

CLASSICAL MUSIC INDY

# NOTE

SPRING 2020 | ISSUE 13

## THE FESTIVAL ISSUE

## Contributors



**CRYSTAL HAMMON** is a freelance writer and an ardent fan of classical music and opera. She loves playing "the airline bump game" to earn free travel vouchers and blogs at [CrystalHammon.com](http://CrystalHammon.com).



**NICHOLAS JOHNSON, PH.D.**, is an assistant professor of musicology at Butler University, the musicology director of the Vienna Summer Music Festival and a local musician.



**AMY LYNCH** is an Indianapolis-based freelance writer and active vice president of the Midwest Travel Journalists Association. She enjoys live music and breakfast any time of day.



**CORRIN GODLEVSKE** is a senior marketing and strategic communication major at Butler University. She enjoys exploring the Indianapolis community and supporting local small businesses.



**TOM ALVAREZ** A principal of Klein & Alvarez Productions LLC, Tom Alvarez is a freelance journalist. For 40 years, he has covered theatre, dance and music for numerous publications and websites. He appears on WISH-TV's Indy Style as a regular contributor and writes On the Aisle, a blog at Tom Alvarez studio.



**JENNIFER HUTCHINSON DELGADILLO** is a Mexican-American artist and writer living on the Near Eastside of Indianapolis.



**NICOLE O'NEAL** is an Indianapolis musician and writer. She spends most of her days analyzing research and digital campaigns at a marketing agency and most of her nights playing bass and singing in a rock trio.



**MICHAEL TOULOUSE** has worked in broadcasting for nearly three decades, sharing classical music with radio audiences throughout Indiana. As an experienced interviewer and program host, he is known for immersing himself in a subject to highlight the fascinating details that often go unnoticed.

# The Festival Issue

SPECIAL THANKS  
TO NOTE MAGAZINE  
COMMUNITY  
ADVISORY BOARD AND  
CONTRIBUTING STAFF:

Crystal Hammon  
CONTRIBUTING EDITOR  
Amy McAdams-Gonzales  
DESIGNER  
Lisa Brooks, D.M.A.  
Lillian Crab  
Rob Funkhouser  
Corrin Godlevske  
Auboni Hart  
Gregory Heinle  
Lindsay Henry  
Kyle Long  
Stephania Pfeiffer  
Eric Salazar  
Michael Toulouse  
Julian Winborn

NOTE magazine is a publication of Classical Music Indy, Inc.  
To purchase or to subscribe, visit [www.classicalmusicindy.org](http://www.classicalmusicindy.org).  
For more information contact us at [info@classicalmusicindy.org](mailto:info@classicalmusicindy.org) or 317-788-3291.

Conception by *Johanna Lemville*

- 02 Editor's Note
- 04 Home Grown & Worldly  
BLOOMINGTON'S LOTUS WORLD MUSIC & ARTS FESTIVAL
- 09 On tour with Indy's classical musicians
- 14 My Music. My Story.  
MARIAH IVEY
- 16 Today's Classical Musician  
PEDRO FERNANDEZ
- 18 Music Unites Programming  
PECK CLASSICAL MUSIC LIBRARY
- 20 Legends  
EDUCATOR AND PIANIST KATE BOVD
- 22 Music Unites Artist  
VIOLINIST TRICIA BONNER
- 24 Neighborhood Music  
GARFIELD PARK CONCERTS BRING MUSIC TO THE COMMUNITY.
- 26 Classical Pairings  
GOOSE THE MARKET, A FULL-SERVICE BUTCHER SHOP AND SPECIALTY FOOD+WINE SHOP.
- 28 On Air

Dear Classical Music Fans and Friends,

In this issue of NOTE, we explore music festivals from two angles. First, take a tour of world music with one of the nation's largest global music festivals, Lotus World Music & Arts Festival, hosted each September in Bloomington, Indiana. Next, travel with local classical musicians as they share their extraordinary talents at music festivals throughout the U.S.



I have felt a connection to Garfield Park since childhood and was flooded with summertime memories for our neighborhood music feature on page 25. Not only has Classical Music Indy shared a generous arts patron with Garfield Park in the late P.E. MacAllister, but both our organizations also share a deep commitment to welcoming new audiences to classical music.

As you head out to your favorite local music festival, be sure to pair your experience with delicious items from Goose the Market, this issue's feature for *Classical Pairings*.

Thank to everyone who has listened to Classical Music Indy's new 24/7 streaming service. You helped set a record for traffic to our website on our official launch date in December. I hope you'll return again and again because each week we introduce you to a new featured artist. Classical Music Indy's music streaming service is made possible through the generous support of the Allen Whitehill Clowes Charitable Foundation.

Finally, I am excited to announce Classical Music Indy's newest podcast, *Key Principals with Michael Toulouse*. On each episode, Toulouse will interview the brightest talent in classical music as they visit Indianapolis to perform in our community. The first episode will be available later this month at [www.classicalmusicindy.org](http://www.classicalmusicindy.org).

Classically yours,

A handwritten signature in black ink, appearing to read 'Jeff Burch'.

Jeffrey Burch  
President & CEO

Interest in world music has exploded in the United States over the past two decades. Curiosity has been stimulated in part by global musicians who travel and immigrate, spreading adapted and anachronistic versions of music that originated in their home cultures. Add to that the free access everyone has to high-quality recordings of music from around the world and you have near perfect conditions for drawing music lovers to one of the most notable festivals of its kind, Bloomington's Lotus World Music & Arts Festival.



# Home & Worldly

IN THE HEART OF INDIANA, A FESTIVAL THAT BRINGS THE MIDWEST A WORLD OF MUSIC.

by Crystal Hammon

Photo by Daniel Asler

College towns are notorious incubators of idyllic concepts and transformative experiences. And so, it's not surprising that Bloomington, Indiana is fertile ground for one of mankind's loftiest visions — the belief that art and music are bridges to cultural understanding.

That's the basis for Bloomington's Lotus World Music & Arts Festival, which began in 1994 as a one-night smorgasbord of global musicians and gradually evolved into a four-day extravaganza with a year-round educational mission in Monroe County and seven surrounding counties in central Indiana.

The festival's brainchild is Lee Williams, a Bloomington music agent who grew up in a military family that traveled and lived abroad. Those experiences cultivated Williams' taste for European music.

The festival he founded with help from a few friends is now one of the nation's largest for global music. Shepherded by the Lotus Education & Arts Foundation, it draws thousands of regional and local fans, hundreds of volunteers, and a distant army of global-music enthusiasts who plan their pilgrimage a year in advance — an estimated 12,000 attendees in all.

## OPEN INQUIRY TO MUSIC AND CULTURE OUTSIDE THE AMERICAN EXPERIENCE

The visiting musicians represent a United Nations of performing artists. On any given day, attendees may hear Latino musicians sing lyrics that reveal the mindboggling reality of living in a border town marked by checkpoints in all directions, or be touched by the otherworldly voices of master throat singers from Tuva, a small republic in Central Asia.

Unless you've attended the festival before, your chance of hearing a band you know is almost nil. The organization strives to bring fresh talent every year, along with bands from the past that have charmed audiences most. One of those groups is Kardemimmit, an all-female kantele band from Finland. They first performed at the festival in 2013 and returned in 2015, 2017 and 2019.

Anna Wegelius, one of Kardemimmit's four musicians, recognizes that her band isn't exactly a household name. "The people who come are very loyal, and yet the music isn't anything they've heard on the radio," she says. "They come for the atmosphere, and they trust that the music chosen for the festival will be good."

Kardemimmit's original compositions are based on ancient Finnish traditions, sung in their native language. "Their music is so sweet you don't even have to understand the language," says Tamara Loewenthal, executive director of the Lotus Education & Arts Foundation. Kardemimmit had the festival's best-selling CD in 2019.

American genres are represented, but they are only a small part of the mix. The goal is to highlight musicians outside the mainstream American experience. Diversity makes a powerful statement that informs the audience, according to Loewenthal. You're more likely to hear authentic cultural ambassadors of music from different regions of the world than you are American musicians who have studied world music. "We really like it when someone is from the tradition," she says. "We want someone who has the bonafides of a cultural tradition so that when they speak about life or culture, it's not because they studied it; it's because they grew up in it."

## MORE THAN A MUSIC FESTIVAL

The Lotus Education & Arts Foundation isn't just an umbrella for the weekend-festival; it also organizes year-round outreach programs that make global music and culture available to people who might not otherwise experience them, including children, seniors and people who are incarcerated. Some artists are invited back for



Photo by Natalie Speith

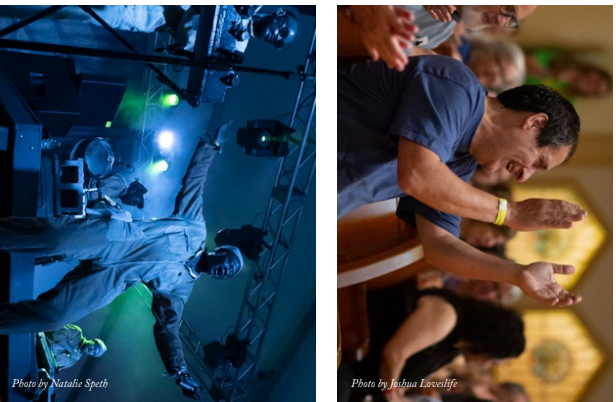


Photo by Jubna Lovellife



Photo by Natalie Speith

Lotus Blossoms, a spring program that connects K-12 students in central Indiana with global music, dance and storytelling.

Coincidentally, the artists often have overlapping interests with academic curricula. It can be a winsome match for schools like Unionville Elementary School in Unionville, Indiana, where a strong emphasis on environmental conservation gave students a special bond with Boukman Ekpernyans, a Haitian band that visited as part of Lotus Blossoms: "Besides doing a fantastic performance, getting kids up, drumming and dancing, they also talked in depth about how keeping a sustainable environment is hugely important on their small island because people don't have a place to go," Loewenthal says. "Afterwards, the principal said, 'What they did was just perfect.'"

After their 2017 appearance at the September festival, Kardenimmit returned in the spring of 2018 to perform at an Indianapolis juvenile

detention center as part of Lotus Blossoms: "It felt like we were doing really important work, getting music to people who don't typically get it," Weigelus says. "They seemed so grateful to have music at what must have been a pretty hard time in their lives. That's why I do this work. I like playing to audiences that don't necessarily know that they want our band playing for them."

In addition to Lotus Blossoms and other outreach activities throughout the year, the Lotus Education & Arts Foundation also hosts performances and workshops at the Lotus Firebay, a performance venue below their Bloomington office. One of the biggest challenges, according to Loewenthal, is letting fans and supporters know that these year-round activities reach as many people in central Indiana as the festival. "Our mission includes these parts in equal measure," she says.

## A LOCAL HERITAGE, AN INTERNATIONAL LENS

As one of the city's signature events, the festival is awash with engagement and support from local volunteers, businesses and Indiana University. With concerts and activities that run from Thursday through Sunday, the festival closes traffic on a stretch of Fourth and Sixth Streets to accommodate outdoor stages. Concerts also take place indoors at three churches, the Baskirk-Chunley Theatre and other venues within walking distance of the outdoor stages, making it easy for festival goers to move between performances.

The festival's strong sense of place is part of the secret sauce that has helped it thrive through changing times, according to Miah Michalcsen, deputy director of operations at the Indiana Arts Commission and Bloomington's former economic development director for the arts. Michalcsen, who is also a Bloomington resident, attributes the festival's uniqueness to its visual arts component, inclusivity and celebratory atmosphere.

"For the Midwest to have something as extensive as Lotus is notable," she says. "Obviously, Bloomington has some assets that help make a world music festival possible, including a research university that has a significant footprint in music, language and international studies."

Institutions like the Mathers Museum of World Cultures on the campus of Indiana University make natural partners for the festival. Last year the museum hosted culturally-specific crafts at Lotus in the Park, a free event at Waldron, Hill and Baskirk Park designed to make the festival accessible to everyone. "Our mission is complementary because they are about exploring the world through arts and music, and we're about exploring the cultural diversity of the world," says Sarah Harter, head of programs and education at the Mathers Museum. "Of course, art and music are the cornerstones of culture and cultural expression."



Photo by Daniel Asler

Within days of their arrival in Bloomington, the estimated 6,300 international students who attend Indiana University may hear music from their native cultural background, a warm welcome to those who may already feel a little homesick. All IU students have easy access to the festival through Lotus in the Meadow, a free on-campus event at Dunn Meadow on the corner of Indiana Avenue and 7th Street.

Bloomington Mayor John Hamilton says the city reaps more than economic benefits from tourists in town for a weekend festival. "It's a manifestation of being a community that punches above our weight globally," he says. "We have all these relationships with musicians from around the world who come back and tell the audience how much they love being in Bloomington. These are people who perform often around the globe, carrying the story of Bloomington and a sense of our Midwestern city."

The festival is also an academic laboratory for students at Indiana University, according to David McDonald, Ph.D., a researcher and associate professor of folklore and ethnomusicology at Indiana University. McDonald teaches classes about world music to students from the Midwest and southern Indiana. Only a few have ever heard world music or had any meaningful exposure to world cultures.

"The Lotus Festival is one of the most important musical events both here in Indiana, but also in the nation," he says. "It brings together musicians and artists from all over the world into one celebratory environment, all committed to exploring the diversity of human experience through music and sound. As a community member, I absolutely adore attending the festival, dancing, volunteering and being part of it. It is one of the very few events in my town I've lived where you see people from adolescence through retirement dancing side by side to a style of music they perhaps have never heard before. To me, that's an incredible opportunity for community building and also for exploration of various cultures around the world."

In a world fraught with division and conflict, Hamilton says music builds much-needed empathy and understanding between cultures. The festival also dispels unflattering myths the world may have about the United States. "Because we're from a Midwest city in a red state, it can be surprising to find a welcoming, open atmosphere that may not jibe with some of the international news descriptions of what's going on in America."

Hamilton also sees the festival as a source of local inspiration for dreamers, innovators, entrepreneurs and others who conceive new ideas. "A small group of people imagined this festival 26 years ago," he says, "and look at how it's woven into the fabric of our community." ■

*Plan your visit to the Lotus World Music Festival in Bloomington starting in August, when the schedule goes live at [lotusfest.org](http://lotusfest.org). Tickets can be purchased at the Bassick-Chamley Theatre box office, 114 East Kirkwood Ave., Bloomington, Indiana. Or visit [btbooffice.org](http://btbooffice.org).*

# On tour with Indy's classical musicians

For nine months out of every year, Indy's classical musicians spend most of their time rehearsing and performing with local artists here at home. But when spring and summer roll around, some classical artists begin a series of creative sojourns that do double duty, rejuvenating them as musicians and advancing the art form in far flung places. Inside, glimpse a few American music festivals that give Indy's classical musicians an inspirational jolt.

By *Crystal Hammon*

## SOPHIA CHO ISO VIOLINIST

Indianapolis Symphony Orchestra (ISO) violinist Sophia Cho's first major festival experience as a professional musician came four years ago at the Britt Music & Arts Festival in Jacksonville, Oregon. Drawn by the festival's level of musicianship and the beauty of the region, Cho is one of four ISO musicians, including Conrad Jones, Michelle Black and Sherry Hong, who participate in the three-week festival during July and August.

"It's nice to go somewhere for a chunk of the summer and meet different people who come from all across the country," she says. "There aren't a lot of chances to play with people outside your community during the year. Summer is a great time to venture out and collaborate with other musicians."

Cho and her ISO colleagues rehearse weeks ahead of the Britt Music & Arts Festival. When they arrive, they're ready to play. "If you're interested in going out to explore the area, you don't want to be inside learning music; you could have learned beforehand." The festival's outdoor venue draws a mix of high-performance musicians whose interests go beyond orchestral music — a departure from her regular ISO season.

When the Britt Festival ends, Cho hops on a plane and heads to the Caroga Lake Music Festival, a five-week chamber music festival in New York's Adirondack Mountains. Founded by one of Cho's former classmates, the festival has a significant outreach effort that offers the surrounding area free access to classical music.

Youth programming has a strong storytelling component aimed at engaging toddlers and school-age children with classical music. Visiting musicians also go to bars, cafes and senior centers, playing mashups and lighter classical fare with broad appeal. Cho adores the atmosphere. "I just



Photo by Leah Marie Photo

love the feeling of looking out into the audience and clearly seeing people enjoy classical music for the first time."

Cho grew up in Chicago where everyone had easy access to classical music. The communities near the Caroga Lake festival aren't so lucky. "After a concert, people tell us, 'I've really enjoyed this. We don't get a lot of these concerts, and I look forward to this every year. You guys bring such joy to the community,'" she says. "Statements like that are very powerful. It's incredible to see how grateful people are."

Cho says festival audiences tend to mix more freely with musicians than they would in a concert hall. "I think it's a great thing," Cho says. "We get to be spokespersons for the ISO and bring our tiny pride everywhere we go, and show our skills as musicians of the ISO. I think it's really important and necessary to spread the word and be good examples of what the ISO is all about."

## INDIANAPOLIS CHILDREN'S CHOIR

Music as a form of diplomacy is an idea that isn't lost on music organizations — or on civic leaders. The Indianapolis Children's Choir (ICC) plays this role so often that the mayor's office recognized them as the official singing ambassadors of the city.

In 2018 the choir was invited to perform at the Shift Festival of American Orchestras at Kennedy Center. This summer the ICC will perform at the prestigious Spoleto Festival USA in Charleston, South Carolina in conjunction with their annual summer tour. "We take our title out and represent the city as best we can, whether we're here at home or on tour," says Joshua Pedde, artistic director for the ICC.

Pedde says summer tours and festivals are transformative experiences that alter the lives of middle-school and high-school musicians. Choir members learn the value of teamwork and develop the self-discipline to achieve strenuous musical goals.

For the Shift Festival, the choir performed *Crach*, by Pender Redski, a contemporary Polish composer. The challenging piece was suggested by ISO conductor Krzysztof Urbanski, who wanted to highlight

Indy's remarkable musical assets. The piece required students to sing from memory in Latin, Polish and German.

Participation in a major festival is a financial commitment. Vigorous fundraising and donor-supported scholarships help cover travel expenses, but families and students bear part of the cost, too. "One young man in our high school division mowed lawns all summer for the Shift Festival," Pedde says. "In the fall, when it was time to bring the deposit, he brought in a shoe box with \$1,200 in cash he raised from mowing lawns. The children's choir teaches these kids life lessons. When you commit to something, how do you make it happen?"

Pedde says music festivals are a big bang for a music lover's buck — an opportunity to hear a variety of music in a short period of time. "People who are new to classical music and all its genres should go to a festival," he says. "You may not like one thing, but you'll fall in love with another." For anyone willing to travel, Pedde recommends the Spoleto Festival, which covers the classical music gamut.



## JORDAN MUNSON TECHNICAL DIRECTOR OF THE NIEF-NORF SUMMER FESTIVAL

Take a tour of American music festivals in any genre and you will spot a common thread. They all tend to showcase the cream of the musical crop. That's not an accident, according to Jordan Munson, senior lecturer of music and arts technology at IUPUI and technical director of the Nief-Norf Summer Festival in Knoxville, Tennessee.

Like many festivals, the Nief-Norf has a competitive element that's designed to attract the most accomplished performers and composers. "It ends up being a pretty cultivated group of musicians — people who are highly intelligent and very thoughtful about how they approach all this complex work."

Munson is a classically-trained percussionist and educator with interest in new classical music. His emphasis at IUPUI is teaching music that is played using technology as an instrument. He got involved with the Nief-Norf Summer Festival in 2015 during the organization's fifth year.

Many of Munson's festival colleagues have similar roles with nine- or 10-month teaching contracts. Summer is their time to discover avant-garde composers and artists. As a playground for new music, the Nief-Norf festival affords Munson the opportunity to network with other musicians and become a better musician, composer and educator.

The focus on new music is a magnet for some graduate and post-graduate musicians. "They [students] don't often get to choose what they play at a music conservatory," Munson says. "The directors [at conservatories] curate the music

they play so getting to hear and play music that you don't otherwise see a lot is exciting for many musicians."

Nief-Norf also appeals to professional musicians who are starting their careers. A young composer can have his/her work



*Photo by Fieftal of Tigers, Knoxville, Tennessee*

played by an elite group of musicians and walk away with audio and video recordings of those performances. That often leads to commissions later on. "In fact, a lot of composers get commissions just from being at these festivals," he says. "That's really what attracts young musicians to the festivals — getting to work with established and emerging living composers and making connections with other performers who are interested in the same things."

In the realm of new classical music, Munson attributes the proliferation of festivals to three things: 1) globalization, 2) the rise of social media, and 3) a DIY mindset. Rather than searching for hard-to-get orchestra or teaching jobs, musicians create their own organizations, promote their own tours, commission new works and grow their own fan base.

This trend mirrors what's already happened in other genres. "There is more of an entrepreneurial spirit in new classical music than maybe there was 20 years ago," he says. "That may be connected to the fact that there are fewer orchestra jobs. Ensembles are responding by doing a diverse line-up of things to promote themselves." ■

# KEY PRINCIPALS

with Michael Toulouse

In this new podcast, Michael Toulouse interviews the brightest talent in classical music as they visit Indianapolis to perform in our community.

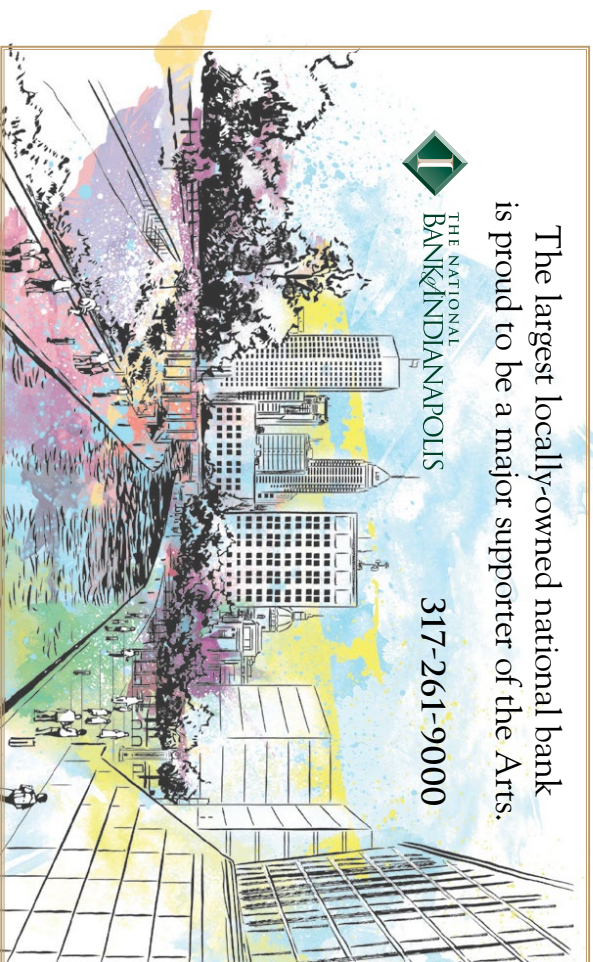
Listen at [classicalmusicindy.org](http://classicalmusicindy.org) or [soundcloud.com](https://soundcloud.com).

The largest locally-owned national bank  
is proud to be a major supporter of the Arts.

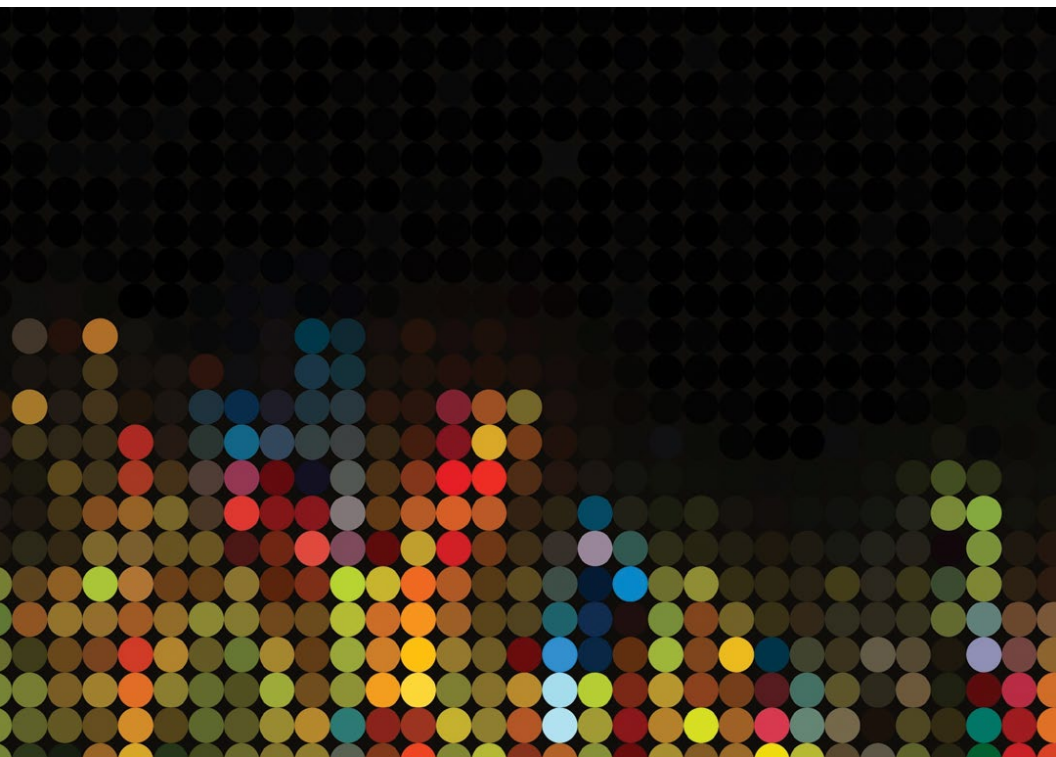


THE NATIONAL  
BANK OF INDIANAPOLIS

317-261-9000







MUSIC UNITES PROGRAMMING:

# Expanding a music library that gives voice to unheralded musicians

by Crystal Hammon

The world of classical music, like many other aspects of life, is marred by a troublesome legacy: the treasure trove of minority artists and composers — females and people of color — whose work has been marginalized, ignored or underrepresented due to race and/or gender identities. Recognizing these injustices, many American orchestras have taken reparative steps. Those efforts are infusing orchestral repertoires with works by minority composers and ensuring that minority artists get a fair shot at joining orchestras.

The problem of equity in classical music goes beyond live performance, according to Classical Music Indy CEO Jenny Burch. “We have many of these artists and composers in our Peck Classical Music Library,” Burch says of the collection used to program and broadcast classical music on the radio. “The problem is that they aren’t catalogued in a way that allows us to place them in a regular rotation on our syndicated radio program.”

Moreover, on-air hosts like Classical Music Indy’s Michael Toulouse have an inherent problem: they can’t always be sure they are drawing music from well-rounded collections that represent the gamut of composers and artists. Unless radio makes a deliberate effort to evaluate classical music collections, to fill voids, and to index music with searchable tags, many of these artists and composers will remain relatively unknown.

Closing that gap is the impetus for a Classical Music Indy project that begins in 2020, thanks to a grant from Lilly Endowment Inc. The project aims to expand the Peck Classical Music Library and to promote it as one of the community’s cultural assets. Burch says the grant also pays for an intern to transform the library’s indexing protocols and to assess the existing collection.

The project is enhanced through Beckmann Emerging Artist Fellow Joshua Thompson, a concert pianist who is evaluating the collection’s completeness. His fellowship research and subsequent recommendations will guide future purchases that could strengthen the collection and influence Classical Music Indy’s take-home, music-education guides for children. “The highest percentage of our after-school music education program participants are African American children,” Burch says. “If we want kids to continue to listen to classical music, then they need to see themselves reflected in it.”

## ROTATION MATTERS

Getting this music into a regular broadcast rotation isn’t a small thing, according to Burch. “Radio can have a transformative effect on anyone who hears it,” she says. The ultimate goal is to offer local listeners a chance to connect with the greatest voices in classical music — without barriers.

Classical Music Indy learned how important a well-indexed collection can be for radio programming through a previous project supported by the Eloise Paul Women in Music Fund. That financial support helped the organization find and index female composers within Peck Classical Music Library. “Before we knew it, we had playlists that reflected input from composers like Florence Price,” Toulouse says.

Price became the first African American composer to have a symphonic composition performed by a major orchestra in 1932. In 1925 and 1927, she was awarded the Holstein Prize. The award, offered through the now-defunct Opportunity magazine, promoted and advanced the reputations of talented black artists.

“I’m confident that the discoveries we make in programming music will lead to discoveries for our listeners,” Toulouse says. “We hope that we’re making it possible for people in the community to appreciate these neglected voices.” ■

*For more on underrepresented voices in classical music, subscribe to Classical Music Indy’s latest podcast, *Melanated Moments in Classical Music*, on your favorite podcast platform.*