

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

"Sounds of Silver and Gold"

First Subscription Concert of 2025-2026 of our Nineteenth Season www.HendricksSymphony.org

at

Hendricks Live! 200 W Main St, Plainfield, Indiana

Friday, September 12, 2025, at 7:30 PM Sunday, September 14, 2025, 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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SHANNON PAIGE CHRISTIE

(soprano) is thrilled to be singing again with Hendricks Symphony. She was most recently seen performing with the Indianapolis Symphony Orchestra in the AES Indiana Yuletide Celebration. Other significant concert highlights include soprano soloist in Mozart's Requiem, Beethoven's C Major Mass, Handel's Messiah, Vaughan Williams' Serenade to Music, and Vivaldi's Gloria.

Shannon made her professional debut in 2017 as Annina (La Traviata) during her time as the soprano Resident Artist with

Indianapolis Opera. Last year, Shannon returned to her hometown of Indianapolis upon earning her Master of Music from the University of Colorado Boulder. During her time in Colorado, she performed the roles of Violetta (La Traviata) and Poppea (Agrippina) with Eklund Opera, Fiordiligi (Così fan tutte) with Crested Butte Music Festival, and covered roles including Countess (Le Nozze di Figaro) and Susannah (Susannah) with Opera Fort Collins. Other past credits include Mrs. Hayes (Susannah), Papagena (Die Zauberflöte), Poppea (Agrippina), and Second Woman (Dido and Aeneas). She holds her Bachelor of Music from University of Indianapolis, where she studied with Dr. Kathleen Hacker.

Alex Marie Gray (soprano)

Alex Marie Gray (soprano) is delighted to find her way back to the stage in the last couple years after putting performing on hold for other career and life endeavors. Alex studied classical voice performance at Interlochen Arts Academy and Indiana University but ultimately earned her degree in environmental science. Now that Alex's family and environmental consulting career have matured, she is excited to continue her passion for music performance. She's been singing with the Hendricks Symphony Chorus for almost a year and also recently



sang with the Indianapolis Chamber Orchestra Chorus. Alex played Lily Craven in The Secret Garden and Sister Margaretta in Sound of Music with Hendricks Civic Theatre. She enjoys singing with the Hendricks Symphony Chorus and appreciates this opportunity to share her passion for music with the community.





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to meet our music conductor, Amy Eggleston, and our Youth Concerto Competition winner, Dylan Hanes. We will also have a Silent Auction. This event is a fundraiser for Hendricks Symphony Orchestra and Chorus. If you come to Friday's concert, can you come for our dinner? Absolutely! All tickets are \$50 per person. **Only 100 seats available.** Use the QR code to purchase your dinner tickets. Or go to:

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Sheila Marshall
Alycia Ellison
Lorelei Farlow
Jacob Sumner
Meagan Belcher Dufrisne

VIOLA

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Leonard Cheatham, principal Cheryl Vanat Christina Dininger Linda Weddle

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Amanda Knarr

OBOE

Dawn Zumbrun, principal Sara Randall

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Brook Steppe

Eb CLARINET

+Kaleb Durfee

CLARINET

Andrea Hoyt, principal Jay R. S. Parks Brenda A. Coley Elizabeth "Bethy" Jones

BASS CLARINET

Jay R. S. Parks

BASSOON

DeAnne Slater, principal Grant Pajak

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Dr. Michael Anne Tolan, principal +Amelia Craney

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+Jeremiah Koss

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+Macy Lingle

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TRUMPET

Dr. Albert Lilly, principal Megan Shamsi Rosemarie Cline

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Frederick "Fritz" Graf, principal Matthew Wargel Lee P. Wygant

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Randy Baughn

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"Sounds of Silver and Sold"

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Hendricks Live! 200 West Main Street Plainfield, Indiana 46168

Friday, September 12th at 7:30PM and Sunday, September 14th at 3:00PM

from La Fanciulla del West (The Girl of the Golden West) (1910)

Music by Giacomo Puccini (1858 – 1924)

Arranged by Johannes Abraham "Johan" de Meij (b.1953)

La Fanciulla del West Suite

Hendricks Symphony Orchestra

from Le timbre d'argent (The Silver Bell) (1865, 1877)

Music by Camille Saint -Saëns (1835 – 1921)

French libretto by Jules Barbier (1825 – 1901)

and Michel Carré (1821 – 1872)

Le bonheur est chose légère

Shannon Christie, soprano Hendricks Symphony Orchestra

The Golden Harp (2005)

Gwyneth Walker (b. 1947)

Libretto based on poetic works of Rabindranath Tagore (1861 – 1941)

I. I Am Here to Sing Thee Songs

III. This Is My Prayer

IV. Light, My Light

XIII. In One Salutation to Thee

Hendricks Symphony Chorus and Orchestra Alex Marie Gray, soprano

Intermission

The Golden Age Suite, Opus 22a (1930) Dmitri Shostakovich (1906 – 1975)

I. Introduction

II. Adagio

III. Polka

IV. Danse

Hendricks Symphony Orchestra

from The Ballad of Baby Doe (1956)

Music by Douglas Moore (1893 – 1969) Libretto by John Latouche (1914 -1956)

The Silver Aria

Shannon Christie, soprano Hendricks Symphony Orchestra

The Silver Swan (1612)

Orlando Gibbons (1583–1625)

Hendricks Symphony Chorus

In Time of Silver Rain (2024)

Music by André J. Thomas (b. 1952)

Lyrics by Langston Hughes (1901 – 1967)

Hendricks Symphony Chorus George Lee, piano

A Golden Day (2020)

Patrick Vu (b. 1998)

Words by Paul Lawrence Dunbar (1872 – 1906)

Hendricks Symphony Chorus

Gold and Silver Waltz, Opus 79 (1903)

Franz Léhar (1870 – 1948) Edited by Tom McCanna

Hendricks Symphony Orchestra

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Amy Eggleston, Music Director and Conductor

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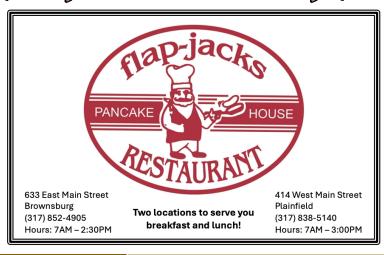
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"Sounds of Silver and Sold"

Program Notes by Dr. Albert Lilly

from La Fanciulla del West (The Girl of the Golden West) (1910)

Music by Giacomo Puccini (1858 – 1924)

Arranged by Johannes Abraham "Johan" de Meij (b.1953)

La Fanciulla del West Suite

After the success of *Madama Butterfly* in 1904, Giacomo Puccini again selected a text by the playwright David Belasco: *The Girl of the Golden West* or *La Fanciulla del West*. The western-like romantic drama was inspired by the fact that the commissioning party was none other than the Metropolitan Opera in New York, which, with *La Fanciulla*, staged its first world première in 1910. The contract for this significant American event was signed with a golden pen; the newspapers were full of it, and Puccini sailed to the other side of the ocean in great luxury, to attend the première.

Although the opera became an immediate success in America, the work never received the same recognition as other works by Puccini – except maybe in Germany. Perhaps this relative oblivion can be attributed to the subtle integration of the arias within the whole: in *La Fanciulla* you do not keep stopping because the composer wishes to let you enjoy another languishing sopranistic panorama. The music rather has the steady pace of a stagecoach travelling through the land of cowboys and Indians. The musical style also differs from Puccini's other works: in *La Fanciulla* he makes an excursion towards the impressionism of Claude Debussy. The lovers Minnie and Ramerrez are immersed in the authentic "couleur locale" of the Wild West, with its many other fortune-hunters. This arrangement uses the winds and brass to great advantage, while string parts are limited to double bass and harp.

Of interest: A climactic phrase sung by Johnson, "E provai una gioia strana" (alternatively "Ho provato una gioia strana" in some versions of the libretto) from "Quello che tacete" near the end of the first act, is widely cited to resemble a similar phrase in the Phantom's song "The Music of the Night" in Andrew Lloyd Webber's 1986 musical The Phantom of the Opera. The Puccini estate sued Lloyd Webber over copyright infringement, and the matter was settled out of court.

from Le timbre d'argent (The Silver Bell) (1865, 1877)

Music by Camille Saint -Saëns (1835 – 1921)

French libretto by Jules Barbier (1825 – 1901) and Michel Carré (1821 – 1872)

Le bonheur est chose légère

Le timbre d'argent (The Silver Bell) is an opéra fantastique in four acts by composer Camille Saint-Saëns to a French libretto by Jules Barbier and Michel Carré. Although completed in 1865, the opera did not receive its premiere performance until 23 February 1877, when it was presented by Albert Vizentini's Théâtre National Lyrique at the

Théâtre de la Gaîté in Paris. It includes the well-known aria "Le bonheur est chose légère". Le timbre d'argent was commissioned by the Théâtre Lyrique, and Saint-Saëns began composing the music for it in 1864, finishing in 1865. The work's premiere was delayed, first by the financial difficulties of the opera house and then later by the Franco-Prussian War. Over the next 12 years Saint-Saëns recomposed the dialogue to form a Grand Opera version, but Albert Vizentini and his Théâtre National Lyrique, who finally staged it, decided to use the original 1865 rendition for the opera's premiere in 1877. The grand opera version was first performed in 1913.

Le bonheur est chose légère

Happiness is a light thing,
Passing,
One waits for it, pursues it,
It vanishes!
Alas! You want in another what we have together;
Your ardent desires require pleasures.
May God keep you from alarms and tears
That could darken the course
Of your beautiful days.
If your heart ever misses the safe refuge
That you are giving up today,
Return!
Of all the disappointments in your soul, I will claim,
For our faithful friendship,
Half

The Golden Harp (2005)

Gwyneth Walker (b. 1947)

Libretto based on poetic works of Rabindranath Tagore (1861-1941)

I. I Am Here to Sing Thee Songs

III. This Is My Prayer

IV. Light, My Light

XIII. In One Salutation to Thee

The Golden Harp is the result of a commission from the Arkansas Chamber Singers for a work for chorus and string quartet. The Chamber Singers wished to collaborate with the Quapaw Quartet (string quartet from the Arkansas Symphony) in presenting music written especially for the two ensembles.

The poetry of Rabindranath Tagore was suggested to the composer by a member of the Arkansas Chamber Singers. And indeed, this poetry is well-suited to settings for chorus and strings. The poems are gentle and lyrical. The language is readily comprehensible and very singable. There are frequent images of floating and soaring -- images congenial to the string idiom, as the bows float across the strings, or musical lines soar into the high ranges of the instruments.

The opening song, "I Am Here to Sing Thee Songs," contains the phrase "When in the morning air the golden harp is tuned." This beautiful image of a stringed instrument captured the composer's imagination and led to the title of the work.

Born in 1861 to an influential Bengali family, Rabindranath Tagore achieved fame as a novelist, playwright, poet, painter, lecturer, politician and composer. In 1913 he was awarded the Nobel Prize in literature, the first non-European to achieve such an honor. He died in 1941. All of the poetry selected for *The Golden Harp* is found in Tagore's collection, *Gitanjali*, published in 1913. The poems span the course of the poet's life. And the form of *The Golden Harp* mirrors this pattern. The work is divided into seven sections: triumphant at the beginning and close (#1 "*Invocation*" and #7 "*Salutation*"); more introspective in the interior sections (#2 "*Beloved*," #3 "*Prayer*," #5 "*Thou Art*" and #6 "*My Tears of Sorrow*"); and rising to a celebratory middle section (#4 "*Light, My Light*").

The message of *The Golden Harp* is spiritual, and yet very close to the center of human emotions. Tagore's poetry extols the beauty of the divine and the beauty of the soul within -- the beloved as creator, the beloved as lover. "Thou art the sky and thou art the nest as well."

Intermission

The Golden Age Suite, Opus 22a (1930) Dmitri Shostakovich (1906 – 1975)

- I. Introduction
- II. Adaaio
- II. Polka
- IV. Danse

The Golden Age or The Age of Gold (Russian: Золотой век, Zolotoi vek), Op. 22, is a ballet in three acts and six scenes by Dmitri Shostakovich to a libretto by Alexander Ivanovsky. Choreographed by Vasili Vainonen (first act), Leonid Jacobson (second act), and V. Chesnakov (third act), it premiered on 26 October 1930 at the Kirov Theatre (now the Mariinsky Theatre). The work was performed eighteen times and was initially censored due to its inclusion of modern European dance styles.

The ballet is a satirical take on the political and cultural change in 1920s Europe. It follows a Soviet football (soccer) team in a Western city where they come into contact with many politically incorrect antagonistic characters such as the Diva, the Fascist, the Agent Provocateur, the Negro and others. The team falls victim to match rigging, police harassment, and unjust imprisonment by the evil bourgeoisie. The team is freed from jail when the local workers overthrow their capitalist overlords. The ballet ends with a dance of solidarity between the workers and the football team. Shostakovich himself was a very keen football follower and is said to have coined the expression "Football is the ballet of the masses".

Shostakovich extracted a suite from the ballet, Op. 22a, in four movements:

- 1. Introduction (Allegro non troppo)
- 2. Adagio
- 3. Polka (Allegretto)
- 4. Danse

The *Polka* was reused as the second of his *Two Pieces* for String Quartet in 1931. He also arranged the *Polka* for solo piano (Op. 22b) and piano four hands (Op. 22c), in 1935 and 1962 respectively.

from **The Ballad of Baby Doe** (1956)

Music by Douglas Moore (1893 – 1969) Libretto by John Latouche (1914 - 1956)

The Silver Aria

The Ballad of Baby Doe is an opera by the American composer Douglas Moore that uses an English-language libretto by John Latouche. It is Moore's most famous opera and one of the few American operas to be in the standard repertory. Distinguished sopranos who have portrayed Baby Doe include Beverly Sills (Moore's favorite interpreter of the role), Ruth Welting, Karan Armstrong, Faith Esham, and Elizabeth Futral.

The opera's premiere took place at the Central City Opera in Colorado in 1956. Hanya Holm and Edwin Levy directed the production, and sopranos Dolores Wilson and Leyna Gabriele alternated in the title role. The opera's New York premiere, directed by Vladimir Rosing, was presented at the New York City Opera in 1958. This revised version added the gambling scene in Act 2 and an additional aria for Baby Doe. Further revisions were being considered, but these were abandoned upon the sudden death of Latouche.

Based on the lives of historical figures Horace Tabor, a wealthy mine owner; his wife Augusta Tabor, and Elizabeth "Baby" Doe Tabor, the opera explores their lives from Horace and Baby Doe's meeting to the death of Horace. "Always Through the Changing" is a postscript ending foretelling Baby's death.

"The Silver Aria" is a song sung by the character Baby Doe in the opera **The Ballad of Baby Doe**, where she eloquently expresses her awe and admiration for the precious metal, silver, in a setting of a political discussion about the gold standard. The term also refers to the piece of music itself, which is a beautiful, solo melody highlighting the character's wonder for silver in a reflective moment within the opera's dramatic action.

The Silver Swan (1612)

Orlando Gibbons (1583–1625)

"The Silver Swan" is a madrigal by Orlando Gibbons (1583–1625), composed during the early Baroque period. Gibbons's best-known song and among the most admired English madrigals, it is scored for five voices—cantus, quintus, alto, tenor and bass. The piece opens his *First Set of Madrigals and Motets of 5 parts*, published in London by Thomas Snodham in 1612 with support from the composer's patron Christopher Hatton.

The musical counterpoint is largely conservative, more akin to Gibbons's esteemed elder contemporary William Byrd than his progressive English Madrigal School contemporaries. An exception to this conservatism occurs when an augmented fifth chord, including a dissonance that is approached without traditional preparation, is dramatically used on the word "death" to achieve a special text painting effect.

A swan song, the madrigal's poetic text presents the legend that swans are silent in life and sing beautifully once just before their deaths. The poem's author is unknown, with Hatton or Gibbons himself variously suggested; it may be inspired by an earlier Italian model. The text has since been set separately by a variety of composers from the 20th and 21st centuries, including Lori Laitman (2007), Ned Rorem (1949), and Eric Thiman (date unknown).

In Time of Silver Rain (2024)

Music by André J. Thomas (b. 1952) Lyrics by Langston Hughes (1901 – 1967)

André Thomas's *In Time of Silver Rain* is a choral piece that sets the text of Langston Hughes's 1947 poem of the same name. The composition is known for its flowing piano accompaniment, lush harmonies, and triumphant ending, which capture the optimistic essence of Hughes's words.

The original poem by Langston Hughes is full of hope and renewal, celebrating the life-giving power of spring rain. "Silver rain" is a poetic symbol for life's refreshing and revitalizing power. The rain nourishes the earth, causing green grass to grow and flowers to lift their heads. The poem describes how even the trees sing and butterflies catch a "rainbow cry" as new life emerges.

André Thomas's SATB (Soprano, Alto, Tenor, Bass) arrangement was commissioned by the American Choral Directors Association (ACDA), with the world premiere taking place on January 24, 2024, at the Northwestern Region ACDA Conference. Thomas's musical setting complements Hughes's text by creating a sense of joy and wonder. The flowing piano and rich choral harmonies create a soaring melody that evokes the triumph of new life. It is written to be a beautiful and profound selection for school, community, and collegiate choirs.

A Golden Day (2020)

Music by Patrick Vu (b. 1998) Words by Paul Lawrence Dunbar (1872 – 1906)

A Golden Day was written for Carlos Cordero's Happy Composer Commission Project in collaboration with Chorus Austin. Six composers were chosen to write new choral music for professional choral ensembles in Austin, Texas, and A Golden Day is the composer's contribution to the project. The piece features Paul Laurence Dunbar's poem of the same title, and it paints pictures of love, loss, and fond remembrance. I wanted to capture the idea of "bittersweetness" in my music, and Dunbar's beautiful words made that task easy.

The piece begins in E major with several layers of voices repeating the opening line: "I found you." Near the end of the piece, this idea is repeated, but it is slightly different since the music is now in Eb major as if to say the protagonist of this story has been changed after their encounter. The most important moment falls in the middle when the speaker confesses that they "loved her." The piece never resolves as the story ends in reflection and reverie.

The piece was premiered in 2021 by the TCU Concert Chorale under the direction of Dr. Christopher Aspaas. The piece is now published by Gentry Publications under the Dr. André J. Thomas choral series.

Gold und Silber Waltzer, Op. 79, was written by Franz Lehár at the request of Princess Metternich to compose "something especially fine" for her "Gold und Silber" gala ball, commissioned as a so-called "name waltz," where the title is derived from the important occasion at which the work is premiered, an instrumental concert work intended to set the mood before the dancing began. The Viennese had a custom of naming waltzes after the theme of a ball's event. Princess Pauline Metternich planned a gold and silver (Gold und Silber) themed ball for the 1902 carnival season. After Lehár had moved to Vienna as Bandmaster of the 26th Austro-Hungarian Infantry Regiment, she commissioned him to compose a "fine" waltz for the event. The result was the eponymous waltz, a richly melodic and brilliantly orchestrated work that gloriously captures the opulence of the occasion for which it was composed.

The ball took place in the Sofiensaal in Vienna on Thursday, January 27, 1902. It was evidently quite the occasion, as everyone dressed in some variation of the theme colors, the ceiling was painted silver with golden stars, and arc lamp lighting highlighted golden palms with silver trunks around the concert hall. Despite being encored once, the waltz received little notice in the newspapers. Thinking his composition something a flop, Lehár sold the rights for only 50 guilders to a relatively unknown music publisher. This publisher, in turn, then sold the waltz to London's Bosworth & Co. It was at this point that the waltz became a global success. The publisher reaped enormous profits, and Lehár received nothing!



UPCOMING CONCERTS

Hendricks Symphony performs five subscription concert weekends per concert season. The concerts are held on Friday evenings starting at 7:30PM and Sunday afternoons starting at 3:00PM at Hendricks Live!, 200 W. Main St. in Plainfield, IN unless otherwise indicated. We also have a free Chamber concert. Our upcoming concerts are:

"Gold Medal Winners"

Friday, October 24, 2025, and Sunday, October 26, 2025 (dinner on Sunday)

"DECK THE HALLS WITH SILVER AND GOLD"

Friday, December 12, 2025, and Sunday, December 14, 2025

"CHAMBER MUSIC XIX"

Sunday, January 25, 2026, at 6:30 PM (free concert)
*Performing at Plainfield United Methodist Church, 600
Simmons Street, Plainfield, IN 46168*

"MUSIC OF THE SILVER SCREEN"

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