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and the
Hendricks Symphony Orchestra and Chorus
present

“Magic of Mozart”

Fourth Subscription Concert of 2023-2024 of our Seventeenth Season
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Calvary United Methodist Church
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Friday, February 16, 2024, at 7:30 PM
Sunday, February 18, 2024, at 3:00 PM



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"Magic of Mozart"

Amy Eggleston, Music Director and Conductor

Hendricks Symphony Orchestra and Chorus

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

Friday, February 16 at 7:30 PM and Sunday, February 18 at 3:00 PM

Program

Overture from The Magic Flute, K. 620 (1791) Wolfgang Amadeus Mozart (1756 – 1791)
Hendricks Symphony Orchestra

Concerto for Flute, Harp, and Orchestra in C major Wolfgang Amadeus Mozart (1756 – 1791)
K. 299/297c (1778)

- I. Allegro
- II. Andantino
- III. Rondeau

Shauna Barravecchio, flute
Stephanie Hall, harp
Hendricks Symphony Orchestra

Intermission

Requiem in d minor, K. 626 (1791) Wolfgang Amadeus Mozart (1756 – 1791)

- I. Introitus
 - a. Requiem aeternam
- II. Kyrie
- III. Sequentia
 - a. Dies irae
 - b. Tuba mirum
 - c. Rex tremendae
 - d. Recordare
 - e. Confutatis
 - f. Lacrymosa
- IV. Offertorium
 - a. Domine Jesu
 - b. Hostias
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio
 - a. Lux aeterna
 - b. Cum sanctis tuis

Hannah Knop, Soprano
Elisabeth Kleinsmith Russ, Alto
David Mannell, Tenor
Ryan de Ryke, Bass
Hendricks Symphony Orchestra and Chorus

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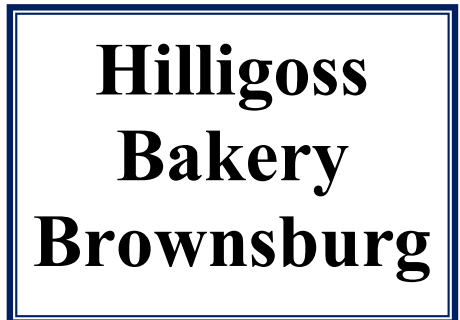


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Amy Eggleston

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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Shauna Barravecchio, flute



Photo Credit: Yul Meade Butler

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 Boston-based 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. Since 2020, she has made archival recordings of Hendricks Symphony concerts (often while performing in the same concerts simultaneously!)

Stephanie Newberry Hall, harp

Located in Indianapolis, **Stephanie Newberry Hall** actively performs as a freelance harpist. A native Texan, Stephanie began performing professionally in 2004, and acted as principal harpist of the Corpus Christi Symphony Orchestra. She has also performed with various orchestras in Texas, Tennessee, Kentucky, and Indiana.



Stephanie received a Master of Music Degree from the University of Houston, and her Bachelor of Music Degree from Vanderbilt University. Additionally, she is an alumnus of the Salzedo School in Camden, Maine where she studied with

legendary harpist Alice Chalifoux. Stephanie has performed in Masterclasses with harpists such as Yolanda Kondonassis, Isabelle Moretti, and Sunita Stanislaw, and participated in the Texas Music Festival, Rome Festival, and Sewanee Summer Music Festivals.

Stephanie is a Music Unites Artist with Classical Music Indy and joined the faculty of the Indianapolis Suzuki Academy in 2015.



Hannah Knop, soprano

Hannah Knop is a Plainfield local who's always had her heart set on music, with the continuous generosity and help from her family and loved ones. Despite her first Christmas concert at a young age, frowny face, arms crossed, and all, she quickly grew to have a deep love for it. After graduating from Anderson University in May 2022, where she studied with Fritz Robertson and Theo Hicks, she has been seen in *Amahl and the Night Visitors* as The Mother and in *A Gentleman's Guide to Love and Murder* as Phoebe D'Ysquith.

Hannah is thrilled to be able to work with Amy Eggleston and the Hendricks Symphony Orchestra on this incredibly striking piece that is Mozart's *Requiem*. She hopes that you are able to dive into this world of Mozart and feel each note as it was intended to be heard.

Elisabeth Kleinsmith Russ, alto

Elisabeth Kleinsmith Russ, soprano, hails from Goshen, Indiana, and has resided in Indianapolis for the last seven years. Elisabeth holds two degrees in Vocal Performance; a Bachelor of Music from the University of Indianapolis, under the tutelage of Dr. Kathleen Hacker, and a Master of Music from the University of Texas, under the tutelage of Dr. David Sadlier. During her graduate studies, Elisabeth also served as a teaching assistant of German lyric diction.



Although Elisabeth has performed notable opera roles in recent years, including Pamina (*The Magic Flute*), Susanna (*Le Nozze di Figaro*), Rosalinda (*Die Fledermaus*), and Third Lady (*The Magic Flute*), her true love of music is found

in oratorio and other choral masterworks. Elisabeth has been a featured soloist in other large choral works, including Bach's *Ascension Oratorio* and *Christmas Oratorio*, Mozart's *Coronation Mass* and *Vesperae Solennes de Confessore*, Vivaldi's *Magnificat* and *Gloria*, Bernstein's *Missa Brevis*, John Rutter's *Magnificat* and *Gloria*, and Carol Barnett's *A Bluegrass Mass*. In April, Elisabeth will be working in collaboration with Christ Church Cathedral and the Indianapolis Baroque Orchestra to perform the role of Second Witch in Purcell's *Dido and Aeneas*.

In her free time, Elisabeth enjoys spending time with her husband, Tyler, and their daughter, Effie. They enjoy traveling, making music at home, and playing with their three cats. Elisabeth is an avid supporter of animal welfare and mental health awareness.



David B. Mannell, tenor

David B. Mannell, tenor, enjoys a demanding singing career spanning opera, musical theatre, oratorio, academic and church work. A native of Topeka, Kansas, he received his Music Education degree from Emporia State University and Masters from Indiana University. Early in his teaching career he was Director of Music and taught K–12 vocal music for seven years in Madison, Kansas.

Mr. Mannell's career has taken him throughout the Midwest, Nation and Europe performing with regional opera houses and orchestras, as well as to Italy where he studied with Arrigo Pola voice teacher of the late Luciano Pavarotti.

He is on the faculties of IUPUI as Director of Choral/Voice and General Music and Instructor of Voice at Indiana State University. He has been associated with the Indianapolis Opera Company where he stage-directed the educational outreach programs for the company performed. He has an active private voice studio of which many of his students have received high awards regionally and locally and have been accepted to many outstanding Universities. He is the Past Regional Governor for the Great Lake Region of NATS and currently State Treasurer for the Indiana NATS Chapter, State Treasurer for the Indiana Arts Festival, President of the Indianapolis Matinee Musicale and Chairmen of the Junior-Senior Section of the Indianapolis Matinee Musicale. He is the tenor soloist/section leader for Geist Christian Church. He has recorded four CD's.

Ryan de Ryke, bass

Ryan de Ryke (baritone) is an artist whose versatility and unique musical presence have made him increasingly in demand on both sides of the Atlantic. He has performed at many of the leading international music festivals including the Aldeburgh and Edinburgh Festivals in the UK and the summer festival at Aix-en-Provence in France garnering significant acclaim as both a recitalist and singing actor.



Ryan studied at the Peabody Conservatory with John Shirley Quirk, the Royal Academy of Music in London with Ian Partridge, and at the National Conservatory of Luxembourg with Georges Backes. He is also an alumnus of the Britten-Pears Institute in the UK and the Schubert Institute in Austria where he worked with great artists of the song world such as Elly Ameling, Wolfgang Holzmair, Julius Drake, Rudolf Jansen, and Helmut Deutsch.

Although Ryan's first love is song, he is also known for his work in the Early Music community. His performances with Haymarket Opera have been heralded by the Chicago Tribune among their top 5 list, and his interpretations of oratorio are enthusiastically received. Ryan is also an accomplished recording artist who rose to attention with his first CD, *A Wanderer's Guitar*, on which he collaborates with guitarist Brandon Acker to present Schubert songs. He also appears on the CD *Final Fantasy, Distant Worlds*, conducted by Arnie Roth of Mannheim Steamroller. During the pandemic, Ryan starred as the eponymous role in a film of Handel's *Apollo and Dafne*, which was streamed by The Metropolitan Opera and The Royal Opera House Covent Garden. Ryan is particularly proud of his latest CD released by Naxos with pianist Eva Mengelkoch of songs by Albrecht Mendelssohn. The American Record Guide hails his "warm and expressive" singing on this album while Fanfare declares that the songs from *Des Knaben Wunderhorn*, "fit the baritone like a glove."

Ryan feels fortunate to collaborate regularly with artists and friends around the world, including Eva Mengelkoch, Daniel Schlosberg, Jerome Tan, Susan Youens, Michael Shepard, and Roger Vignoles.



Hendricks Symphony Orchestra

Amy Eggleston, Music Director and Conductor

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Courtney Johnson
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PROGRAM NOTES

Overture from The Magic Flute,
K. 620 (1791)

Wolfgang Amadeus Mozart (1756 – 1791)

The Magic Flute (German: *Die Zauberflöte*), K. 620, is an opera in two acts by Wolfgang Amadeus Mozart, set to a German libretto by Emanuel Schikaneder. The work is in the form of a *Singspiel*, a popular form during the time it was written. The *Singspiel* includes both singing and spoken dialogue. The work premiered on 30 September 1791 at Schikaneder's theatre, the Freihaus-Theater auf der Wieden in Vienna, a little more than two months before the composer's premature death. It is still a staple of the opera repertory. The allegorical plot was influenced by Schikaneder and Mozart's interest in Freemasonry and concerns the initiation of Prince Tamino. Enlisted by the Queen of the Night to rescue her daughter Pamina from the high priest Sarastro, Tamino comes to admire the high ideals of Sarastro. He and Pamina both join Sarastro's community, while the Queen and her allies are vanquished.

The overture, composed after the other parts of the opera were complete, begins with a solemn three-chord sequence from the brass, associated with the Priests of the Temple of Wisdom. (The number three is highly significant in Freemasonry and recurs as the number of ladies, boys and temples.) It transitions in an adagio to a lively fugue in E-flat major. Halfway through, there is a false ending. After another three-chord brass sequence, the fugue resumes in E-flat minor, returning to E-flat major.

Concerto for Flute, Harp, and Orchestra
in C major, K. 299/297c (1778)

Wolfgang Amadeus Mozart (1756 – 1791)

- I. Allegro
- II. Andantino
- III. Rondeau

The **Concerto for Flute, Harp, and Orchestra** in C major, K. 299/297c, is a concerto by Wolfgang Amadeus Mozart for flute, harp, and orchestra. It is one of only two true double concertos that he wrote (the other being his *Piano Concerto No. 10*; though his *Sinfonia Concertante* for violin, viola, and orchestra could just as well be considered a "double concerto"), as well as the only piece of music by Mozart for the harp. The piece is one of the most popular such concertos in the repertoire, as well as often being found on recordings dedicated to either one of its featured instruments.

The concert is scored for two oboes, two French horns, solo flute, solo harp, and strings. The soloists in the piece will sometimes play with the orchestra, and at other times perform as a duo while the orchestra is resting. The flute and harp alternate having the melody and accompanying lines. In some passages, they also create counterpoint with just each other. Mozart concertos are standard in how they move harmonically, as well as that they adhere to the three-movement form of fast–slow–fast.

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

The **Requiem** in D minor, K. 626, is a Requiem Mass with music composed by Wolfgang Amadeus Mozart (1756–1791). Mozart composed part of the **Requiem** in Vienna in late 1791, but it was unfinished at his death on 5 December the same year. A completed version dated 1792, completed by Franz Xaver Süssmayr, was delivered to Count Franz von Walsegg. Walsegg had commissioned the piece for a requiem service on 14 February 1792 to commemorate the first anniversary of the death of his wife Anna, who had passed at the age of 20 on 14 February 1791.

The autograph manuscript shows the finished and orchestrated Introit in Mozart's hand, and detailed drafts of the Kyrie and the sequence Dies irae as far as the first eight bars of the Lacrymosa movement, and the Offertory. It cannot be shown to what extent Süssmayr may have depended on now lost "scraps of paper" for the remainder; he later claimed the Sanctus and Benedictus and the Agnus Dei as his own.

Walsegg probably intended to pass the **Requiem** off as his own composition, as he is known to have done with other works. This plan was frustrated by a public benefit performance for Mozart's widow Constanze. She was responsible for a number of stories surrounding the composition of the work, including the claims that Mozart received the commission from a mysterious messenger who did not reveal the commissioner's identity, and that Mozart came to believe that he was writing the Requiem for his own funeral.

In addition to the Süssmayr version, a number of alternative completions have been developed by composers and musicologists in the 20th and 21st centuries. All sections from the Sanctus onwards are not present in Mozart's manuscript fragment. Mozart may have intended to include the *Amen* fugue at the end of the Sequentia, but Süssmayr did not do so in his completion.

The **Requiem** is scored for 2 Bassett horns in F, 2 bassoons, 2 trumpets in D and Bb, 3 trombones (alto, tenor, and bass), timpani (2 drums), violins, viola, and basso continuo (cello, double bass, and organ). The Bassett horn parts are sometimes played on conventional clarinets, even though this changes the sonority. The vocal forces consist of soprano, contralto, tenor, and bass soloists and an SATB mixed choir.



English Translation of Mozart's Requiem

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Rest eternal give them, Lord, and
light perpetual shine on them.

Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.

You are praised, God, in Zion, and
homage will be paid to You in
Jerusalem.

Exaudi orationem meam, ad te omnis
care veniet.

Hear my prayer, to You all flesh will
come.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Rest eternal give them, Lord, and
light perpetual shine on them.

II. Kyrie

Kyrie, eleison.

Lord, have mercy on us.

Christe, eleison.

Christ, have mercy on us.

Kyrie, eleison.

Lord, have mercy on us.

III. Sequence

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.

Day of wrath, day of anger
dissolve the world in ashes,
as foretold by David and the Sibyl.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

How much trembling there will be,
when the Judge is arriving—
everything will be strictly examined!

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coet omnes ante thronum.

The trumpet will send its wondrous
sound throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Remember, kind Jesus,
that I am the cause for Your journey;
do not forsake me on that day.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Iuste Judex ultionis,
donum fac remissionis
ante diem rationis.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce Deus.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

You, who absolved Mary,
and listened to the thief,
give me hope also.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Among the sheep place me,
and from the goats separate me,
guiding me to Your right hand.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.

Spare us by your mercy, Lord,
gentle Lord Jesus,
give them rest. Amen.

IV. Offertory

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.

Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy
Michael,
bring them into holy light.

Which was promised to Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.

Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.

Sacrifices and prayers of praise,
Lord, we offer to You.

Receive them on behalf of those
souls we commemorate today.

Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

V. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.

Lamb of God, who takes away
the sins of the world,
give them rest.

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.

Lamb of God, who takes away
the sins of the world,
give them rest.

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
give them rest forever.

VI. Communion: Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Light eternal shine on them, Lord,
with Your saints in eternity,
because You are merciful.

Requiem aeternum dona eis,
Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.

Rest eternal give them, Lord,
And light perpetual shine on them,
with Your saints in eternity,
because You are merciful.

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