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Amy Eggleston

Music Director and Conductor

Amy Eggleston is delighted to serve as the Music Director and Conductor for the Hendricks Symphony, after serving as Assistant Conductor for several years. Having secured an Artist Diploma in

Opera Coaching from the College-Conservatory of Music of the University of Cincinnati, her conducting experience has centered around opera and other vocal music. She has coached and conducted a long list of operas and operettas since her conducting debut in 1994 in a production of *The Consul* by Menotti.

Amy has been associated with a long list of Indianapolis area institutions, including Director of Opera Workshop, Staff Accompanist and teacher of Diction for Singers at the University of Indianapolis and Butler University. She served as coach/accompanist for the Indianapolis Opera, Indianapolis Children's Choir, Indianapolis Symphonic Choir and the Director of Music at several churches, including Saint Philip Neri Catholic Church, Saint Monica Catholic Church and Our Lady of Lourdes Catholic Church.

In addition to her Artist Diploma in Opera Coaching, Amy holds 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. Amy continues to perform countless recitals as a collaborative pianist. Prior to her work in Indiana, Amy served as 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.



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Alexander Castellanos-Medina began his cello studies with Eliza Bracken at the Indianapolis Suzuki Academy when he was 14 years old. In just four years, they worked hard to turn him into an advanced cellist ready to handle the rigor of a college-level music program. He is currently a first-year music performance major at Ball State University and is continuing his cello studies with Dr. Peter B. Opie.

First Runner Up



Rachel Weiss *(violin)*

Rachel Weiss has been playing the violin for eleven years, studying under Adrija Vitkute. She attended Plainfield High School, where she was concert master for two years, directed by Fritz Graf. She has also been a member of Hendricks Symphony Orchestra for two years. Rachel not only has a passion for performing, but also for teaching. She has enjoyed teaching private lessons for the past six years. Rachel is currently attending Butler University to study music performance and education.

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Eric C. Clevenger
Glenn Johnson
Lara Kendall +
Gloria N. Gear
Rachel Weiss +
Alex Regalado
Candida Wiley
Carolyn Kopeschka

VIOLIN 2

Courtney Johnson, Principal
Meagan Belcher Dufrisne
Laurel Bronson
Reily Allison
Sophia Milharcic
Sheila Marshall

VIOLA

Emily Gasper, Principal
Ellie Crawford +
Alex Mathews +
Debbie Botts

CELLO

Leonard Cheatham,
Principal
Christina Dinger
Alexa Gambino
Linda Weddle
Alexander Castellanos-
Medina

BASS

Valerie Kern, Principal
Gillian Cranfill +
Finn Hermann +

FLUTE

Shauna Barravecchio, Principal
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PICCOLO

Amanda Knarr

OBOE

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BASS CLARINET

Jay R. S. Parks

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Brenda A. Coley

HORN

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Principal
Carrie Coutant
Terri L. Ross
Kayla Marshall

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Amy Eggleston, Music Director and Conductor

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“From Russia with Love”

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Hendricks Live!
200 West Main Street
Plainfield, Indiana 46168

Friday, September 18th at 7:30PM and Sunday, September 20th at 3:00PM

Program

Novorossiysk Chimes, Op. 111b (1960) Dmitri Shostakovich
(also known as *The Fire of Eternal Glory*) (1906 – 1975)

Hendricks Symphony Orchestra

Violin Concerto No. 3 in G major, K. 216 (1775) Wolfgang Amadeus Mozart
“*Strasbourg Concerto*” (1756 - 1791)
I. Allegro

Rachel Weiss, violin Hendricks Symphony Orchestra

Cello Concerto No. 1 in G minor, Op. 49 (1949) Dmitri Kabalevsky
(1904 – 1987)
I. Allegro

Alexander Castellanos-Medina, violoncello Hendricks Symphony Orchestra

Polovtsian Dances (1890) Alexander Porfiryevich Borodin
from Prince Igor (1833 – 1887)

Hendricks Symphony Orchestra and Chorus

Intermission

Symphony No. 5 in D minor, Op. 47 (1937) Dmitri Shostakovich
(1906 – 1975)

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

Hendricks Symphony Orchestra

“From Russia with Love”

Program Notes by Dr. Albert Lilly



Shostakovich in 1942

Novorossiysk Chimes, Op. 111b (1960)
(also known as *The Fire of Eternal Glory*)

Dmitri Shostakovich
(1906 – 1975)

Novorossiysk Chimes (also known as *The Fire of Eternal Glory*), Op. 111b, was written by Dmitri Shostakovich in 1960 for the war memorial in the city of Novorossiysk. The piece consists mainly of material Shostakovich had originally written in 1943 as an entry in a contest to compose a new national anthem for the U.S.S.R. Notated as “*In Commemoration of the Heroes of the Great Patriotic War*”, the piece draws significantly from music the composer had originally written in 1943 for a competition to create a new national anthem for the Soviet Union. That work was not selected, believed to have been rejected for political reasons.

Since the inauguration of the memorial at Heroes Square on 27 September 1960, the work has played continuously as part of the site’s commemorative soundscape. Its opening phrases were also used as the introduction to a late-night news program on Moscow Radio. The score calls for two flutes, one piccolo, two oboes, one English horn, three clarinets in Bb, two bassoons; four horns in F, three trumpets in Bb, two trombones, one bass trombone, one tuba; a percussion section with timpani, snare drum, cymbals, triangle, celesta, and strings.



Wolfgang Amadeus Mozart

Violin Concerto No. 3 in G major K. 216 Wolfgang Amadeus Mozart
(1775) (1756 - 1791)

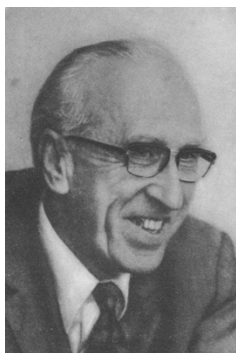
I. Allegro

Rachel Weiss, violin
Hendricks Symphony Orchestra

The **Violin Concerto No. 3** in G major, K. 216, was composed by Wolfgang Amadeus Mozart in Salzburg in 1775, when he was 19 years old. In a letter to his father, Mozart called it the *Strasbourg Concerto*. Researchers believe this epithet comes from the motive in the third movement's Allegretto in the central section. This local dance had already appeared as a musette-imitating tune in a symphony by Carl Ditters von Dittersdorf.

The work is scored for solo violin, two flutes (second movement only), two oboes (tacet in the second movement), two horns in G and D, and strings. The concerto is immensely popular and has been recorded many times.





Dmitri Kabalevsky

Cello Concerto No. 1 in G minor, Op. 49 (1949)

I. Allegro

Dmitri Kabalevsky

(1904 – 1987)

**Alexander Canstellanos-Medina, violoncello
Hendricks Symphony Orchestra**

Dmitri Kabalevsky was a Russian composer, pianist, teacher, and writer who was born on 30 December 1904 in St. Petersburg. In 1918, his family moved to Moscow, where he began piano studies. In 1925, he began his training at the Moscow Conservatory, studying composition under Catoire and subsequently under Miaskovsky, also continuing piano studies under Goldenveyzer.

The years 1932-1941 were the most influential ones in Kabalevsky's development as a composer. Most of his music for the stage and for radio productions was written between 1932 and 1941. The opera ***Colas Breugnon*** was based upon a subject by Romain Rolland. Kabalevsky died in 1987.

Cello Concerto No. 1 is part of a trilogy of concertos by Kabalevsky and is considered to be the central piece of the trilogy. Other pieces in the trilogy include his ***Violin Concerto*** (1948), and his ***Third Piano Concerto*** (1952). The three concertos were dedicated to students and young performers and were written in a style that was simple enough for a student to play yet challenging enough to progress their musicality and technique. ***Cello Concerto No. 1*** was premiered in 1949 by Sviatoslav Knushevitsky, a Russian cellist who was a student at the time. He was accompanied by the Moscow Conservatory Youth Orchestra.

The concerto follows the traditional structure of a concerto, with three movements (or sections) in *sonata* form: "fast-slow-fast". The first section is an *Allegro*, which means "fast and lively". That is the movement you will hear today. His use of melody and harmonic structure also followed tradition. Kabalevsky was generally praised by his audiences because of this and received a mostly positive reception to his neoclassic style.



Alexander Borodin

Polovtsian Dances (1890)
from *Prince Igor*

Alexander Porfiryevich Borodin
(1833 – 1887)

Hendricks Symphony Orchestra and Chorus

Alexander Porfiryevich Borodin (12 November 1833 – 27 February 1887) was a Russian Romantic composer and chemist of Georgian–Russian parentage. He was one of the prominent 19th-century composers known as "The Five", a group dedicated to producing a "uniquely Russian" kind of classical music. Borodin is best known as a composer of symphonies, two string quartets, the symphonic poem *In the Steppes of Central Asia*, and his opera *Prince Igor*.

A doctor and chemist by profession and training, Borodin made important early contributions to organic chemistry. Although he is presently known better as a composer, he regarded medicine and science as his primary occupations, only practicing music and composition in his spare time or when he was ill. As a chemist, Borodin is best known for his work concerning organic synthesis, including being among the first chemists to demonstrate nucleophilic substitution, as well as being the co-discoverer of the aldol reaction. Borodin was a promoter of education in Russia and founded the School of Medicine for Women in Saint Petersburg, where he taught until 1885.

He married Ekaterina Protopopova, a pianist, in 1863, with whom he adopted several daughters. Music remained a secondary vocation for Borodin besides his main career as a chemist and physician. He suffered poor health, having overcome cholera and several minor heart attacks. He died suddenly in 1887

during a ball and was interred in the Tikhvin Cemetery at the Alexander Nevsky Monastery in Saint Petersburg.

The ***Polovtsian Dances***, or ***Polovetsian Dances*** (Russian: Половецкие пляски, romanized: *Polovetskie plyaski*), form an exotic scene at the end of act 2 of Alexander Borodin's opera *Prince Igor*. The opera remained unfinished when the composer died in 1887, although he had worked on it for more than a decade. A performing version was prepared by Nikolai Rimsky-Korsakov and Alexander Glazunov in 1890. Several other versions, or "completions", of the opera have been made. The dances are performed with chorus and last between 11 and 14 minutes. They occur in act 1 or act 2, depending on which version of the opera is being used. Their music is popular and often given in concert as an orchestral showpiece, often with the choral parts omitted. The opera also has a *Polovtsian march*, which opens Act 3, and an overture at the start. The name ***Polovtsian Dances*** refers to the Cumans (*Polovtsy*), who were nomadic invaders of Russia; the Cumans capture Igor in the opera and then entertain him with dances.

As part of his first *Saison Russe* at the Théâtre du Châtelet in Paris, Sergei Diaghilev presented ***Polovtsian Scenes and Dances***, consisting of Act 2 of ***Prince Igor***, with full orchestra and singers. The premiere took place on 18 May 1909. Michel Fokine choreographed it, and Nicholas Roerich designed the sets and costumes. In later seasons, without singers, the work was given as ***The Polovtsian Dances***. For the 1923 season, it was partly re-choreographed by Bronislava Nijinska. In 1971, the ballet was presented by choreographer Igor Moiseyev in the USSR Folk Dance Ensemble. It was premiered at the Palais des Sports at the Porte de Versailles in Paris; in Moscow, in the Tchaikovsky Concert Hall, in Leningrad, and other cities of the USSR. The ballet was filmed.

Themes from the ***Polovtsian Dances*** have been used widely in popular culture. The 1953 musical ***Kismet*** is mostly adapted from Borodin's music, including these dances. The most prominent example is the popular standard ***Stranger in Paradise***, adapted from the ***Gliding Dance of the Maidens***. In ***The Simpsons*** episode *Little Big Girl*, an instrumental version of the song can briefly be heard during Bart's dream sequence. The work was performed at the 2010 Winter Olympics closing ceremony during the handover segment to Sochi, Russia. Russian mezzo-soprano Maria Guleghina sang an excerpt of the piece. Four years later, it was again performed during the 2014 Winter Olympics opening ceremony, this time in its entirety.



Polovtsian Dances

Libretto

Borne on wings of gentle breezes
Fly swiftly home ye songs of grief and
exile,
Away to our far-distant mother country,
Where once we sang rejoicing in our
freedom
Where soft winds, around us, were so
gently wafted,
Where the mountains slumber by the sea
enwrapped in clouds.
There the green and fragrant pastures of
our dear land
Lie basking in the sunshine
The crimson roses cluster in the valleys,
And nightingales sing out in moonlit
forests and dusky glades.
Fly, o song, on gentle breezes.

Glory, honor to our mighty Khan!
Glory, honor to our master Khan!
Hail, great Khan! All hail! Nowhere
shall you find his equal
Hail! Glory, honor to our master. Hail!
Bend before him,
Lowly captives, praise him
See all these fair maidens, brought from
distant shores?
See all these slaves brought from over
the Caspian?
Tell us which of these pleases you best,
O Khan?
She shall be yours, we will give you the
maiden you choose!
Glory, honor to our master! Hail!
Mighty Khan, Hail! Ruthless Khan,
Hail!
There is no one like our glorious Khan!
Bright as the sunlight is our mighty
Khan!

Famous are you, as your fathers, proud
Khan Konchak!

Mighty as your fathers are you,
ruthless Khan Konchak!
Hail, all hail, Khan Konchal!

Borne on wings of gentle breezes
Fly swiftly homeward songs of grief
and exile
Away to our far-distant mother country
Where once we sang, rejoicing in our
freedom.
Where beneath warm skies the languid
air moves softly
Where the cloud-wrapped mountains
dream beside the whispering sea.
There green pastures bask in sunshine
Crimson roses cluster in the valleys
And nightingales sing out in moonlit
forests
Purple grapes, ripe and sweet
And dusky glades
Speed, o song on gentle breezes

Famous are you, as your fathers, proud
Khan Konchak!
Mighty as your fathers are you,
ruthless Khan Konchak!
Hail to you, Khan Konchak!

May the dancing give you pleasure.
Look with favor on your servants, for
they strive to please you
Maidens dance to entertain you,
Maidens charm you, Maidens charm
glorious Khan
May they entertain you
Maidens strive to please our master
Strive to please Khan Konchak!
Hail Khan Konchak!
Khan Konchak!
Hail Khan Konchak!



Dmitri Shostakovich in 1950

Symphony No. 5 in D minor, Op. 47 (1937)

Dmitri Shostakovich
(1906 – 1975)

- I. Moderato*
- II. Allegretto*
- III. Largo*
- IV. Allegro non troppo*

The *Symphony No. 5* in D minor, Op. 47, by Dmitri Shostakovich is a work for orchestra, composed between April and July 1937. Its first performance was on 21 November 1937 in Leningrad, performed by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky. The premiere was a "triumphal success" that appealed to both the public and official critics, receiving an ovation that lasted well over half an hour.

The symphony quotes Shostakovich's song *Vozrozhdenije* (Op. 46 No. 1, composed in 1936–37), most notably in the last movement; the song is a setting of a poem by Alexander Pushkin that deals with the matter of rebirth. This song is by some considered to be a vital clue to the interpretation and understanding of the whole symphony. In addition, commentators have noted that Shostakovich incorporated a motif from the *Habanera* from Bizet's *Carmen* into the first movement, a reference to Shostakovich's earlier infatuation with Elena Konstantinovskaya, who refused his offer of marriage; she subsequently

moved to Spain and married the photographer and film director Roman Karmen.

With *Symphony No. 5*, Shostakovich achieved an unprecedented triumph, with the music appealing equally—and remarkably—to both the public and official critics, though the overwhelming public response initially aroused suspicions among certain officials. The then-head of the Leningrad Philharmonic, Mikhail Chulaki, recalls that certain authorities bristled at Mravinsky's gesture of lifting the score above his head to the cheering audience, and a subsequent performance was attended by two plainly hostile officials, V. N. Surin and Boris M. Yarustovsky, who tried to claim in the face of the vociferous ovation given the symphony that the audience was made up of "hand-picked" Shostakovich supporters. Yet the authorities in due course claimed that they found everything they had demanded of Shostakovich restored in the symphony. Meanwhile, the public heard it as an expression of the suffering to which it had been subjected by Stalin. The same work was essentially received two different ways.

An article by the composer appeared in the newspaper *Vechernyaya Moskva* on January 25, 1938, a few days before the Moscow premiere of the Fifth Symphony:

Among the reviews, which often analyzed the work in thorough detail, one that particularly delighted me stated that the *Fifth Symphony* was a Soviet artist's no-nonsense response to fair criticism.

Official critics treated the symphony as a turnaround in its composer's career. Like the *Pravda* attack at that time on the opera *Lady Macbeth of the Mtsensk District*, the political basis for extolling the Fifth Symphony was to show how the Party could make artists bow to its demands.

The official tone toward the *Symphony No. 5* was further set by a review by Alexei Tolstoy, who likened the symphony to the literary model of the Soviet Bildungsroman describing "the formation of a personality"—in other words, of a Soviet personality. In the first movement, the composer-hero suffers a psychological crisis giving rise to a burst of energy. The second movement provides respite. In the third movement, the personality begins to form: "Here the personality submerges itself in the great epoch that surrounds it and begins to resonate with the epoch." With the finale, Tolstoy wrote, came victory, "an enormous optimistic lift". As for the ecstatic reaction of the audience to the work, Tolstoy claimed it showed Shostakovich's *perestroika* to be sincere. "Our audience is organically incapable of accepting decadent, gloomy, pessimistic art. Our audience responds enthusiastically to all that is bright, clear, joyous, optimistic, life-affirming."

Not everyone agreed with Tolstoy, even after another article reportedly by the composer echoed Tolstoy's views. Boris Asafyev wrote, "This unsettled, sensitive, evocative music which inspires such gigantic conflict comes across as a true account of the problems facing modern man—not one individual or several, but mankind."

During the first performance of the symphony, people were reported to have wept during the *Largo* movement. The music, steeped in an atmosphere of mourning, contained echoes of the *panikhida*, the Russian Orthodox requiem. It also recalled a genre of Russian symphonic works written in memory of the dead, including pieces by Glazunov, Steinberg, Rimsky-Korsakov and Stravinsky.

After the symphony had been performed in Moscow, Heinrich Neuhaus called the work "deep, meaningful, gripping music, classical in the integrity of its conception, perfect in form and the mastery of orchestral writing—music striking for its novelty and originality, but at the same time somehow hauntingly familiar, so truly and sincerely does it recount human feelings".

In this work, Shostakovich returned to the traditional four-movement form and a normal-sized orchestra. More tellingly, he organized each movement along clear lines, having concluded that a symphony cannot be a viable work without firm architecture. The harmonic idiom in *Symphony No. 5* is less astringent, more tonal than previously, and the thematic material is more accessible. It has been said that, in the *Fifth Symphony*, the best qualities of Shostakovich's music, such as meditation, humor, and grandeur, blend in perfect balance and self-fulfillment.

The final movement is declared in *Testimony* to be a *parody* of shrillness, representing "forced rejoicing". In the words attributed to the composer in *Testimony* (a work which has had its authenticity questioned:

The rejoicing is forced, created under threat, as in *Boris Godunov*. It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing", and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing."

Dmitri Shostakovich's *Symphony No. 5* is one of Shostakovich's most played symphonies, and a resounding favorite of many, including this writer.

Thank you for coming to our concert!

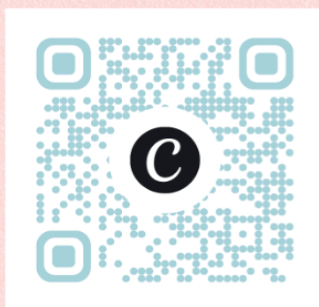


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