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“Magic of the Season”

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Friday, December 15, 2023, at 7:30 PM
Sunday, December 17, 2023, at 3:00 PM



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"Magic of the Season"



Amy Eggleston, Music Director and Conductor

Hendricks Symphony Orchestra and Chorus

Calvary United Methodist Church, 575 W. Northfield Dr., Brownsburg, IN 46112

Friday, December 15 at 7:30 PM and Sunday, December 17 at 3:00 PM

Program

A Carol Symphony (1927)

I. Allegro energico "Adeste Fideles"

Christian Victor Noel Hope Hely-Hutchinson (1901 – 1947)

Hendricks Symphony Orchestra and Chorus

Fantasia on Greensleeves (1934)

Ralph Vaughan Williams (1872 - 1958)

Hendricks Symphony Orchestra

White is in the Winter Night (2008)

Music by Eithne Pádraigín Ní Bhraonáin (b. 1961)

Words by Roma Shane Ryan (b. 1950)

Arranged by Audrey Snyder (b. 1953)

Shauna Barravecchio, Flute; Len Cheatham and Christina Dinninger, Cello

Traci Tucker, Finger Cymbals; John Nadelin, Hand Drum

Hendricks Symphony Chorus

The Nutcracker Suite, Op. 71a (1892)

Pyotr Ilyich Tchaikovsky (1840 – 1893)

I. *Miniature Overture*

II. *Characteristic Dances*

a. *March*

c. *Russian Dance (Trepak)*

III. *Waltz of the Flowers*

Hendricks Symphony Orchestra

Silent Night (1818)

Music by Franz Gruber (1787-1863)

Words by Joseph Mohr (1792 - 1848)

Arranged by Hal Hopson (b. 1933)

Hendricks Symphony String Orchestra and Chorus

Dawn Zumbrun, Organist

Hallelujah Chorus from *The Messiah* (1741)

George Frideric Händel (1685-1759)

Hendricks Symphony Orchestra and Chorus

Intermission

The Christmas Waltz (1954)

Words and Music by Sammy Cahn (1913 - 1993)

and Jule Styne (1905 - 1994)

Hendricks Symphony Orchestra and Chorus

Concert Suite from *The Polar Express* (2004)

Alan Silvestri (b. 1950) and Glen Ballard (b. 1953)

Arranged by Jerry Brubaker (b. 1946)

Hendricks Symphony Orchestra

The Christmas Song (1945)

Words and music by Robert Wells (1922 - 1998)
and Mel Tormé (1925 - 1999)
Arranged by Mark Hayes (b. 1953)

Hendricks Symphony Orchestra and Chorus

Sleigh Ride (1946)

Music by Leroy Anderson (1908 - 1975)

Hendricks Symphony Orchestra

Angels from the Realms of Glory on High (1816)

James Montgomery (1771-1854)

Arranged and transcribed by Dr. Albert Lilly (b. 1964)

Samuel Hinkle, Soloist
Ye Olde Handbelle Quire

Hendricks Symphony Orchestra and Chorus

A Christmas Festival (1950, revised 1952)

Music by Leroy Anderson (1908 - 1975)

Hendricks Symphony Orchestra and Chorus

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Amy Eggleston

Music Director and Conductor

Amy Eggleston is the Conductor for the Hendricks Symphony Orchestra and Chorus and has appeared as piano soloist with the Symphony several times. In addition to her work with the Hendricks Symphony, she is the Music Director of Saint Philip Neri Catholic Church and Saint Mary Catholic Church in Indianapolis and teaches privately.

Ms. Eggleston has been associated with a long list of Indianapolis area institutions. She was director of Opera Workshop, served as Staff Accompanist and taught Diction at the University of Indianapolis and Butler University, accompanied the Indianapolis Opera, Indianapolis Children’s Choir, Indianapolis Symphonic Choir and has been the Director of Music at several churches, including Saint Monica Catholic Church and Our Lady of Lourdes Catholic Church.

Prior to her work in Indiana, Ms. Eggleston was a vocal coach/accompanist for the Cincinnati Opera, Muddy River Opera Company, University of Cincinnati, CCM opera department, Indiana University opera department, and the Vermont Shakespeare Festival.

Ms. Eggleston holds an Artist Diploma in Opera Coaching from the University of Cincinnati, a Master of Music in Piano Performance and Musicology from Indiana University and a Bachelor of Music in Piano Performance from the Peabody Institute of the Johns Hopkins University.

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Amy Eggleston, Music Director and Conductor

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PROGRAM NOTES

A Carol Symphony (1927)

Christian Victor Noel Hope Hely-Hutchinson (1901 – 1947)

A Carol Symphony is a collection of four preludes, written by Victor Hely-Hutchinson in 1927. It is based on five Christmas carols, given additional orchestration and counterpoint arrangements. The four movements are written to be played uninterrupted consecutively. *Carol Symphony* was first performed by the Wireless Symphony Orchestra (the predecessor to the BBC Symphony Orchestra) on the BBC's 2LO radio station on 18 December 1927 conducted by John Barbirolli. During the 1940-1950s, the first movement was used to assist tuning into the BBC's Home Service station before the start of the morning transmission during the Christmas period.

Fantasia on Greensleeves (1934)

Ralph Vaughan Williams (1872 - 1958)

Fantasia on Greensleeves was arranged in 1934 by Ralph Greaves from an interlude in the opera *Sir John in Love*, composed from 1924 to 1928. It was first performed on September 27, 1934 at a Vaughan Williams Promenade Concert in Queen's Hall, London, with the composer conducting (the opera was first performed March 21, 1929)

This version of *Greensleeves* has become more or less the industry standard by virtue of being just sweet enough to evoke thoughts of rosy medievaldom without quite sliding into sentimentality. The patina of antiquity results from placing the tune in the middle of the musical fabric for the most part, with descants above and plucking strings below. The harp and flute solo are employed for angelic effect at the beginning and again toward the end; elsewhere the harp participates in the plucked effects. For the first verse the song is in the second violins and violas, and in the even warmer pairing of the violas and cellos for the verse at the end; both verses have the concluding refrain in the violins. At the center, there is a folk tune of rather similar contour, *Lovely Joan*.

White is in the Winter Night (2008)

Music by Eithne Pádraigín Ní Bhraonáin (b. 1961)

Words by Roma Shane Ryan (b. 1950)

Arranged by Audrey Snyder (b. 1953)

White Is in the Winter Night is a promotional single by Irish musician Enya, the second to be taken from the seventh studio album *And Winter Came...* Enya performed the song on *Live! with Regis and Kelly*. For *White Is in the Winter Night*, Enya was inspired by the idea of writing a “21st century Christmas carol” and pointed out Roma's lyrics that describe the various colors associated with Christmas time: “Green is in the mistletoe and red is in the holly ... Gold is in the candlelight and crimson in the embers”.

Concert 4

"Magic of Mozart"

Hendricks Symphony Orchestra and Chorus

featuring the works "Magic Flute", "Requiem"

Friday, February 16, 2024, at 7:30 PM

Sunday, February 18, 2024, at 3:00 PM

Individual ticket sales will begin on Monday, December 18, 2023.

The Nutcracker (Russian: Шелкунчик), Op. 71, is an 1892 two-act classical ballet by Pyotr Ilyich Tchaikovsky, set on Christmas Eve at the foot of a Christmas tree in a child's imagination. The plot is an adaptation of E. T. A. Hoffmann's 1816 short story *The Nutcracker and the Mouse King*. The ballet's first choreographer was Marius Petipa, with whom Tchaikovsky had worked three years earlier on *The Sleeping Beauty*, assisted by Lev Ivanov.

Tchaikovsky made a selection of eight of the numbers from the ballet before the ballet's December 1892 premiere, forming *The Nutcracker Suite*, Op. 71a, intended for concert performance. The suite was first performed, under the composer's direction, on 19 March 1892 at an assembly of the Saint Petersburg branch of the Musical Society. The suite became instantly popular, with almost every number encoored at its premiere, while the complete ballet did not begin to achieve its great popularity until after the George Balanchine staging became a hit in New York City. The suite became very popular on the concert stage, and was excerpted in Disney's *Fantasia*, omitting the two movements prior to the *Dance of the Sugar Plum Fairy*.

Since the late 1960s, it has been danced by countless ballet companies, especially in North America. Major American ballet companies generate around 40% of their annual ticket revenues from performances of *The Nutcracker*. The ballet's score has been used in several film adaptations of Hoffmann's story. Tchaikovsky's score has become one of his most famous compositions. Among other things, the score is noted for its use of the celesta, an instrument the composer had already employed in his much lesser-known symphonic ballad *The Voyevoda* (1891).

Silent Night (1818)

Music by Franz Gruber (1787-1863)

Words by Joseph Mohr (1792 - 1848)

Arranged by Hal Hopson (b. 1933)

Silent Night (German: *Stille Nacht, heilige Nacht*) is a popular Christmas carol, composed in 1818 by Franz Xavier Gruber to lyrics by Joseph Mohr in the small town of Oberndorf bei Salzburg, Austria. It was declared an intangible cultural heritage by UNESCO in 2011. The song was first recorded in 1905 and has remained a popular success, appearing in films and multiple successful recordings, as well as being quoted in other musical compositions.

Messiah (HWV 56) (1741)

George Frideric Handel (1685 - 1759)

Messiah (HWV 56) is an English-language oratorio composed in 1741 by George Frideric Handel. The text was compiled from the King James Bible and the Coverdale Psalter by Charles Jennens. It was first performed in Dublin on 13 April 1742 and received its London premiere nearly a year later. After an initially modest public reception, the oratorio gained in popularity, eventually becoming one of the best-known and most frequently performed choral works in Western music. The *Hallelujah* chorus is not the climactic chorus of the work, although one cannot escape its “contagious enthusiasm”. It builds from a deceptively light orchestral opening, through a short, unison cantus firmus passage on the words “For the Lord God omnipotent reigneth”, to the reappearance of the long-silent trumpets at “And He shall reign for ever and ever”. Commentators have noted that the musical line for this third subject is based on *Wachet auf*, Philipp Nicolai's popular Lutheran chorale.

The music for *Messiah* was completed in 24 days of swift composition. Having received Jennens's text some time after 10 July 1741, Handel began work on it on 22 August. His records show that he had completed Part I in outline by 28 August, Part II by 6 September and Part III by 12 September, followed by two days of “filling up” to produce the finished work on 14 September. This rapid pace was seen by Jennens not as a sign of ecstatic energy but rather as “careless negligence”, and the relations between the two men would remain strained, since Jennens “urged Handel to make improvements” while the composer stubbornly refused. The autograph score's 259 pages show some signs of haste such as blots, scratching-out, unfilled bars and other uncorrected

errors, but according to the music scholar Richard Luckett the number of errors is remarkably small in a document of this length. The original manuscript for *Messiah* is now held in the British Library's music collection. It is scored for two trumpets, timpani, two oboes, two violins, viola, and basso continuo.



*******INTERMISSION*******



The Christmas Waltz (1954)

Words and Music by Sammy Cahn (1913 - 1993)
and Jule Styne (1905 - 1994)

The Christmas Waltz is a Christmas song written by Sammy Cahn and Jule Styne for Frank Sinatra, who recorded it in 1954 as the B-side of a new recording of *White Christmas* with a chorus as well as an arrangement by Nelson Riddle.

Cahn recalls, "One day during a very hot spell in Los Angeles the phone rang, and it was Jule Styne to say, 'Frank wants a Christmas song.'" Cahn resisted. "Jule, we're not going to write any Christmas song. After Irving Berlin's *White Christmas*? The idea's just ridiculous." Styne was emphatic, however. "Frank *wants* a Christmas song." The two met in Styne's apartment to begin work on the project, and Cahn asked the composer, "Hey, Jule, has there ever been a Christmas waltz?" He said no. I said, "Play that waltz of yours." He did so," and Cahn began work on the lyrics of *The Christmas Waltz*, which many other artists have also recorded.

Referring to the line that goes, "And this song of mine, in three-quarter time," Cahn writes, "You'll notice there's an impure rhyme in that lyric, 'mine' and 'time'." He notes that another of his collaborators, Jimmy Van Heusen, would not have let him get away with such an imperfection but that Styne was not quite so rigid.

In 1992, Mel Tormé made a recording of the song for his first-ever Christmas album, for which the liner notes indicate that "Mr. Cahn wrote a new full set of additional lyrics as a personal gift to Mel." There was not a version of the song that reached any of the various charts in *Billboard* magazine, however, until the 2003 holiday season when Harry Connick Jr. reached number 26 with it on the Adult Contemporary chart during a two-week stay that began in the issue dated January 3, 2004.

Concert Suite from *The Polar Express*

Alan Silvestri (b. 1950)
and Glen Ballard (b. 1953)
Arranged by Jerry Brubaker (b. 1946)

The Polar Express is a 2004 American computer-animated fantasy adventure film, co-written and directed by Robert Zemeckis, based on the 1985 children's book of the same name by Chris Van Allsburg. The film features human characters animated using live-action and motion-capture CGI animation. Our performance is a collection of works from the soundtrack of that animated film, which was released on November 2, 2004 by Warner Sunset Records and Reprise Records. The orchestra performs a suite of favorite works from the motion picture soundtrack.



The Christmas Song (1945)

Words and music by Robert Wells (1922 - 1998)
and Mel Tormé (1925 - 1999)
Arranged by Mark Hayes (b. 1953)

The Christmas Song (commonly subtitled ***Chestnuts Roasting on an Open Fire*** or, as it was originally subtitled, ***Merry Christmas to You***) is a classic Christmas song written in 1945 by Robert Wells and Mel Tormé.

The Nat King Cole Trio first recorded the song in June 1946. At Cole's behest – and over the objections of his label, Capitol Records – a second recording was made in August utilizing a small string section. This version became a massive hit on both the pop and R&B charts. Cole again recorded the song in 1953, using the same arrangement with a full orchestra arranged and conducted by Nelson Riddle, and once more in 1961, in a stereophonic version with another full orchestra arranged and conducted by Ralph Carmichael. Cole's 1961 version is generally regarded as definitive and, in 2004, was the most-loved seasonal song with women aged 30–49. The original 1946 recording was inducted into the Grammy Hall of Fame in 1974. In 2022, the 1961 Nat King Cole recording was selected by the Library of Congress for preservation in the United States National Recording Registry as being “culturally, historically, or aesthetically significant.”

According to Tormé, the song was written in July 1945 during a blistering hot summer. It was in an effort to “stay cool by thinking cool” that the most-performed (according to BMI) Christmas song of all time was born. “I saw a spiral pad on his (Wells’) piano with four lines written in pencil”, Tormé recalled. “They started, ‘Chestnuts roasting..., Jack Frost nipping..., Yuletide carols..., Folks dressed up like Eskimos.’ Bob didn’t think he was writing a song lyric. He said he thought if he could immerse himself in winter he could cool off. Forty minutes later that song was written. I wrote all the music and some of the lyrics.”

Sleigh Ride (1946)

Music by Leroy Anderson (1908 - 1975)
Words by Mitchell Parrish (1900 - 1993)

Sleigh Ride is a light orchestra standard composed by Leroy Anderson. The composer had formed the original idea for the piece during a heat wave in July 1946, and he finished the work in February 1948. The original recordings were instrumental versions. The lyrics, about riding in a sleigh and other fun wintertime activities, were written by Mitchell Parrish in 1950. Anderson also made arrangements for wind band and piano. The orchestral version was first recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra. ***Sleigh Ride*** was a hit record on RCA Victor Red Seal and has become one of the orchestra's signature songs. The 45-rpm version was originally issued on red vinyl.

Angels from the Realms of Glory on High (1816)

James Montgomery (1771-1854)
Arranged and transcribed by Dr. Albert Lilly (b. 1964)

A writer of many Christian hymns, James Montgomery composed this Christmas and Epiphany text and published it on Christmas Eve, 1816, in the *Sheffield Iris*, a newspaper he edited. Montgomery based the text in part on the French carol “Angels We Have Heard on High”, and it was sung to that tune for over fifty years. Entitling it “Good Tidings of Great Joy to All People,” Montgomery republished the text with small alterations in his *Christian Psalmist* (1825).

The version you hear tonight is a transcription and reorchestration of the version made famous by the Piano Guys video, “*Over A Thousand People Came Together To Break a Record - Angels From The Realms Of Glory*”, which feature 1039 performers in a live Nativity scene.

A Christmas Festival was arranged by Leroy Anderson for the Boston Pops Orchestra in 1950. The original version was 9:00, later shortened in 1952 to 5:45. As is typical for the works of Anderson, a version for band was created, with keys changed on some segments from the orchestral version to favor wind bands. Musicians who have played both often converse about the differences, and the fun that playing both in the same day (in various ensembles) can create! Many favorites are included in this holiday chestnut.

Dear Santa,

My name is Traci Tucker and I play timpani for the Hendricks Symphony Orchestra. My wish this year is to have a full set of timpani. My timpani have been faithful through the years, but they are getting very worn out. And, instead of having a set of four, I only have two! There is a big music piece that my music director wants me to play at an upcoming concert where I need all four timpani. I know it's a big, big request, but maybe you could assign some special elves to help me? I've been extra good this year! Love, Traci



Dear Santa,

My name is Matt Sweeney and I play violin for the orchestra. I love playing with Hendricks Symphony. But they really need some new music stands. I heard these stands are over 50 years old. And, you know, that's old! Santa, would you bring me some new music stands for the orchestra? I know my friends Laurel, Jayden, Lisa, Alycia, and Sheila would really like to have one, too. That is my Christmas wish this year. Thank you, Matt



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