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and the

Hendricks Symphony Orchestra and Chorus

present

“Magic, Mystery and Mayhem”

Second Subscription Concert of 2023-2024 of our Seventeenth Season

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Calvary United Methodist Church
575 W Northfield Dr, Brownsburg, Indiana

Friday, October 27, 2023, at 7:30 PM
Sunday, October 29, 2023, at 3:00 PM



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"Magic, Mystery and Mayhem"

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

Calvary United Methodist Church

575 W. Northfield Drive

Brownsburg, IN 46112

Friday, October 27 at 7:30 PM and Sunday, October 29 at 3:00 PM

Night on Bald Mountain

Ночь на лысой горе

Modest Mussorgsky (1839 – 1881)

Arranged by Nikolai Rimsky-Korsakov (1844 – 1908)

Hendricks Symphony Orchestra

"In the Hall of the Mountain King"

(I Dovregubbens hall)

from the Peer Gynt Suite 1, Op. 46

Edvard Grieg (1843 – 1907)

Hendricks Symphony Orchestra

Danse Macabre, Opus 40 (1874)

Camille Saint-Saëns (1835 – 1921)

Hendricks Symphony Orchestra

"Erlkönig", Opus 1, D 328 (1815)

Arranged for solo voice and orchestra (1860; H. 136, NBE 22b) by Hector Berlioz (1803 – 1869)

Franz Schubert (1797 – 1828)

Ryan de Ryke, baritone

Hendricks Symphony Orchestra

Selections from Carmina Burana

O Fortuna

Estuans interius

Olim lacus colueram

Ego sum abbas

O Fortuna

Carl Orff (1895 – 1982)

Arranged by Anders Högstedt (2012)

Samuel Hinkle, tenor

Ryan de Ryke, baritone

Hendricks Symphony Orchestra and Chorus

*** *Intermission* ***

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Funeral March of a Marionette (1872/1879)
(Marche funèbre d'une marionnette)

Charles Gounod (1818 – 1893)

Hendricks Symphony Orchestra

The Sorcerer's Apprentice (*L'Apprenti sorcier*) (1897)

Paul Dukas (1865 – 1935)

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"The Music of the Night"
from **The Phantom of the Opera** (1986)

Music by Andrew Lloyd Webber (b. 1948)
Word by Charles Hart (b. 1961)
and Richard Stilgoe (b. 1943)
Chorale Arrangement by Ed Lojeski (1942 – 2020)
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Hendricks Symphony Orchestra and Chorus

Over the Rainbow (1939)

Music by Harold Arlen (1905 – 1986)
Words by Yip Harburg (1896 – 1981)
Arranged by Mark Hayes (b. 1953)

Hendricks Symphony Orchestra and Chorus

"Galop Infernal" known as the "**Can-Can**"
from **Orphée aux enfers** (Orpheus in the Underworld)
Act 2, scene 2

Jacques Offenbach (1819 – 1880)

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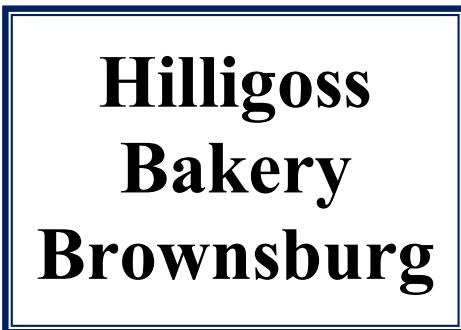


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Amy Eggleston ~ Conductor

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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Ryan de Ryke ~ Soloist

Ryan de Ryke 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 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."

Sam Hinkle ~ Soloist

Sam Hinkle is a graduate of the University of Indianapolis with a degree in music where he studied with Mr. Roy Samuelsen. He has sung with many churches in the Indianapolis area over the last 20 years. He has performed at Carnegie Hall and at the Lincoln Center in New York City. He has sung with the Indy Arts Chorale, the Castlewood Singers, and of course the Hendricks Symphony Orchestra. He has sung and currently sings with the gospel group the Witness Quartet for the last 14 years.



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Amy Eggleston, Conductor

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Erin Meid

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Laurel Bronson
Jayden Christensen +
Lisa Hannon
Alycia Ellison
Sheila Marshall

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Gloria N. Gear, principal
Debbie Botts
Lorelei Farlow
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principal
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Cheryl Vanat

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Amanda Knarr

PICCOLO

Amanda Knarr

OBOE

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Sara Randall

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BASS CLARINET

Rachel Pierce

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PROGRAM NOTES

Night on Bald Mountain

Modest Mussorgsky (1839–1881)

Ночь на лысой горе

Arranged by Nikolai Rimsky-Korsakov (1844 – 1908)

Night on Bald Mountain (Russian: Ночь на лысой горе, Romanized: *Noch' na lysoy gore*), also known as **Night on the Bare Mountain**, is a series of compositions by Modest Mussorgsky (1839–1881). Inspired by Russian literary works and legend, Mussorgsky composed a “musical picture”, *St. John's Eve on Bald Mountain* (Russian: Иванова ночь на лысой горе, Romanized: *Ivanova noch' na lysoy gore*) on the theme of a Witches' Sabbath occurring at Bald Mountain on St. John's Eve, which he completed on that very night, 23 June 1867. Together with Nikolai Rimsky-Korsakov's *Sadko* (1867), it is one of the first tone poems by a Russian composer.

Although Mussorgsky was proud of his youthful effort, *Night on Bald Mountain* was never performed in any form during Mussorgsky's lifetime. In 1886, five years after Mussorgsky's death, Rimsky-Korsakov published an arrangement of the work, described as a “fantasy for orchestra.” Some musical scholars consider this version to be an original composition of Rimsky-Korsakov, yet it is through Rimsky-Korsakov's version that *Night on Bald Mountain* achieved lasting fame. Premiering in Saint Petersburg in 1886, the work became a concert favorite. Half a century later, the work obtained perhaps its greatest exposure through the Walt Disney animated film *Fantasia* (1940), featuring an arrangement by Leopold Stokowski, based on Rimsky-Korsakov's version. Mussorgsky's tone poem was not published in its original form until 1968. It has started to gain exposure and become familiar to modern audiences.

“In the Hall of the Mountain King”

Edvard Grieg (1843-1907)

(I Dovregubbens hall)

from the Peer Gynt Suite 1, Op. 46

"In the Hall of the Mountain King" (Norwegian: I Dovregubbens hall, lit. 'In the Dovre man's hall') is a piece of orchestral music composed by Edvard Grieg in 1875 as incidental music for the sixth scene of act 2 in Henrik Ibsen's 1867 play *Peer Gynt*. It was originally part of Opus 23 but was later extracted as the final piece of *Peer Gynt*, Suite No. 1, Op. 46. Its easily recognizable theme has helped it attain iconic status in popular culture, where it has been arranged by many artists.

The English translation of the name is not literal. Dovre is a mountainous region in Norway, and "gubbe" translates into (old) man or husband. "Gubbe" is used along with its female counterpart "kjerring" to differentiate male and female

trolls, "trollgubbe" and "trollkjerring". In the play, Dovregubben is a troll king that Peer Gynt invents in a fantasy.

Grieg himself wrote, "For the Hall of the Mountain King, I have written something that so reeks of cowpats, ultra-Norwegianism, and 'to-thyself-be-enough-ness' that I cannot bear to hear it, though I hope that the irony will make itself felt." The theme of "to thyself be... enough" – avoiding the commitment implicit in the phrase "To thine own self be true" and just doing enough – is central to *Peer Gynt's* satire, and the phrase is discussed by Peer and the mountain king in the scene which follows the piece.

Danse Macabre, Op. 40 (1874)

Camille Saint-Saëns (1835-1921)

Danse macabre, Op. 40, is a tone poem for orchestra, written in 1874 by the French composer Camille Saint-Saëns. It premiered 24 January 1875. It is in the key of G minor. It started out in 1872 as an art song for voice and piano with a French text by the poet Henri Cazalis, based on the play *Danza macàbra* by Camillo Antona-Traversi. In 1874, the composer expanded and reworked the piece into a tone poem, replacing the vocal line with a solo violin part.

When *Danse macabre* was first performed on January 24, 1875 it was not well received and caused widespread feelings of anxiety. The 21st century scholar, Roger Nichols, mentions adverse reaction to "the deformed *Dies irae* plainsong", the "horrible screeching from solo violin", the use of a xylophone, and "the hypnotic repetitions", in which Nichols hears a pre-echo of Ravel's *Boléro*. Today, it is considered one of Saint-Saëns' masterpieces, widely regarded and reproduced in both high and popular culture.

"Erlkönig", Opus 1, D 328 (1815)

Franz Schubert (1797 – 1828)

Arranged for solo voice and orchestra (1860; H. 136, NBE 22b) by

Hector Berlioz (1803 – 1869)

"Erlkönig", Op. 1, D 328, is a *Lied* composed by Franz Schubert in 1815, which sets Johann Wolfgang von Goethe's poem of the same name. The singer takes the role of four characters — the narrator, a father, his small son, and the titular "Erlking", a supernatural creature who pursues the boy — each of whom exhibit different tessitura, harmonic and rhythmic characteristics. A technically challenging piece for both performers and accompanists, "Erlkönig" has been popular and acclaimed since its premiere in 1821 and has been described as one of the "commanding compositions of the century".

Among Schubert's most famous works, the work has been arranged by various composers, such as Franz Liszt (solo piano) and Heinrich Wilhelm Ernst (solo

violin) and Hector Berlioz (voice and orchestra). The Berlioz arrangement, performed here on our concert, was premiered at Baden-Baden on 27 August 1860 and was published in Paris the same year. Berlioz's biographer Jacques Barzun wrote of the arrangement: "From the finely wrought and polished score no one could suspect anything of the anxiety, illness, or conflicts in his heart and soul. It is delicate, poignant, full of insight into Schubert's masterpiece – a compendium of art concealing itself."

Selections from Carmina Burana

Carl Orff (1895 – 1982)

Arranged by Anders Högsted (2012)

Carmina Burana is a cantata composed in 1935 and 1936 by Carl Orff, based on 24 poems from the medieval collection *Carmina Burana*. Its full Latin title is *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* ("Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images"). It was first performed by the Oper Frankfurt on 8 June 1937. It is part of *Trionfi*, a musical triptych that also includes *Catulli Carmina* and *Trionfo di Afrodite*. The first and last sections of the piece are called "Fortuna Imperatrix Mundi" ("Fortune, Empress of the World") and start with "O Fortuna".

In 1934, Orff encountered the 1847 edition of the *Carmina Burana* by Johann Andreas Schmeller, the original text dating mostly from the 11th or 12th century, including some from the 13th century. Michel Hofmann was a young law student and an enthusiast of Latin and Greek; he assisted Orff in the selection and organization of 24 of these poems into a libretto mostly in secular Latin verse, with a small amount of Middle High German and Old French. The selection covers a wide range of topics, as familiar in the 13th century as they are in the 21st century: the fickleness of fortune and wealth, the ephemeral nature of life, the joy of the return of spring and the pleasures and perils of drinking, gluttony, gambling, and lust. The score performed today is a 2012 arrangement by Anders Högstedt for smaller orchestra and chorus with soloists.



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



Funeral March of a Marionette

Charles Gounod (1818 -1893)

(1872/1879)

(Marche funèbre d'une marionnette)

Funeral March of a Marionette (French: Marche funèbre d'une marionnette) is a short piece by Charles Gounod. It was originally written for solo piano in 1872 and orchestrated in 1879. It is perhaps best known as the theme music for the television program *Alfred Hitchcock Presents*.

While residing in London, England, between 1871 and 1872, Gounod started to write a suite for piano called *Suite burlesque*. After completing this piece, Gounod abandoned the rest of the suite. The piece was dedicated to Madame Viguier, a pianist, and the wife of Alfred Viguier, the first violin in the Orchestre de la Société des Concerts du Conservatoire.

In 1879, Gounod orchestrated the piece with piccolo, flute, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in D, 2 trumpets in A, 3 trombones, ophicleide, timpani, bass drum, cymbals, triangle, and strings. The work is in the key of D minor with a central section in D major; the time signature is 6/8.

The following storyline underlies the "Funeral March of a Marionette":

- The Marionette has died in a duel.
- The funeral procession commences (D minor).
- A central section (D major) depicts the mourners taking refreshments before returning to the funeral march (D minor).

Additionally, inscriptions are found throughout the score as follows:

- *La Marionnette est cassée!!!* (The marionette is broken!!!)
- *Murmure de regrets de la troupe* (Murmurs of regret from the troupe)
- *Le Cortège* (The procession)
- *Ici plusieurs des principaux personnages de la troupe s'arrêtent pour se rafraîchir* (Here many of the principal personages stop for refreshments)
- *Retour à la maison* (Return to the house)

The Sorcerer's Apprentice

Paul Dukas (1865 - 1935)

(L'Apprenti sorcier) (1897)

The Sorcerer's Apprentice (French: *L'Apprenti sorcier*) is a symphonic poem by the French composer Paul Dukas, completed in 1897. Subtitled "Scherzo after a ballad by Goethe", the piece was based on Johann Wolfgang von Goethe's 1797 poem of the same name. By far the most performed and recorded of Dukas' works, its notable appearance in the Walt Disney 1940 animated film *Fantasia* has led to the piece becoming widely known to audiences outside the classical concert hall. The first performance was given in Paris on May 18, 1897. The composer himself was its conductor.

Inspired by the Goethe poem, Dukas' work is part of the larger Romantic genre of programmatic music, which composers like Franz Liszt, Claude Debussy, Jean Sibelius, and Richard Strauss increasingly explored as an alternative to earlier symphonic forms. Unlike other tone poems, such as *La Mer* by Debussy or *Finlandia* by Sibelius, Dukas' work is, like works such as *Till Eulenspiegel's Merry Pranks* by Strauss, descriptively programmatic, closely following the events described in the Goethe poem. It was customary, in fact, to publish the poem as part of the orchestral score.

Although *The Sorcerer's Apprentice* was already a popular concert piece, it was brought to a much larger audience through its inclusion, as one of eight animated shorts based on classical music, in the 1940 Walt Disney animated concert film *Fantasia*. In the film segment, also called "The Sorcerer's Apprentice," Mickey Mouse plays the role of the apprentice. Disney had acquired the music rights in 1937 when he planned to release a separate Mickey Mouse film, which, at the suggestion of Leopold Stokowski, was eventually expanded into *Fantasia*.

The instrumentation of the piece consists of two flutes and piccolo, two oboes, two soprano clarinets and a bass clarinet, three bassoons and a contrabassoon (or contrabass sarrusophone), four horns, two trumpets (in C), two cornets, three trombones, timpani, glockenspiel, bass drum, cymbals, triangle, harp, and strings. The formidable glockenspiel part is sometimes handled by a pianist playing a keyboard glockenspiel or celesta but is usually played by a percussionist on a traditional glockenspiel making it a common orchestral excerpt for percussion auditions. Dukas also made a transcription for two pianos of this orchestral piece.

"Music of the Night" from Phantom of the Opera (1986)	Music by Andrew Lloyd Webber (b. 1948)
	Words by Charles Hart (b. 1961) and Richard Stilgoe (b. 1943)
	Chorale Arrangement by Ed Lojeski (1942 - 2020)
	Orchestration by Dr. Albert Lilly (b. 1964)

"The Music of the Night" (also labelled as just "Music of the Night and originally labeled as "Married Man") is a major song from the 1986 musical *The Phantom of the Opera*. The music was written by Andrew Lloyd Webber with lyrics by Charles Hart and Richard Stilgoe. Initially made famous by Michael Crawford, the actor who originated the role of the Phantom both in the West End and on Broadway, "The Music of the Night" has appeared on many cast recordings of the musical, sold millions of copies worldwide, and has been translated into many languages.

Sarah Brightman declared, at the London Royal Albert Hall concert in 1997, that the song was originally written by Andrew Lloyd Webber for her, the first time he met her. That version had different lyrics and was called "Married Man". The lyrics were later rewritten, and the song was added to *The Phantom of the Opera*.

A year before *The Phantom Of The Opera* opened at Her Majesty's Theatre, the original version of the song was performed at Andrew Lloyd Webber's own theatre at Sydmonton, along with the first drafts of the show. The audience were a specially gathered group of Webber's acquaintances. The Phantom was played by Colm Wilkinson. The lyrics were very different from the ones used in the three variations of the song, as lyricist Charles Hart had not yet become involved in the project.

Due to similarities between the song and a recurring melody in Giacomo Puccini's 1910 opera, *La fanciulla del West* (*The Girl of the Golden West*), the Puccini estate filed lawsuit against Webber, accusing him of plagiarism. An agreement was settled out of court, and details were not released to the public.

Over the Rainbow (1939)

Music by Harold Arlen (1905 - 1986)

Words by Yip Harburg (1896 - 1981)

Arranged by Mark Hayes (b. 1953)

"Over the Rainbow" is a ballad by Harold Arlen with lyrics by Yip Harburg. It was written for the 1939 film *The Wizard of Oz*, in which it was sung by actress Judy Garland in her starring role as Dorothy Gale. It won the Academy Award for Best Original Song and became Garland's signature song.

Composer Harold Arlen and lyricist Yip Harburg often worked in tandem, Harburg generally suggesting an idea or title for Arlen to set to music, before Harburg contributed the lyrics. For their work together on *The Wizard of Oz*, Harburg claimed his inspiration was "a ballad for a little girl who... was in trouble and... wanted to get away from... Kansas. A dry, arid, colorless place. She had never seen anything colorful in her life except the rainbow". Arlen decided the idea needed "a melody with a long broad line".

By the time all the other songs for the film had been written, Arlen was feeling the pressure of not having the song for the Kansas scene. He often carried blank pieces of music manuscript in his pockets to jot down short melodic ideas. Arlen described how the inspiration for the melody to "Over the Rainbow" came to him suddenly while his wife Anya drove. "I said to Mrs. Arlen... 'let's go to Grauman's Chinese ... You drive the car; I don't feel too well right now.' I wasn't thinking of work. I wasn't consciously thinking of work, I just wanted to relax. And as we drove by Schwab's Drug Store on Sunset I said, 'Pull over, please.' ... And we stopped, and I really don't know why—bless the muses—and I took out

my little bit of manuscript and put down what you know now as 'Over the Rainbow.' The song was originally sung in A-flat major. Arlen later wrote the contrasting bridge section based on the idea of "a child's piano exercise".

“Galop Infernal” known as the **“Can-Can”** Jacques Offenbach (1819 – 1880)
from *Orphée aux enfers* (Orpheus in the Underworld)
Act 2, scene 2

Orpheus in the Underworld is a lampoon of the ancient legend of Orpheus and Eurydice. In this version Orpheus is not the son of Apollo but a rustic violin teacher. He is glad to be rid of his wife, Eurydice, when she is abducted by the god of the underworld, Pluto. Orpheus has to be bullied by Public Opinion into trying to rescue Eurydice. The reprehensible conduct of the gods of Olympus in the opera was widely seen as a veiled satire of the court and government of Napoleon III, Emperor of the French. Some critics expressed outrage at the librettists' disrespect for classic mythology and the composer's parody of Gluck's opera *Orfeo ed Euridice*; others praised the piece highly.

Orphée aux enfers was Offenbach's first full-length opera. The original 1858 production became a box-office success, and ran well into the following year, rescuing Offenbach and his Bouffes company from financial difficulty. The 1874 revival broke records at the Gaité's box-office. The work was frequently staged in France and internationally during the composer's lifetime and throughout the 20th century. It is one of his most often performed operas and continues to be revived in the 21st century.

Fifteen years or so after Offenbach's death the galop from Act 2 (or Act 4 in the 1874 version) became one of the world's most famous pieces of music, when the Moulin Rouge and the Folies Bergère adopted it as the regular music for their can-can. Keck has commented that the original "infernal galop" was a considerably more spontaneous and riotous affair than the *fin de siècle* can-can (Keck likens the original to a modern rave) but the tune is now inseparable in the public mind from high-kicking female can-can dancers.

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