

Amy Eggleston, Conductor
and the
Hendricks Symphony Orchestra and Chorus
present

“Magical Beginnings”

*First Subscription Concert
of 2023-2024*

Our Seventeenth Season

www.HendricksSymphony.org

Plainfield United Methodist Church
600 Simmons St, Plainfield, Indiana

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



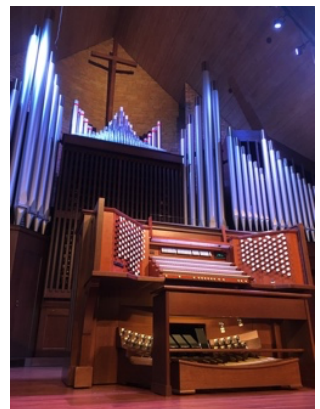
Meet our Sponsors for Today's Concert: *Vern and Lou Sullenger*



Lou and I have enjoyed attending live music events our entire married life. Our favorites are classical and jazz. We began attending Hendricks Symphony events when we were given a pair of complimentary tickets by Oma Buckner. We haven't missed one since.

I have been interested in pipe organs since one was installed in the church I attended when I was in Junior High. The technology as well as the majesty of the instrument were fascinating to me. I had a desire all those years to be involved in building one. About the time I retired and had some time on my hands I got involved in the process that led to the building of the Reynolds organ that we are hearing in this concert. I was involved in the design phase, fund raising and eventual building of the organ. I was present every day the builders were on site and helped with the actual construction as much as possible without being in the way. I even snuck in a few days when they weren't around and got little jobs done to speed up the completion. It's the most satisfying project I have ever worked on. Since its completion, Lou and I have led an effort to establish a \$100,000 endowment for the perpetual maintenance of this organ. I recently heard that this financial goal has been met.

As far as other musical interests go, Lou and I enjoy the music that is presented at DePauw University and other venues in Greencastle where we have made many new friends. I was recently asked to serve on the board of the Greencastle Summer Music Festival and am looking forward to that. I'm a member of the concert committee at Plainfield United Methodist Church. In that position I have been an advocate for maintaining a relationship between the church and Hendricks Symphony. Both organizations share the goal of serving the community. I'm a past member of the board of the Hendricks Symphony and Lou and I intend to continue to support Hendricks Symphony in the ways we can.



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Hendricks Regional Health has long recognized the arts as a powerful healing tool. We also believe that art and music are important indicators of a healthy community. We are honored to support the Hendricks Symphony in enriching the lives of the people in Hendricks County with the sweet sounds of harmony.

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Our Former Member



Oma Jeanette Buckner, age 81, of Plainfield, was called home to God on July 15, 2023. She was born in Indianapolis on June 23, 1942 to the late William and Catherine McCain Birl. Oma graduated from Manuel High School and continued her education at Indiana University earning her B.S. in music education. While at Indiana University, she met the love of her life, Kenneth Buckner and they married on June 8, 1963 in Indianapolis. Oma's children are Dave (Laura) Buckner, Dan (Julie) Buckner, Michael Buckner, and Melissa (Scott) Speer. Oma had 13 grandchildren, 4 step-grandchildren and one great grandchild on the way. Oma was an active member of the Plainfield United Methodist Church for several years and was very involved in the choir and the bell choir. Oma also thoroughly enjoyed playing the clarinet with the Hendricks Symphony. She was a people person, enjoyed reading and if she knew you even just a little, she would always ask, "How are you? How's your family?"

We at Hendricks Symphony considered Oma as part of our family. She was our colleague, our friend, and our supporter. She will be missed.



"Magical Beginnings"

Hendricks Symphony Orchestra and Chorus
Amy Eggleston, Music Director and Conductor

Symphony No. 1 in D major, Opus 25 (1918) Sergei Prokofiev (1891 – 1953)

- I. Allegro
- II. Larghetto
- III. Gavotte: Non troppo allegro
- IV. Finale: Molto vivace

Hendricks Symphony Orchestra

Adagio in Sol minore per archi e organo su due spunti tematici e su un basso numerato di Tomaso Albinoni (Mi 26) (1958) Remo Giazotto (1910 – 1998)

Nicholas Fennig, organ
Hendricks Symphony Orchestra

Organ Concerto Opus 7, No 1 (HMV 306) (1740) George Friedrich Händel (1685 – 1759)

- I. Andante
- II. Largo, e piano
- III. Bourée

Nicholas Fennig, organ
Hendricks Symphony Orchestra

* * * *Intermission* * * *

La Création du monde, Op. 81a, (1922-1923) Darius Milhaud (1892 – 1974)
Overture (Overture)

- I. *Le chaos avant la création* (The chaos before the creation)
- II. *La naissance de la flore et de la faune* (The birth of plants and animals)
- III. *La naissance de l'homme et de la femme* (The birth of man and woman)
- IV. *Le désir* (The desire of man and woman)
- V. *Le printemps ou l'apaisement* (The spring or the calming down)

Hendricks Symphony Orchestra

Hungarian Rhapsody No. 2 in C-sharp minor, S.244/2 Franz Liszt (1811 – 1886)
Arranged by Jonathan Scott

Nicholas Fennig, organ and Amy Eggleston, piano

Gloria (1974) John Rutter (1945 –)

- I. Allegro vivace – "Gloria in excelsis Deo"
- II. Andante – "Domine Deus"
- III. Vivace e ritmico – "Quoniam tu solus sanctus"

Thellen Gallagher, Melanie Zeiner, and Charlotte Beckman, soloists
Hendricks Symphony Orchestra and Chorus

****Unauthorized recording or photographing of any part of this performance is strictly prohibited.****

CONCERT ETIQUETTE: Please be sure the electronic signal on your watch is turned off and all electronic devices are on silent. Performances will begin promptly. Latecomers will be seated only at the first convenient pause in the music. Those listeners who need to leave before the concert is over are asked to do so only during applause.



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Nicholas Fennig

Organist

Nicholas Fennig currently serves as Organist and Accompanist at Plainfield United Methodist Church, Plainfield, Indiana. Nick grew up in Indianapolis, where he sang for a decade with the Christ Church Cathedral Choir of Men and Boys, serving as Head Chorister under Dr. Frederick Burgomaster. He began his organ studies with Mary Ellen Burgomaster, Ted Gibboney, and Hyeon Jeong. Nick graduated with a B.M. in Organ Performance and Church

Music from Northwestern University, studying with Douglas Cleveland and Richard Webster. He continued his music studies with John Walker at the Peabody Institute of Johns Hopkins University in Baltimore.

Before coming to Plainfield UMC, Nick had been serving as a substitute organist around Indianapolis, Organist of First Congregational UCC, Indianapolis and Organist and Choirmaster at Church of the Nativity (Episcopal), Indianapolis. He has worked at churches in New York City, Baltimore, and Philadelphia. In New York City, he sang under Bruce Neswick and David Hurd and was an intern with Patrick Allen. Nick's other passion is helping Hoosiers living with HIV. He is a Non-Medical Case Manager at the Eskenazi Health Infectious Diseases Clinic. Thank you to Amy Eggleston for her expert coaching and musicality - it is an honor to be playing with you and the orchestra. Thank you also to Lynn Blosser, Vern and Lou Sullenger, Brent Miller, and my family for their support and encouragement.



We want to give a big **“THANK YOU!”** to our volunteers who are members of Koinonia from the Avon United Methodist Church. Your service to Hendricks Symphony as ushers, “check-in” assistants, cookier servers, and Box Office workers is greatly appreciated!

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Amy Eggleston ~ 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, Conductor

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PROGRAM NOTES

Symphony No. 1 in D major, Opus 25 (1918)

Sergei Prokofiev
(1891 – 1953)

The **Symphony No. 1** in D major, Op. 25, also known as the *Classical*, was Sergei Prokofiev's (27 April [O.S. 15 April] 1891 – 5 March 1953) first numbered symphony. He began to compose it in 1916 and completed it on September 10, 1917. It was composed as a modern reinterpretation of the classical style of Joseph Haydn and Wolfgang Amadeus Mozart. The symphony is scored for a classical period-sized orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The symphony's nickname was bestowed upon it by the composer. It premiered on April 18, 1918, in Petrograd, conducted by Prokofiev, and has remained one of his most popular works.

Originally, the *Classical Symphony* was intended to be premiered in Petrograd on November 4, 1917, but this concert was postponed. On April 18, Prokofiev wrote in his diary: "Rehearsal of the *Classical Symphony* with the State Orchestra, I conducted it myself, completely improvising, having forgotten the score and never indeed having studied it from a conducting perspective. I thought it might be a complete debacle, but nothing happened and in any case the parts have so many mistakes in them that the session turned mainly into one for making corrections. In Kislovodsk, I had worried that there would be some antagonism from a 'Revolutionary Orchestra' playing my new works, but the opposite was the case: the State Orchestra, infused with much new young blood, was flexible and attentive, and played the Symphony with evident enjoyment."

Adagio in Sol minore per archi e organo su due spunti tematici e su un basso numerato di Tomaso Albinoni (Mi 26) (1958)

Remo Giazotto
(1910 – 1998)

Adagio in G minor for strings and organ, also known as **Adagio in Sol minore per archi e organo su due spunti tematici e su un basso numerato di Tomaso Albinoni (Mi 26)**, is a neo-Baroque composition often attributed to the 18th-century Venetian master Tomaso Albinoni. In truth, the work was composed by a 20th-century musicologist and Albinoni biographer named Remo Giazotto (4 September 1910 – 26 August 1998). The piece was purportedly based on the discovery of a baseline by Albinoni in a manuscript fragment. Scholarly debate over the existence of the fragment persists, with most seeing the affair as a musical hoax perpetrated by Giazotto. There is no room for doubt when it comes to the source of everything in the *Adagio* other than the bassline and Giazotto's authorship of these parts is not disputed.

Organ Concerto Opus 7, No 1
(HMV 306) (1740)

George Friedrich Händel
(1685 – 1759)

The Händel **Organ Concertos, Op. 7**, HWV 306–311, refer to the six organ concertos for organ and orchestra composed by George Friedrich Händel (23 February 1685 – 14 April 1759) in London between 1740 and 1751, published posthumously in 1761 by the printing company of John Walsh. They were written for performance during Händel's oratorios, and contain almost entirely original material, including some of his most popular and inspired movements. The opus 7, no. 1 concerto was completed on February 17, 1740 and premiered on February 27, 1740 at Lincoln's Inn Fields Theatre in London. Of interest is the fact that the first movement includes an independent pedal part. The four movements of the concerto include an *Andante*, a second *Andante*, a *Largo, e piano*, and a *Bourrée*.

***** INTERMISSION *****

La Création du monde, Op. 81a, (1922-1923)

Darius Milhaud
(1892 – 1974)

La Création du monde, Op. 81a, is a 15-minute-long ballet composed by Darius Milhaud (4 September 1892 – 22 June 1974) in 1922–23 to a libretto by Blaise Cendrars, which outlines the creation of the world based on African folk mythology. The premiere took place on 25 October 1923 at Théâtre des Champs-Élysées in Paris.

Milhaud was a member of *Les Six* (also known as *The Group of Six*) and one of the most prolific composers of the 20th century. His compositions are influenced by jazz and Brazilian music and make extensive use of polytonality. Milhaud is considered one of the key modernist composers. A renowned teacher, he taught many future jazz and classical composers, including Burt Bacharach, Dave Brubeck, Philip Glass, Steve Reich, Karlheinz Stockhausen and Iannis Xenakis, among others.

On a trip to the United States in 1922, Darius Milhaud heard "authentic" jazz on the streets of Harlem, which left a great impact on his musical outlook. Using jazz elements, the following year he finished composing **La Création du monde**, which was cast as a ballet in six continuous parts. The work was commissioned by the **Ballets suédois**, a ballet company which was very influential in the early 1920s, staging five seasons in Paris and touring continually.

The score is written for a small orchestra of eighteen instrumentalists: 2 flutes, (1 also plays piccolo), oboe, 2 clarinets, bassoon, alto saxophone, horn, 2 trumpets, trombone, piano, 3 timpani + 2 small timpani, 1 percussionist (snare drum, tenor drum, tambourin, pedal bass drum + cymbal attachment, cymbals, tambourine, woodblock, and cowbell), 2 violins, violoncello, double bass. The alto saxophone part appears in the score where a viola part would generally be found. Milhaud also created a version for piano and string quartet (Op. 81b).

Hungarian Rhapsody No. 2 in
C-sharp minor, S.244/2

Franz Liszt
(1811 – 1886)

Arranged by Jonathan Scott

Hungarian Rhapsody No. 2 in C-sharp minor, S.244/2, is the second in a set of 19 Hungarian Rhapsodies by composer Franz Liszt and is by far the most famous of the set. In both the original piano solo form and in the orchestrated version this composition has enjoyed widespread use in animated cartoons. Its themes have also served as the basis of several popular songs. The title of this rhapsody is slightly misleading, as the introductory theme is Romanian, rather than Hungarian. This theme was found in one of Liszt's Weimar sketchbooks. The other themes were taken from the German pianist Heinrich Ehrlich. This edition for organ and piano was created by Jonathan Scott, transposed to d minor.

Gloria (1974)

John Rutter
(1945 –)

John Rutter's (born 24 September 1945) ***Gloria*** is a musical setting of parts of the Latin Gloria. It was composed as a concert work, commissioned by the Voices of Mel Olson, Omaha, Nebraska. The composer directed the first performance on the occasion of his first visit to the United States in May 1974. It was published in 1976 by Oxford University Press.

The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional, and jubilant by turns. Rutter's setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding to traditional symphonic structure. The original scoring is for chorus, brass ensemble with timpani, percussion, and organ – a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement. The composer later created a version for chorus with full orchestra, which is the edition on today's program.

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Celebrating Constitution Day

At right: George Washington is about to receive the draft of the Constitution from James Madison in this mural by Barry Faulkner in the National Archives Building in Washington, DC.



Ring of the Bells Across America Event September 17

Launches Constitution Week Observance

September 17 is designated as Constitution Day and Citizenship Day to commemorate the signing of the U.S. Constitution in Philadelphia on September 17, 1787. Bells will ring again on Sunday, September 17, 2023, at 4 p.m. throughout the United States to commemorate the 236th anniversary of the signing of the U.S. Constitution in 1787.

During the colonial period of our country, bells were used to call people together and to alert them to important announcements or events. Bells called the people of Philadelphia together to hear the Declaration of Independence read publicly for the first time on July 8, 1776. Then, just over 11 years later, around 4 p.m. on September 17, 1787, bells were used to call people to hear the first public reading of our new Constitution. The most significant statements they heard were in the Preamble to the Constitution, which outlined the organization of our republic and the rule of law that would hold the new country together.



Many have memorized the 52 words of the Preamble to the Constitution and find them as profound today as when first written.

Constitution Week is observed nationally in schools, colleges, and universities. The observance had its beginning in 1955 when the National Society Daughters of the American Revolution petitioned Congress with a resolution to set aside September 17th through 23rd for observing Constitution Week. The annual celebration was established when signed into law by President Dwight D. Eisenhower on August 2, 1956.

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