddie Perren Arr. Greg Anthony	<i>I Will Survive</i>
Claude Francois, Jacques Bevaux, Paul Anka & Walter Marks Arr. Fred Barton	<i>My Way/I Gotta Be Me</i>
John Lennon & Paul McCartney Arr. Wayne Barker	<i>The Beatles Medley</i>

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† **Not included in the Coffee Concert.**

Complimentary coffee and pastries courtesy of Marsh Supermarkets, LLC.
Length of performance is approximately forty-two minutes. There is no intermission.

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

INDIANAPOLIS  SYMPHONY ORCHESTRA



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CONCERT 6:30PM

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ADVANCE

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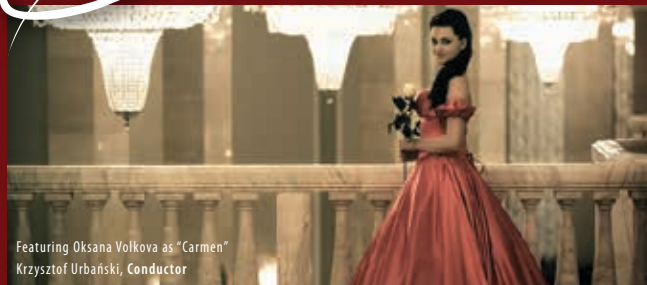
DAY OF

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INDIANAPOLIS  SYMPHONY ORCHESTRA

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Carmen



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Krzysztof Urbański, Conductor

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

FRIDAY, JUNE 10, 2016, 8PM | SUNDAY, JUNE 12, 2016, 3PM

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Indianapolis Symphony Orchestra

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the opening of the ISO's 85th Season!



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Jack Everly is Principal Pops Conductor of the Indianapolis and Baltimore Symphony Orchestras, Naples Philharmonic Orchestra and the National Arts Centre Orchestra

(Ottawa). He has conducted the Los Angeles Philharmonic at the Hollywood Bowl, The New York Pops at Carnegie Hall and appears regularly with The Cleveland Orchestra at Blossom Music Center. Maestro Everly will conduct over 90 performances in more than 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. The broadcasts reach millions of viewers and are some of the very highest-rated programming on PBS television.

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

recordings include *In The Presence*, featuring the Czech Philharmonic and Daniel Rodriguez, Sandi Patty's *Broadway Stories*, the soundtrack to Disney's *The Hunchback of Notre Dame* and *Everything's Coming Up Roses: The Complete Overtures Of Jule Styne*.

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

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

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

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Jim Hogan is thrilled to be making his debut with the Indianapolis Symphony Orchestra under the direction of Maestro Everly. At just 24-years-old, Jim has quickly made a name for himself as one of Broadway's upcoming performers to watch. Broadway/National Tour credits include: Spring Awakening. Regional credits include Henrik Eggerman in *A Little Night Music* (Arden Theatre Company), Huey Calhoun in *Memphis* (Arvada Center for the Arts, Theatre Colorado Best Actor in a Musical Award) and as Gordon in the World Premiere of *The Circus in Winter* (Goodspeed Musicals). In 2016, Jim will make his feature film debut in Anton Chekhov's *The Seagull*, directed by Tony Award winner, Michael Mayer. In addition to performances with Jack Everly as a soloist in *Classic FM: Radio Hits of the Decades, The Beat Goes On: The Music of the Baby Boomers*, and the Indianapolis Symphony Orchestra's IPL Yuletide Celebration, Jim created the role of Charley in the World Premiere

of Maestro Frazier's *I'll Be Seeing You* with the Fairfax Symphony Orchestra. He received his training at Penn State University. Special thanks to Jack, Ty, Brandy, CGF and the Hogans.

Follow Jim on Twitter and Instagram @JimHogan220.



Ron Remke is currently performing in the largest spectacle on the Las Vegas strip, "Jubilee!" He was a featured soloist with the renowned 12 Irish Tenors and is a guest artist with symphonies throughout the United States and Canada. He is also a sought-after performer on the high seas and has had the privilege of visiting more than 80 countries. Select credits include, Lead Tenor in *The Producers* (Westchester Broadway Theater, Pioneer Theater), Hugo in *Aspects of Love*, Captain Tarnitz in *The Student Prince* (Media Theater), Dance Captain of *Kiss Me, Kate* (US National Tour) and appearances at The Fulton Opera House, Marriott Lincolnshire, The Merry-Go-Round Playhouse, Struther's Library Theater and Cortland Repertory among others. He has also worked with *Sesame Street* and Nickelodeon as a voice-over character artist and is the voice of Juan in Sonia Monzano's (Maria from *Sesame Street*)

No Dog Allowed! His full symphonic CD entitled *Broadway Classics* is available on iTunes and on his website, www.ronremke.com.



Indianapolis native **Josh Turner** is a 2015 graduate of Butler University with a BA in Music. Josh's YouTube channel has garnered more than nine million views, and his performance of Paul Simon's *Graceland* earned him an appearance on ABC's *Good Morning America*. Josh recently had the opportunity to perform alongside members of the Backstreet Boys at the 2015 Kentucky Music Hall of Fame induction ceremony. In his spare time, Josh enjoys making a pot of tea and playing bluegrass.



N'Kenge was recently seen on TV as a presenter for the 58th Annual NY Emmy Awards.

The New York Post called N'Kenge "Electrifying" in the role of Mary Wells that she originated in Broadway's Smash Hit *Motown: The Musical*. N'Kenge made her Broadway debut in *Sondheim on Sondheim* alongside Barbara Cook, Vanessa Williams, Norm Lewis and Tom Wopat which was directed by Pulitzer Prize winner James Lapine. In London, N'Kenge made her West End debut starring in *The Genius of Ray Charles*. She was hailed by *The New York Times* as "a classically trained diva that can stretch from Broadway, Pop Soul to Opera". N'Kenge starred in the Michael Jackson Tribute Show World Tour and has also been seen as a soloist at Carnegie Hall with The New York Pops Orchestra,

Baltimore Symphony, Cincinnati Symphony, Indianapolis Symphony Orchestra, and The Cleveland Orchestra to name a few.

This 2015-2016 Season N'Kenge will be seen as The Witch in *Big Fish* and Matron "Mama" Morton in *Chicago* with Alpine Music Project Theater and has been cast as Queen Ti in Broadway bound *Akhenaten: The Musical*. In addition, N'Kenge will be seen as a soloist with numerous symphonies across the United States. Nominated for Outstanding Lead Actress by Helen Hayes Awards in DC for her performance in *3 Mo' Divas*, N'Kenge had the honor to perform for President Obama at the Commander-in-Chief's Inaugural Ball. For more news and concert/tour dates, visit N'Kenge at www.nkengemusic.com. N'Kenge will meet & greet patrons and sign merchandise after the performance.



Melissa Schott is thrilled to be performing once again with Maestro Jack Everly! A featured singer/dancer in *Cirque du Soleil's* Original Company of Banana Shpeel, choreographed by Jared Grimes and directed by David Shiner, she performed at New York City's Beacon Theatre, Chicago's own Chicago Theatre and Toronto's Canon Theatre. She was also with the National Company of Irving Berlin's *White Christmas* (Judy Understudy), choreographed by three-time Tony Award-nominee Randy Skinner and directed by Tony Award-winner Walter Bobbie. Regionally, she has appeared in *42nd Street* (Peggy), *Always... Patsy Cline* (Patsy), *Thoroughly Modern Millie* (Millie) and MTL's Broadway Jr. recordings of *Pirates of Penzance* (Ruth), *Willy Wonka* (Violet and Mrs. Gloop) and *Into The Woods* (Witch). Melissa enjoys her roles as choreographer for *Music K-8 Magazine* and

Director of Dance Connection. She happily shares her time between New York City and the Indianapolis area with her husband, Aaron, and their Yorkie family!

For more, visit melissaschott.com.



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HANDEL'S MESSIAH

Sunday, December 13, 7:30PM

The ISO with the Indianapolis
Symphonic Choir



BEETHOVEN'S FIFTH & STRAVINSKY'S THE RITE OF SPRING

Sunday, January 24, 3PM

Krzysztof Urbański, Conductor

MOZART | *Queen of the Night* from *The Magic Flute*
BEETHOVEN | Symphony No. 5
STRAVINSKY | *The Rite of Spring*



RACHMANINOFF'S SECOND PIANO CONCERTO

Sunday, March 6, 3PM

Krzysztof Urbański, Conductor
Philippe Bianconi, Piano

RACHMANINOFF | Piano Concerto No. 2
SHOSTAKOVICH | Symphony No. 10



ANDRÉ WATTS

Sunday, April 17, 3PM

Gilbert Varga, Conductor
André Watts, Piano

FRANCK | *Psyche et Eros*
MACDOWELL | Piano Concerto No. 2
WAGNER | *Tristan und Isolde*:
Prelude & Liebestod
TCHAIKOVSKY | *Romeo and Juliet*



THE LEGENDARY MENAHEM PRESSLER

Sunday, May 8, 3PM

Roberto Abbado, Conductor
Menahem Pressler, Piano

BRAHMS | *Tragic Overture*
MOZART | Piano Concerto No. 27
SCHUMANN | Symphony No. 2



GARRICK OHLSSON & TCHAIKOVSKY'S FOURTH

Sunday, June 5, 3PM

Krzysztof Urbański, Conductor
Garrick Ohlsson, Piano

CHOPIN | Grand Polonaise
SZYMANOWSKI | *Symphonie concertante*
(Symphony No. 4)
TCHAIKOVSKY | Symphony No. 4

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Dance Kaleidoscope

Dance Kaleidoscope presents, ***Shall We Dance***, a family-friendly dance competition, featuring Indianapolis celebrities such as Leslie Bailey from The Indianapolis Star, Michael O'Brien from Printing Partners, local musicians, athletes and media personalities. Watch them dance their way into your hearts (and vote for a winner). The event will take place on November 15 from 7-10p.m. For tickets and more information, go to dancekal.org.



Indianapolis Children's Choir

Join the **Indianapolis Children's Choir** (ICC) as it celebrates its historic 30th anniversary concert season! The season begins with two fall performances, ***Music of the Night***, a Halloween-themed concert, and ***Sweet Melodies***, where the ICC will be joined by special guests the New World Youth Orchestra. These concerts showcase the ICC's advanced ensembles and will kick off a truly momentous year for the ICC and the Indianapolis area. The ICC's excellent music education programs involve students from ages 18 months to 18 years.

To enroll a child, attend a concert, or make a financial donation, visit icchoir.org or call 317.940.9640.



Indianapolis Symphonic Choir

It's the most wonderful time of the year as your favorite choir celebrates the 25th anniversary of ***Festival of Carols!*** The **Indianapolis Symphonic Choir's** annual holiday tradition features your favorite holiday music and Christmas carols in 4 performances this December at the enchanting Scottish Rite Cathedral and acoustically stunning The Palladium. Create new family traditions and host memorable client events with the magic of timeless carols sung by a choir. Performances are December 6, 18, 19 and 20. Tickets begin at just \$20 and are available at indychoir.org.



New World Youth Orchestras

The **New World Youth Orchestras** (NWYO) is Indiana's premiere youth orchestra entering into its 34th season with two, autumn concerts in November in collaboration with the Indianapolis Children's Choir: Nov 1 at Saints Peter and Paul Cathedral and Nov 8 at the Hilbert Circle Theatre. Comprised of three separate orchestras, NWYO's mission is to develop the musical talent and nurture the personal growth of young people in Indianapolis and central Indiana through the rehearsal and performance of orchestral masterworks, both traditional and contemporary. Visit www.nwyo.org for more information.



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

**Specials & Presentations**

Tuesday, November 24, 2015, at 7:30 p.m.
Hilbert Circle Theatre

JACK EVERLY, *Conductor*
KRISTIN CHENOWETH, *Vocalist*

Selections to be announced from stage.

Please refer to page 47 for Maestro Everly's profile.

Length of performance is ninety minutes. There is no intermission.
Recording or photographing any part of this performance is strictly prohibited.



Emmy and Tony Award-winning actress and singer, **Kristin Chenoweth**, takes the lead in a career that spans film, television, voiceover and stage, effortlessly.

She received an Emmy Award for Best Supporting Actress in a Comedy Series for the ABC series *Pushing Daisies*. Chenoweth lit up the stage of McKinley High on Fox's hit comedy, *Glee*. In her role as April Rhodes, she was nominated for two Emmy Awards and a People's Choice Award. Though Kristin has often been seen on hit shows such as *The West Wing*, she may be most remembered by Broadway lovers everywhere for her origination of the role of Glinda the Good Witch in *Wicked*, which earned her a Tony Award Nomination, and her Tony-winning performance in *You're A Good Man, Charlie Brown*. In July, Kristin received a star on The Hollywood Walk of Fame for performances on stage or in theatre.

Chenoweth recently made her return back to Broadway, playing the glamorous film star, Lily Garland, in the Roundabout Theatre Company's *On the Twentieth Century*. Kristin's performance earned her the following awards: Drama Desk Award, Outer Critics Circle Award and Broadway.com Audience Choice Award. She has also earned nominations for the following awards: Tony Award in the category "Best Performance by an Actress in a Leading Role in a Musical" and a Drama League Award. Earlier this year, she co-starred in the Universal film *The Boy Next Door*, alongside Jennifer Lopez. She was also seen in the film *A Bet's A Bet*. She's completed production on the indie teen drama entitled *Hard Sell*. In July 2015, Chenoweth was seen in the Disney Channel's *Descendants*, where she played the classic Sleeping Beauty villain Maleficent.

A veteran of the concert stage, Kristin has performed to sold-out crowds in concert halls across the globe. In 2013, she made her Australian national touring debut, headlining the Adelaide Cabaret Festival and performing at the famed Sydney Opera House. In 2013, Kristin also performed at The Allen Room in New York's acclaimed Lincoln Center for the Performing Arts, with her show, *Kristin Chenoweth: The Dames of Broadway... All of 'Em!!!*, which also aired on PBS. Kristin is currently performing concert dates across the country.

In addition to her roles on stage and screen, in 2009, Kristin also wrote a comedic chronicle of her life, *A Little Bit Wicked*, which was released by Simon & Schuster, and debuted on The *New York Times* Hardcover Non-Fiction Best Seller List.

Kristin has a charity partnership with the Broken Arrow Performing Arts Center (BA PAC) Foundation in her hometown in Oklahoma. She is also a passionate supporter of the Kristin Chenoweth Art & Education Fund, The Red Cross, Broadway Cares EFA, The Point Foundation, ASTEP, breast cancer awareness, adoption advocacy and supporting animal welfare.

Chenoweth earned a Bachelor's degree in Musical Theater and a Master's degree in Opera Performance from Oklahoma City University. She was also presented with Honorary Doctorate degrees from both the University of North Carolina School of the Arts and her alma mater, Oklahoma City University. Kristin is an inductee into the Oklahoma Hall of Fame, as well as the Oklahoma Music Hall of Fame.

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 First Performance December 2015

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Tell us a little bit about your background. Where do you work? How long have you been in Indianapolis?

I (Greg) moved to Indianapolis almost nine years ago from Toronto, Canada to work for Emmis Communications. I am the President of two of Emmis' divisions: Emmis Publishing and Digonex, a dynamic pricing technology company.

Did you ever play an instrument? If so, tell us about that experience.

I took piano lessons when I was young but I gave it up after a few years, lacking the discipline to practice enough. My mother told me at the time I'd regret the decision later in life. She wasn't wrong. But I've always loved being surrounded by music.



Do you remember when you first heard classical music?

My parents played a lot of classical music in our home but my wife, Alexandra, and I truly fell in love with classical music while I was attending grad school in Boston, where we had the opportunity to attend many BSO performances. We developed a deep appreciation for the art form and the important role a great symphony can play in strengthening an entire city's cultural community.

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

We loved the ISO's performance of Shostakovich's Seventh Symphony last season. There was a palpable buzz in the air that night. It was something special. We also love taking our daughters to the IPL *Yuletide Celebration* and *Marsh Symphony on the Prairie* each summer. They've become seasonal hallmarks for our family.

Who are your favorite composers?

We love the classical Russian composers. And Beethoven, of course.

Why is an orchestra important to a community?

I believe the size of an orchestra and the diversity of music that it performs puts it in a unique position, relative to other cultural institutions, to have an impact on a broad cross-section of the community. It really is an art form that can be accessible to everyone and engender a passion for the arts overall.

How is your life better with music?

Music energizes. It can lift your mood. Help mark a celebration. Provide an escape. Inspire creativity. Music helps to put life in perspective.

What led you to donate to and become involved with the ISO?

For a city of our size, we are fortunate to have such a wonderful symphony orchestra. When you think about the number of lives the ISO touches every year from the Lilly *Classical Series* and Printing Partners *Pops Series* to the IPL *Yuletide Celebration*, *Marsh Symphony on the Prairie*, Metropolitan Youth Orchestra, Duke Energy *317 Series* and what the ISO means to Indianapolis, you realize we can't afford to take it for granted. The ISO needs and deserves our support!

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Welcome to the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. We are delighted you are with us and hope you enjoy the performance.

Box Office

For questions about parking, tickets, subscriber benefits and will call, visit our Box Office at the main entrance to the theater (off of Monument Circle) or the satellite Box Office at the east entrance (off Scioto Street).

Coat Checks and Restrooms

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

Emergency

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

Ushers

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

Subscriber Hotline

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

Beyond the Concert

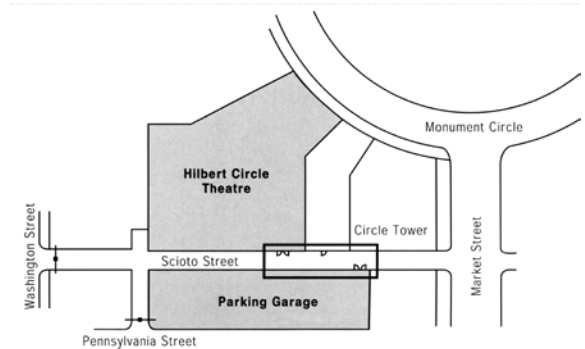
Attend The J. K. Family Foundation *Words on Music* one hour before every *Lilly Classical Series* concert to hear from conductors and musicians performing that evening. Grab a drink and mingle with friends and ISO musicians after select evening concerts during *Reverb*.

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

Parking Garage Attached to Hilbert Circle Theatre

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

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



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

We welcome your comments at iso@IndianapolisSymphony.org!



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