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Hendricks Symphony Orchestra and Chorus
present

“The Golden Record”

Fifth Subscription Concert of 2025-2026 of our Nineteenth Season
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at

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Friday, April 24, 2026, at 7:30 PM
Sunday, April 26, 2026, at 3:00 PM



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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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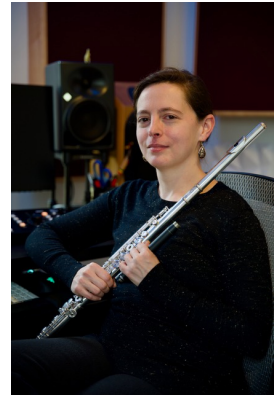
Erin Meid (violin)

Erin is a violinist based out of the Indianapolis area. She studied Violin Performance at DePauw University for her Bachelor of Music Degree in Greencastle, IN and Belmont University for her Master of Music Degree in Nashville, TN. Since completing her musical education, she has performed as a substitute violinist in multiple groups as well as helped

found the Circle City Orchestra not-for-profit community orchestra in Indianapolis and perform as its concertmaster. Erin is honored to be closing out her first season with the Hendricks Symphony as its concertmaster and looks forward to the next.

Shauna Barravecchio (flute)

Flutist Shauna Barravecchio is equally at home on stage or behind the scenes. First picking up a flute at age 11, Shauna received her Bachelor of Music degree in Flute Performance from McGill University, studying with Carolyn Christie of the Montréal Symphony. Other teachers include Steven Finley, Elizabeth Rowe, Virginia Spicer, and the legendary Jeanne Baxtresser at the Orford Arts Centre. She returned to McGill for a one-year course in sound recording, and received her Master of Music degree in Sound Recording Technology at the University of Massachusetts - Lowell. She has performed with the Brookline Symphony as a founding member, the Charles River Wind Ensemble, the Mercury Orchestra, Symphony New Brunswick, and currently serves as principal flute in the Hendricks Symphony. Professionally, Shauna's musical and technical expertise can be heard on the various commercially-released classical recordings in her role with the Boston-based studio Immersive Music Project. Most recently, she was nominated for a 2024 Grammy award for her contributions to the album "A Gentleman of Istanbul" by Mehmet Ali Sanlikol.



Dawn Zumbrun (oboe)



Dawn Zumbrun joined the Hendricks Symphony Orchestra in the 2014-2015 season. She appreciates growing as a musician with the orchestra. She is part of a woodwind quintet and substitutes with other local orchestras. She is also the organist for worship services at Faith Church in Indianapolis. She holds a Bachelor of Music degree from Butler University where she studied oboe with Malcolm Smith and began organ study with Dr. Robert Schilling. She values time with her husband, Mike, and seven adult children, their spouses, and thirteen grandchildren.



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Dr. Albert Lilly (trumpet)



Dr. Albert Lilly holds a Bachelor of Music degree from DePauw University, a Master of Music degree from Jordan College/Conservatory of Music at Butler University, and a Doctor of Music degree from the Indiana University Jacobs School of Music. After a distinguished high school and collegiate teaching career, he currently serves as president of the board of directors, personnel manager, and principal trumpet for the Hendricks Symphony Orchestra as part of the Hendricks Symphonic Society (Plainfield, IN). This will be his fifth time performing as a soloist with the Hendricks Symphony, and his second concert series in which he has performed the Brandenburg Concerto No. 2 with the orchestra.

As a trumpeter, Dr. Lilly has served at the principal trumpet of many regional orchestras and has a long list guest and substitute appearances with orchestras throughout the United States. He has also performed as a guest soloist with many wind ensembles, jazz ensembles, and orchestras. His trumpet work can be heard on National Public Radio, ESPN, PBS, and CBS Records. He frequently sounds *Taps* at Gettysburg National Cemetery (as well as locally throughout the year), an honor he has been fortunate enough to enjoy for many years. He will be sounding this year on Joy 3, 2026, as part of the America250 program at Gettysburg. Dr. Lilly is a trumpet artist and clinician for the Vincent Bach Corporation, a division of Conn-Selmer, located in Elkhart, IN.



Christi Crimmins (alto)

Christi Andrews-Crimmins is delighted to be performing on stage again with the Hendricks Symphony Orchestra Chorus. While attending Indiana University, she was a proud member of the Grammy-nominated Singing Hoosiers & Varsity Dancers under the late Robert Stoll and recorded *The Music Man* (1991) with the Cincinnati Pops Orchestra under the late Maestro Erich Kunzel. From 1991 through 1997, she served as Entertainment Director at Union Station Indianapolis. Her adult stage credits include Marmee in *Little Women* (2018, HCT), Alma Hicks in *The Music Man* (2022, The Biz), Sister Bertha in *The Sound of Music* (2024, HCT), Fakir in *The Secret Garden* (2025, HCT), and Mrs. Pugh in *Annie* (2025, The Biz). Christi is also on the Worship Team at Plainfield Christian Church. Offstage, she is a Family Nurse Practitioner and proud mom of two grown sons. It is an honor Maestra Amy invited her to be a part of *Baba Yetu*, the *Lord's Prayer* in Swahili.

Marcelin Koko (tenor)

Elizabeth Wallshield (soprano)



Elizabeth makes her soloist debut with the Hendricks Symphony Orchestra in a long-anticipated (by her mother) return to the stage. She holds a Bachelor of Arts in Music from Butler University, where she first performed the role of the Queen of the Night. Before returning to Indianapolis in 2019, Elizabeth performed throughout the Cincinnati area with the Cincinnati Symphony Orchestra and Cincinnati Pops, including soloist appearances at LumenoCity and the opening ceremony of the World Choir Games. Following a period dedicated to building her career in Patient Experience, she is delighted to be singing publicly again

and reconnecting with the joy of performance. Elizabeth lives in Indianapolis. She sings in the chorus alongside her aunt, uncle, and mother, who first taught her to love music.



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Amy Eggleston, Music Director and Conductor

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Carol Drayton
Carol Forbes
Thellen Gallagher
Alex Marie Gray
Jennifer Graybill
Amanda Horcher
Sandy Jett
Melodi Miller
Ruth Nevins
Kay Owens
Diane Robinson
Phyllis Schuck
Michelle Staley
Elizabeth Wallshield
Amanda Widhalm
Ava Widhalm
Shari Wilson
Feng Xue
Melanie Zeiner

ALTOS

Charlotte Beckman
Cherokee Boyd
Brenna Brummer
Christi Crimmins
Lorna Douville
Lisa Dykstra
Heather Larson-King
Susan Koralewski
Ambur Lowenthal
Linda McGowan
Kathleen McSchooler
Julia Prather
Cristal Rodriguez
Jeanne Sagar
Marisha Scadden
Jill Sprague
Brook Steppe
Gwen Swart
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James Drayton
John Gallagher
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Daryl Osborne
Micah A. Taylor
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VIOLIN 1

Erin Meid, Concertmaster
Eric C. Clevenger
Glenn Johnson
Glenda Konopka
Gloria N. Gear
Rachel Weiss +
Reily Allison +
Lara Kendall +
Alex Regalado
Lorelei Farlow
Candida Wiley

VIOLIN 2

Courtney Johnson, Principal
Lisa Hannon
Laurel Bronson
Meagan Belcher DuFrisne
Alycia Ellison
Sheila Marshall
Jacob Sumner

VIOLA

Emily Gasper, Principal
Suzane Um
Debbie Botts
Ellie Crawford +
Caroline Emenaker

CELLO

Leonard Cheatham, Principal
Alexander Canstellanos-Medina +
Hunter Simard
Linda Weddle
Christina Dinerger

BASS

Valerie Kern, Principal
Gillian Cranfill +
Sam Baker
Sean Patee-Huff

PERSONNEL MANAGER

Dr. Albert Lilly

LIBRARIAN

Shauna Barravecchio, Principal
Amanda Knarr, assistant

FLUTE

Shauna Barravecchio, Principal
Lydia Stephens
Amanda Knarr

PICCOLO

Amanda Knarr

OBOE

Dawn Zumbun, Principal
Sara Randall

ENGLISH HORN

Brook Steppe

E♭ CLARINET

Kaleb Durfee

CLARINET

Andrea Hoyt, Principal
Jay R. S. Parks

BASS CLARINET

Jay R. S. Parks

BASSOON

DeAnne Slater, Principal
Grant Pajak
Emily Prochaska

CONTRABASSOON

Emily Prochaska

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"The Golden Record"

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Performing at Hendricks Live, 200 W Main St, Plainfield, IN 46168

Friday, April 24, 2026, at 7:30 PM

Sunday, April 26, 2026, at 3:00 PM

Program

Brandenburg Concerto No. 2 in F major, BWV 1047 (1721)

Johann Sebastian Bach (1685 – 1750)

I. Allegro

*Erin Meid, violin; Shauna Barravecchio, flute;
Dawn Zumbrun, oboe; Dr. Albert Lilly, trumpet;
Amy Eggleston, harpsichord*

Hendricks Symphony Orchestra

Sing We and Chant It (1595)

Thomas Morley (1557 – 1602)

Hendricks Symphony Chorus

El Cascabel (1930/1932)

Lorenzo Barcelata (1898 – 1943)

Hendricks Symphony Chorus

Stephanie Hall, harp

El Cóndor Pasa (1913)

Daniel Alomía Robles (1871 – 1942)

Lyrics written by Julio de La Paz

Translated and Arranged by Dr. Earlene Rentz (b. 1956)

Charlotte Beckman, Sandy Jett, and Melanie Zeiner, vocalists

Shauna Barravecchio, flute

George Lee, piano

Shí naashá (1868)

Traditional Navajo song

Charlotte Beckman, Sandy Jett, and Melanie Zeiner, vocalists

Brook Steppe, piccolo; George Lee, drum

Waltzing Matilda (1895)

Traditional Australian Melody

Lyrics by A. B. Patterson

Charlotte Beckman, Sandy Jett, and Melanie Zeiner, vocalists

Glenda Konopka and Laurel Bronson, fiddles

George Lee, piano

Baba Yetu (2005)

Christopher Tin (b. 1976)

Christi Crimmins, alto

Marcelin Koko, tenor

Hendricks Symphony Orchestra and Chorus

Ave Verum Corpus, K. 618 (1791)

Wolfgang Amadeus Mozart

(1756 – 1791)

Hendricks Symphony Orchestra and Chorus

Der Hölle Rache kocht in meinem Herzen from *Die Zauberflöte, K. 620*
(1791)

Wolfgang Amadeus Mozart (1756 – 1791)

Elizabeth Wallshield, soprano

Hendricks Symphony Orchestra

Ode to Joy from Symphony No. 9 in D minor, Op. 125 (1824)

Ludwig van Beethoven (1770 – 1827)

Hendricks Symphony Orchestra and Chorus

Intermission

Le sacre du printemps (The Rite of Spring) (1913/1988)

Igor Stravinsky (1882 – 1971)

Reduced orchestration by Jonathan McPhee (b. 1954)

Part I: *The Adoration of the Earth*

Introduction

Augurs of Spring

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

Part II: *The Sacrifice*

Introduction

Mystic Circles of the Young Girls

Glorification of the chosen one

Evocation of the ancestors

Ritual Action of the Ancestors

Sacrificial Dance

***The Children's Ballet*, Emily Darlage, Artistic Director
Hendricks Symphony Orchestra**

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Dancers from The Children's Ballet

Part I: *The Adoration of the Earth*

<i>Introduction</i>	Dancers: Elliana Voiles, Glorianna Burns, Cohen Snyder, Elise Pierson, Savannah Menefee, Elsie Diaz, Addyson Miller. Kate Dunkel, Ava Wilson, Nellie Wingler, Everly Pierson, Emmy Pierson	Choreographers: Emily Darlage, Hannah Ritzema
<i>Augurs of Spring</i>	Dancers: Emmy Pierson, Everly Pierson, Nellie Wingler	Choreographer: Emily Darlage
<i>Spring Rounds</i>	Dancers: Elliana Voiles, Glorianna Burns, Cohen Snyder, Elise Pierson, Savannah Menefee, Elsie Diaz, Addyson Miller	Choreographers: Hannah Ritzema, Emily Darlage
<i>Dance of the Earth</i>	Full Cast	Choreographer: Emily Darlage

Part II: *The Sacrifice*

<i>Mystic Circles of the Young Girls</i>	Dancers: Kate Dunkel and Ava Wilson	Choreographer: Hannah Ritzema
<i>Evocation of the ancestors</i>	Full Cast	Choreographer: Emily Darlage
<i>Sacrificial Dance</i>	Full Cast	Choreographer: Emily Darlage

Choreography by: Emily Darlage and Hannah Ritzema
Costume/Scarf Ideation and Coordination by: Emily Darlage
Full Cast: Glorianna Burns, Cohen Snyder, Elliana Voiles, Elsie Diaz, Savannah Menefee, Addyson Miller, Elise Pierson, Kate Dunkel, Ava Wilson, Emmy Pierson, Everly Pierson, Nellie Wingler

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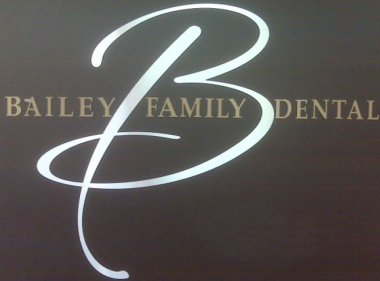
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"The Golden Record"

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Program Notes

by Dr. Albert L. Lilly, III

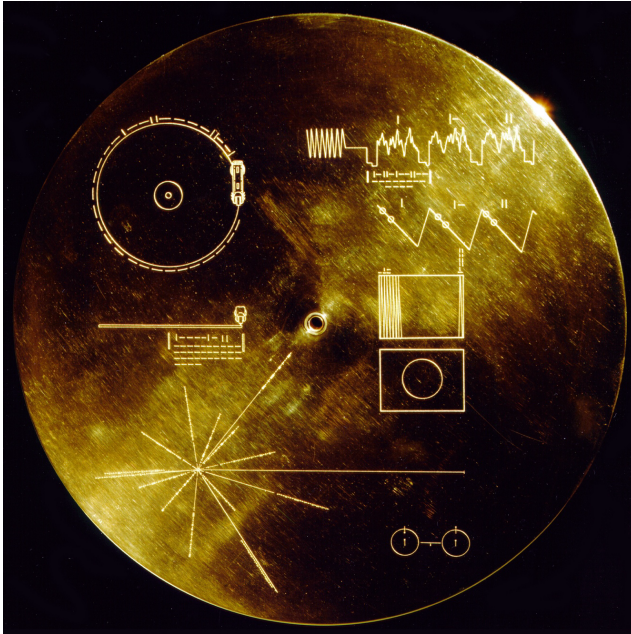
The **Voyager Golden Record** contains 116 images and a variety of sounds. The items for the record, which are carried on both the *Voyager 1* and *Voyager 2* spacecraft, were selected for NASA by a committee chaired by Carl Sagan of Cornell University. Included are natural sounds (including some made by animals), musical selections from different cultures and eras, spoken greetings in 60 languages, human sounds like footsteps and laughter, and printed messages from President Jimmy Carter and U.N. Secretary-General Kurt Waldheim.



Front of the Voyager Golden Record

This gold-aluminum cover was designed to protect the Voyager 1 and 2 *Sounds of Earth* gold-plated records from micrometeorite bombardment but also serves a double purpose in providing the finder a key to playing the record. The explanatory diagram appears on both the inner and outer surfaces of the cover, as the outer diagram will be eroded in time. They also contain electronic information that an advanced technological civilization could convert into diagrams and photographs. Currently, both Voyager probes are sailing adrift in the black sea of interplanetary space, flying towards the outermost border of our solar system. The records contain sounds and data for reconstructing raster-scan images selected to portray the

diversity of life and culture on Earth. They are intended for any intelligent extraterrestrial life form that may find them. The records are a time capsule.



Back of the Voyager Golden Record

Both Voyager 1 and Voyager 2 are still functioning. Voyager 1's extended mission is expected to continue to return scientific data for several more years. Its radioisotope thermoelectric generators (RTGs) may supply enough electric power to return engineering data until 2036.

Brandenburg Concerto No. 2 in F major, BWV 1047 (1721)

Johann Sebastian Bach (1685 – 1750)

The ***Brandenburg Concertos*** (BWV 1046–1051) were written by Johann Sebastian Bach and are a collection of six instrumental works presented by Bach to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721 (though probably composed earlier). The original French title is ***Six Concerts avec plusieurs instruments***, meaning ***Six Concertos for several instruments***. Some of the pieces feature several solo instruments in combination. They are widely regarded as some of the greatest orchestral compositions of the Baroque era. The first movement of this concerto was chosen as the first musical piece to be played on the **Voyager Golden Record**, a phonograph record containing a broad sample of Earth's common sounds, languages, and music sent into outer space with the two Voyager probes.

In 1721, Bach compiled the six concertos, writing them almost entirely in his own hand rather than leaving the work to a copyist. He presented the collection to Christian Ludwig, Margrave of Brandenburg-Schwedt, with a dedication dated 24 March.

For *Brandenburg Concerto No. 2*, the trumpet part is still considered one of the most difficult in the entire repertoire, and was originally written for a clarino specialist, almost certainly the court trumpeter in Köthen, Johann Ludwig Schreiber. After clarino skills were lost in the eighteenth century, and well before the rise of the historically informed performance movement of the late twentieth century, the part was often played on the piccolo trumpet in B \flat , and occasionally on a French horn.

Recent research has revealed that this concerto is based on a lost chamber music version for quintet called *Concerto da camera in Fa Maggiore (Chamber Concerto in F major)*, whose catalogue number is BWV 1047R. It is similar to the orchestral version in that the trumpet, flute, oboe, and solo violin parts are the same, but the orchestra part has been arranged for basso continuo (or piano) by Klaus Hofmann. This reconstructed quintet arrangement is also the very first piano reduction of the 2nd Brandenburg Concerto ever published by Bärenreiter Verlag (Product Number BA 5196).

Sing we and chant it (1595)

Thomas Morley (1557 – 1602)

Sing we and chant it (1595) is a popular 16th-century English madrigal composed by Thomas Morley, first published in 1595. Known for its lighthearted, pastoral theme and recurring "Fa la la" chorus, it is a staple of Renaissance choral music frequently performed by various voice combinations (SATB, SSA, TTBB). Originally published in *The Triumphs of Oriana* (or as part of his *First Book of Balletts*), it reflects the joyful spirit of the era's music.

El Cascabel (1930/1932)

Lorenzo Barcelata Castro (1898 – 1943)

El Cascabel (Spanish for *rattle* or *jingle bell*) is best known as a traditional Mexican *son jarocho* song written by Lorenzo Barcelata Castro. It is widely recognized for its fast-paced, complex instrumentation, often played on harps, jaranas, and guitars. The term also refers to a type of mild chili pepper and a 1977 Mexican film. In keeping with our theme, a recording of *El Cascabel* was one of the pieces of music on the *Voyager Golden Record*.

El Cóndor Pasa (1913)

Daniel Alomía Robles (1871 – 1942)

Lyrics written by Julio de La Paz

Translated and Arranged by Dr. Earlene Rentz (b. 1956)

Daniel Alomía Robles was a Peruvian composer and ethnomusicologist. He is best known for composing the song *El Cóndor Pasa* in 1913 as part of a zarzuela, which is a musical play that alternates between spoken and sung parts, of the same name. The song was first performed publicly at the Teatro Mazzi in Lima. The song was originally a musical piece in the Peruvian zarzuela (musical play), *El Cóndor Pasa*. The zarzuela is written in prose and consists of one musical play and two acts. The music was composed by Daniel Alomía Robles in 1913, and its lyrics were written by Julio de La Paz (pseudonym of the Limenian dramatist Julio Baudouin). The piano arrangement of this play's most famous melody was legally registered on May 3, 1933, by The Edward B. Marks Music Corp. in the Library of Congress, under the number 9643. This song is possibly the best-known Peruvian song, partly due to the

worldwide success that the melody obtained when it was used by Simon & Garfunkel as their music for *El Cóndor Pasa (If I Could)*, although that song has different lyrics.

Shí naashá (1868)

Traditional Navajo song

Shí naashá (I'm going) is a Navajo song, composed in 1868 to commemorate the release of the Navajo from internment at Fort Sumner. The song's lyrics express the elation of the Navajo people on the occasion of their return to their homeland. The word *hózhó* (*beauty*), a major concept in Navajo spirituality, is used throughout the song.

Waltzing Matilda (1895)

Traditional Australian Melody Lyrics by A. B. Patterson

Waltzing Matilda is a song developed in the Australian style of poetry and folk music called a “*bush ballad*”. It has been described as the country's “*unofficial national anthem*”. The title was Australian slang for travelling on foot, by *walking* (*waltzing*) with one's belongings in a *matilda* (*swag*) slung over one's back, a slang expression that may have originally been repurposed from a work of light verse by Charles Godfrey Leland. The song narrates the story of a swagman (*itinerant worker*) boiling a *billy* at a bush camp and capturing a stray *jumbuck* (*sheep*) to eat. When the jumbuck's owner, a *squatter* (*grazier*), and three *troopers* (*mounted policemen*) pursue the swagman for theft, he declares, “*You'll never catch me alive!*” and commits suicide by drowning himself in a nearby *billabong* (*watering hole*), after which his ghost haunts the site.

The original lyrics were composed in 1895 by the Australian poet Banjo Paterson, to a tune played by Christina MacPherson based on her memory of Thomas Bulch's march *Craigielee*, which was in turn based on James Barr's setting for Robert Tannahill's poem *Thou Bonnie Wood o Craigielee*”.

The first published setting of *Waltzing Matilda* was Harry Nathan's on 20 December 1902. Nathan wrote a new variation of Christina MacPherson's melody and changed some of the words. The Sydney tea merchant James Inglis wanted to use *Waltzing Matilda* as an advertising jingle for Billy Tea. In early 1903, Inglis purchased the rights to *Waltzing Matilda* and asked Marie Cowan, the wife of one of his managers, to try her hand at turning it into an advertising jingle. Cowan made some more changes to the words and some very minor changes to Nathan's melody and gave the song a simple, brisk, harmonious accompaniment, which made it very catchy. Her song, published in 1903, grew in popularity, and Cowan's arrangement remains the best-known version of *Waltzing Matilda*.

Extensive folklore surrounds the song and the process of its creation, to the extent that it has its own museum, the Waltzing Matilda Centre in Winton, in the Queensland outback, where Paterson wrote the lyrics. In 2012, to remind Australians of the song's significance, Winton organized the inaugural Waltzing Matilda Day to be held on 6 April, wrongly thought at the time to be the anniversary of its first performance.

The song was first recorded in 1926, as performed by John Collinson and Russell Callow. In 2008, this recording of *Waltzing Matilda* was added to the *Sounds of Australia* registry in the *National Film and Sound Archive*, which says that there are more recordings of *Waltzing Matilda* than any other Australian song.

Baba Yetu (2005)

Christopher Tin (b. 1976)

Baba Yetu (Swahili: "Our Father") is the main theme song for the 2005 video game *Civilization IV*. It was composed by Christopher Tin and performed by Ron Ragin and the Stanford Talisman. For its re-release in Tin's debut album *Calling All Dawns*, it was performed by the Soweto Gospel Choir. The song, when rereleased, became the first piece of video game music to be nominated for and to win a Grammy Award at the 53rd Annual Grammy Awards. At the 10th annual Independent Music Awards, *Baba Yetu* was the winner in the 'Song Used in Film/TV/Multimedia' and 'World Beat Song' categories.

Christopher Tin said, "Missionaries of the 19th-century used Swahili as the lingua franca for spreading Christianity across East Africa; consequently, a rich tradition of vocal music arose that blended European harmonies with traditional African call-and-response. My setting of The Lord's Prayer introduces several new elements into this tradition: an explosive orchestral accompaniment, as well as a complex series of modulations to bring the choral setting into a variety of tonal centers. This became my template for many pieces to follow, particularly on my song cycles *Calling All Dawns* and *The Drop That Contained the Sea*." Though far too new for the *Voyager Golden Record*, the spirit of this work clearly fulfills the requirements.

Ave Verum Corpus, K. 618 (1791)

Wolfgang Amadeus Mozart (1756 – 1791)

Ave verum corpus (Hail, True Body), K. 618, is a motet in D major composed by Wolfgang Amadeus Mozart in 1791. It is a setting of the Latin hymn of the same name. Mozart wrote it for Anton Stoll, a friend who was the church musician of St. Stephan in Baden bei Wien. The motet was composed for the feast of Corpus Christi; the autograph is dated 17 June 1791. It is scored for voices (SATB choir), string instruments, and organ.

The motet was composed less than six months before Mozart's death. It foreshadows aspects of the Requiem such as declamatory gesture, textures, and integration of forward- and backward-looking stylistic elements. While the Requiem is a dramatic composition, this motet is simpler in structure, suited for the church choir in a small town. It expresses Mozart's deeply held beliefs about the Eucharist; he uses chromatic and tonal harmonic structures to reflect on religious themes of death, salvation, and communion.

Der Hölle Rache kocht in meinem Herzen from *Die Zauberflöte*, K. 620 (1791)

Wolfgang Amadeus Mozart (1756 – 1791)

Der Hölle Rache kocht in meinem Herzen (Hell's vengeance boils in my heart), commonly abbreviated "Der Hölle Rache", is an aria sung by the Queen of the Night, a coloratura soprano part, in the second act of Mozart's opera *The Magic Flute (Die Zauberflöte)*. It depicts a fit of vengeful rage in which the Queen of the Night places

a knife into the hand of her daughter, Pamina, and exhorts her to assassinate Sarastro, the Queen's rival, else she will disown and curse Pamina.

Memorable for its multiple upper register staccatos, the fast-paced and menacingly grandiose *Der Hölle Rache* is one of the most famous of all opera arias. This rage aria is often referred to as the **Queen of the Night aria**, although the Queen sings another distinguished aria earlier in the opera, *O zittre nicht, mein lieber Sohn*. This work was one of the pieces of music on the **Voyager Golden Record**.

Symphony No. 9 in D minor, Op. 125 (1824) Ludwig van Beethoven (1770 – 1827)

The *Symphony No. 9* in D minor, Opus 125, is a choral symphony, the final complete symphony by Ludwig van Beethoven, composed between 1822 and 1824. It was first performed in Vienna on 7 May 1824. The symphony is regarded by many critics and musicologists as a masterpiece of Western classical music and one of the supreme achievements in the history of music. One of the best-known works in common practice music, it stands as one of the most frequently performed symphonies in the world.

Symphony No. 9 was the first example of a major composer scoring vocal parts in a symphony. The final (4th) movement of the symphony, commonly known as the *Ode to Joy*, features a chorus in the parallel key of D major (from the original D minor). The text was adapted from the *An die Freude (Ode to Joy)*, a poem written by Friedrich Schiller in 1785 and revised in 1803, with additional text written by Beethoven. In the 20th century, an instrumental arrangement of the chorus was adopted by the Council of Europe, and later the European Union, as the Anthem of Europe. In 2001, Beethoven's original, hand-written manuscript of the score, held by the Berlin State Library, was added by UNESCO to its Memory of the World International Register, becoming the first musical score so designated.

Intermission

Le Sacre du printemps (The Rite of Spring) (1913/1988)

Igor Stravinsky (1882 – 1971)

Reduced orchestration by Jonathan McPhee (b. 1954)

Part I: *The Adoration of the Earth*

Introduction
Augurs of Spring
Ritual of Abduction
Spring Rounds
Ritual of the Rival Tribes
Procession of the Sage
The Sage
Dance of the Earth

Part II: *The Sacrifice*

Introduction
Mystic Circles of the Young Girls
Glorification of the chosen one
Evocation of the ancestors
Ritual Action of the Ancestors
Sacrificial Dance

The Rite of Spring (French: *Le Sacre du printemps*) is a ballet and orchestral concert work by the Russian composer Igor Stravinsky.

Sergei Diaghilev commissioned *Le Sacre du printemps* (*The Rite of Spring*) on August 8, 1911. Stravinsky quickly finished Part I by early January 1912 and completed the sketch score on November 17. Diaghilev's Parisian *Ballet Russes* premiered the work at the Théâtre des Champs-Élysées on May 29, 1913, with Pierre Monteux conducting. Leopold Stokowski led the first American performance on March 3, 1922, with the Philadelphia Orchestra. Monteux also led the first BSO performances in January 1924. Serge Koussevitzky led the BSO's first Tanglewood performance on August 12, 1939.

The original choreography was by Vaslav Nijinsky, with stage designs and costumes by Nicholas Roerich. When first performed, the avant-garde nature of the music and choreography caused a sensation. Many have called the first-night reaction a "riot" or "near-riot", though this wording did not come about until reviews of later performances in 1924, over a decade later. Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece and is widely considered to be one of the most influential musical works of the 20th century.

Stravinsky claimed that the vision of a young girl dancing herself to death first came to him in a dream. More likely is that the idea for the ballet originated with Nicolas Roerich, Russian painter, archaeologist, and folklorist, who crafted the scenario with Stravinsky and who made the designs for the original production. It was probably Nijinsky's radical, awkward choreography that prompted disquiet amongst the conservative quarters of the first-night audience in Paris in 1913, but the music too is some of Stravinsky's most innovative. From its opening, high, plaintive bassoon solo evoking the Slavic folk spirit, to its final, violent sacrificial dance, *The Rite of Spring*, as a ballet or concert piece, still has an extraordinary elemental power. Stravinsky inscribed in Russian onto a sketch page these words: "*There is music whenever there is rhythm, as there is life wherever a pulse beats.*" The life force of *The Rite of Spring* is its rhythm. In keeping with our theme of our program, a recording of *The Rite of Spring* was one of the pieces of music on the **Voyager Golden Record**.

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