

A vibrant garden scene with various flowers and butterflies. The background is a lush green wall of foliage. In the foreground, there are several large, spherical purple flowers (Allium) on tall green stems. There are also smaller yellow and red flowers, and several butterflies of various colors (orange, black, blue) are seen fluttering around. The overall atmosphere is bright and natural.

Philharmonic Orchestra of Indianapolis

presents

SUNDAY ORCHESTRAL CONCERT
A Pleasant Afternoon Pursuing Dreams
Orcenith Smith, *Conductor*

May 21, 2023

**Pike Performing
Arts Center**

Orcenith Smith

The Philharmonic Music Director and Conductor

Orcenith Smith's leadership has been acclaimed in concert after concert with reviews of his performances garnering words like "triumphant" and "dazzling." An honors graduate of the Cincinnati Conservatory, he is currently the Director of Orchestras and Opera at DePauw University in Greencastle, Indiana. Past distinctions include the music directorships of the Chicago Youth Symphony and our own Philharmonic Orchestra, winner of an ASCAP Award for "Adventuresome Programming" at DePauw, and being named the inaugural recipient of the Cassel Grubb University Professorship at DePauw in 1999. He was the American Artistic Director of the Vienna International Youth and Music Festival in Austria, has been on the podiums of symphonies throughout our nation, including, the Seattle Symphony, the Oregon Symphony, the Indianapolis Symphony, the Louisville Orchestra, the Dayton Philharmonic, the Terre Haute, Lafayette, and Carmel Symphony Orchestras.



In 2018, he conducted the Indianapolis Symphony in thirteen performances of its Discovery Series concerts and continues his role of fifteen years as the cover conductor of the ISO's Yuletide Celebration. He has taught at the Interlochen Arts Camp and has led academic All-State orchestras in many states across the US. He has also conducted the DePauw Orchestras around the world, including concerts in Japan, Spain, France, England, Germany, Austria, Italy, Canada, Los Angeles, San Francisco, Phoenix, Denver, Philadelphia, Atlanta, New York's Carnegie Recital Hall, and Washington's Kennedy Center Terrace Theater. In competitions, he has conducted the BBC Orchestra (London) and the West Berlin, Germany Radio Orchestra.

Please take a minute to take this survey!

2023 Spring Audience Survey

Your responses will help us collect important info for our grant applications.

Use the QR code to link to the survey.



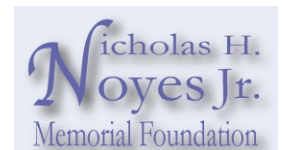
Music Director's Welcome

Thank you for attending this Spring concert by the Philharmonic Orchestra of Indianapolis! *Making music that matters* is our working motto for all we do at The Phil. As we have made our way out of the pandemic, we are approaching that motto with how our music impacts our audiences as they are "re-gathering."

We want our relationship to our audience to be through heart, soul and thoughtful programming! So, today's concert features music for "A Pleasant Afternoon Pursuing Dreams!" In the concert we set the stage with a short work by Sibelius, then dream with Debussy, allow the brain to wander during Eliza Brown's *Filaments*, and then, imagine with the young couple starting out in the pioneer tale of Copland's famous *Appalachian Spring*. Our future will continue to be all about these things together – you and the Philharmonic Orchestra of Indianapolis!

Enjoy!

THANK YOU TO OUR CONTRIBUTORS



Today's Orchestra

VIOLIN I

Jonathan Johnson, *Concertmaster*
Mark Kavesh
Anne Bryant
Kristin Knox
Alex Harrington
Andrea Mott
Sondra Hayes-Hartman
Peg Wright

VIOLIN 2

Tammy Holmes, *Principal*
Eliisa Strand
Laurel Bronson
AnneMarie Schreiber
Tish Porter
Nancy Butler
Michiko Chihara
Mary Joie Kipka
Heidi Holmer
Simon Tackett

VIOLA

Lorelei Farlow, *Principal*
Kimberly McClam
Katie Buchholz
Ellen Soyka
Cindi Sifers

CELLO

George Smith
Kathleen Lockwood
Matthew Vargo
Genevieve Miedema

BASS

Beth Emmelman, *Principal*
Valerie Kern
Mark Holloway

FLUTE/PICCOLO

Katie McDermitt
Pam Fisher

OBOE/ENGLISH HORN

Lisa Halcomb, *Principal*
Kimberly Keim
Sharon McCullough

CLARINET/BASS CLARINET

Cindy Moss, *Principal*
Nancy Frass

BASSOON

Teri Inveiss, *Principal*
Grant Pajak

FRENCH HORN

Frank Stephens, *Principal*
Angela Schnippel
Suzanne Snyder
Josh Wolff

TRUMPET

Macy Stewart, *Principal*
Paul Makinson
Mason Root

TROMBONE

Paul Bork, *Principal*
Ed Carter
Jason Jones

TUBA

Andy Meyer, *Principal*

TIMPANI/PERCUSSION

Alex Keim, *Principal*
Mark Sternberg
Ed Fredriks

HARP

Mary Dicken

PIANO

Kimberly Keim

Concert Program

Sunday Afternoon, May 21, 2023
3:00 PM

Orcenith Smith, *Conductor*

Karelia Suite

Jean Sibelius (1865-1957)

III. Alla Marcia

Rêverie

Claude Debussy (1862-1918)

Filaments

Eliza Brown (b. 1985)

Jon Johnson, *Concertmaster*

Appalachian Spring

Aaron Copland (1900-1990)

Guest Composer - Eliza Brown

Eliza Brown's music is motivated by sound and its potential for meaning, interdisciplinary approaches to narrative and process, and attention to the nuances of interior and interpersonal experience. Eliza's compositions have been performed by leading interpreters of new music. Eliza's works have been heard on stages throughout the USA and abroad, and released on the Navona and New Focus labels, among others.



Eliza's music, described as "delicate, haunting, and introspective" by *Symphony Magazine*, is frequently intertextual, opening dialogues with pre-existing pieces of music, historical styles, field recordings, non-musical artworks, and other artifacts. It is also often interdisciplinary: Eliza has collaborated with practitioners of theater, dance, architecture, poetry, visual art, film, and the sciences, frequently taking on artistic and organizational roles in addition to "composer." Building intentional, project-specific collaborative processes, with attention to the ethical and equity

issues of artistic industries and infrastructures, is an essential part of Eliza's practice. Recent commissioners include a.pe.ri.od.ic, Quince Contemporary Vocal Ensemble, Spektral Quartet and Scrag Mountain Music, Philadelphia Sinfonia, pianist Clare Longendyke, and Classical Music Indy.

Eliza is currently Associate Professor of Music at DePauw University in Greencastle, IN, and was recently awarded DePauw's 2023 Fisher Fellowship for The Listening Year. She holds a B.Mus. in composition from the University of Michigan and a D.M.A. in composition from Northwestern University.

Photo: Mary Rafferty

JEAN SIBELIUS (1865-1957) was a Finnish composer of the late Romantic and early modern periods. He is widely regarded as his country's greatest composer, and his music is often credited with having helped Finland develop a national identity during its struggle for independence from Russia. The core of his oeuvre is his set of seven symphonies, which, like his other major works, are regularly performed and recorded in Finland and countries around the world. His other best-known compositions are *Finlandia*, the *Karelia Suite*, *Valse triste*, the *Violin Concerto*, the choral symphony *Kullervo*, and *The Swan of Tuonela* (from the *Lemminkäinen Suite*). His other works include pieces inspired by nature, Nordic mythology, and the Finnish national epic, the *Kalevala*; over a hundred songs for voice and piano; incidental music for numerous plays; the one-act opera *The Maiden in the Tower*; chamber music, piano music, Masonic ritual music and 21 publications of choral music.



Sibelius composed prolifically until the mid-1920s, but after completing his *Seventh Symphony* (1924), the incidental music for *The Tempest* (1926), and the tone poem *Tapiola* (1926), he stopped producing major works in his last 30 years—a retirement commonly referred to as the “silence of Järvenpää”, (the location of his home). Although he is reputed to have stopped composing, he attempted to continue writing, including abortive efforts on an eighth symphony. In later life, he wrote Masonic music and reedited some earlier works, while retaining an active but not always favourable interest in new developments in music. Although this ‘silence’ has often perplexed scholars, in reality, Sibelius was clear: he felt he had written enough.

The Finnish 100 mark note featured his image until 2002, when the euro was adopted. Since 2011, Finland has celebrated a flag flying day on December 8, the composer's birthday, also known as the Day of Finnish Music.

CLAUDE DEBUSSY (1862-1918) was a French composer. He is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries.



Born to a family of modest means and little cultural involvement, Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. He took many years to develop his mature style, and was nearly 40 when he achieved international fame in 1902 with the only opera he completed, *Pelléas et Mélisande*.

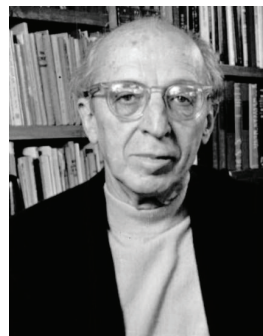
Debussy's orchestral works include *Prélude à l'après-midi d'un faune* (1894), *Nocturnes* (1897-1899) and *Images* (1905-1912).

His music was to a considerable extent a reaction against Wagner and the German musical tradition. He regarded the classical symphony as obsolete and sought an alternative in his “symphonic sketches”, *La mer* (1903-1905). His piano works include sets of 24 *Préludes* and 12 *Études*. Throughout his career he wrote *mélodies* based on a wide variety of poetry, including his own. He was greatly influenced by the Symbolist poetic movement of the later

19th century. A small number of works, including the early *La Damoiselle élue* and the late *Le Martyre de saint Sébastien* have important parts for chorus. In his final years, he focused on chamber music, completing three of six planned sonatas for different combinations of instruments.

With early influences including Russian and Far Eastern music and works by Chopin, Debussy developed his own style of harmony and orchestral colouring, derided – and unsuccessfully resisted – by much of the musical establishment of the day. His works have strongly influenced a wide range of composers including Béla Bartók, Olivier Messiaen, George Benjamin, and the jazz pianist and composer Bill Evans. Debussy died from cancer at his home in Paris at the age of 55 after a composing career of a little more than 30 years.

AARON COPLAND (1900-1990) was an American composer, composition teacher, writer, and later a conductor of his own and other American music. Copland was referred to by his peers and critics as “the Dean of American Composers”. The open, slowly changing harmonies in much of his music are typical of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. He is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as “populist” and which the composer labeled his “vernacular” style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* and *Third Symphony*. In addition to his ballets and orchestral works, he produced music in many other genres, including chamber music, vocal works, opera and film scores.



After some initial studies with composer Rubin Goldmark, Copland traveled to Paris, where he first studied with Isidor Philipp and Paul Vidal, then with noted pedagogue Nadia Boulanger. He studied three years with Boulanger, whose eclectic approach to music inspired his own broad taste. Determined upon his return to the U.S. to make his way as a full-time composer, Copland gave lecture-recitals, wrote works on commission and did some teaching and writing. However, he found that composing orchestral music in the modernist style, which he had adopted while studying abroad, was a financially contradictory approach, particularly in light of the Great Depression. He shifted in the mid-1930s to a more accessible musical style which mirrored the German idea of *Gebrauchsmusik* (“music for use”), music that could serve utilitarian and artistic purposes. During the Depression years, he traveled extensively to Europe, Africa, and Mexico, formed an important friendship with Mexican composer Carlos Chávez and began composing his signature works.

During the late 1940s, Copland became aware that Stravinsky and other fellow composers had begun to study Arnold Schoenberg's use of twelve-tone (serial) techniques. After he had been exposed to the works of French composer Pierre Boulez, he incorporated serial techniques into his Piano Quartet (1950), Piano Fantasy (1957), *Connnotations* for orchestra (1961) and *Inscape* for orchestra (1967). Unlike Schoenberg, Copland used his tone rows in much the same fashion as his tonal material—as sources for melodies and harmonies, rather than as complete statements in their own right, except for crucial events from a structural point of view. From the 1960s onward, Copland's activities turned more from composing to conducting. He became a frequent guest conductor of orchestras in the U.S. and the UK and made a series of recordings of his music, primarily for Columbia Records.



The Phil's Final Concert of the Season

FREE Outdoor Concert

Wednesday, June 21, 2023

7:00 PM

Orcenith Smith, Conductor

MacAllister Amphitheater at Garfield Park

2425 Conservatory Drive

Indianapolis 46203

Deadline to Register is June 2

Philharmonic Orchestra
of Indianapolis presents

Strings
&
Jazzy
Things
MUSIC CAMP

Send a Kid to Camp!

Our **Strings & Jazzy Things Music Camp** is a tuition-free camp for young musicians ages 10-15 who have participated in their school music program for at least two years.

Our 2023 STRINGS-ONLY camp includes 5 full days (from 9-4) of in-person instruction on June 12-16 at the Steffen Music Center at Marian University, Indianapolis.

PhilharmonicIndy.org/strings-jazzy-things

