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and the
Hendricks Symphony Orchestra and Chorus
present

Apples to Oranges

Fifth Subscription Concert of 2024-2025 of our Eighteenth Season
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Sunday, April 27, 2025, at 3:00 PM

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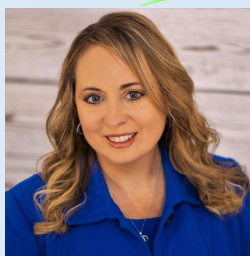


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Amy Eggleston

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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ANDREA HOYT (clarinetist)

Andrea Hoyt is a professional clarinetist and teacher who resides in Terre Haute. A native of Michigan, Andrea received her Bachelor of Music from Grand Valley State University, where she studied with Dr. Arthur Campbell, a renowned soloist and teacher. She holds a Master of Music degree from Ball State University where she studied with Elizabeth Crawford (retired). She also pursued her doctoral studies at Ball State University and is currently ABD. Andrea is a sought-after performer and holds positions with many professional ensembles, including playing principal clarinet with the Kokomo Symphony Orchestra and the Hendricks Symphony Orchestra. She also performs with Kokomo Park Band. Andrea has been teaching at Indiana State University for seven years and greatly enjoys seeing her students grow and become fine musicians.



Alex Marie Gray (soprano)

Alex Marie is a Plainfield native, delighted to find her way back to the stage with Hendricks Symphony Orchestra. 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 recently sang with the Indianapolis Chamber Orchestra Chorus and played Sister Margaretta in Sound of Music with Hendricks Civic Theatre. Alex enjoys singing with the Hendricks Symphony Chorus and appreciates this opportunity to share her passion for music with the community.



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Apples to Oranges

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Hendricks Live!

200 West Main Street

Plainfield, Indiana 46168

Friday, April 25 at 7:30 PM and Sunday, April 27 at 3:00 PM

PROGRAM

Suite from Love for Three Oranges, Op. 33bis (1919, revised 1924)

Sergey Prokofiev (1891 – 1953)

- I. The Clowns
- II. The Magician and the Witch
- III. March
- IV. Scherzo
- V. The Prince and the Princess
- VI. Flight

Hendricks Symphony Orchestra

Jesus Christ the Apple Tree (1967)

Elizabeth Poston (1908 – 1987)

Arranged by Amy Eggleston

Hendricks Symphony Chorus

Ask the Orange (2022)

Gala Flagello (b. 1994)

Hendricks Symphony Chorus

Oranges and Lemons

Words from Tommy Thumb's "Pretty Song Book" (1744)
Arrangement of traditional melody by Rachel M. Hamilton

Hendricks Symphony Chorus

Elizabeth "Bethy" Jones, Chimes

(I'll Be with You) In Apple Blossom Time

Melody by Albert Von Titzer

Words by Neville Fleeson

Arranged by Charlotte Beckman

Belle Chanson (Sandy Jett, Melanie Zeiner, Charlotte Beckman)

George Lee, keyboard

Don't Sit Under the Apple Tree

Words and music by Charlie Tobias
Levi Brown and Sam Stept
Arranged by George Lee

Belle Chanson (Sandy Jett, Melanie Zeiner, Charlotte Beckman)
George Lee, keyboard

Big Apple Concerto, ITB 43 (2002)

Tiziano Bedetti (b. 1976)

I. Allegro

Andrea Hoyt, clarinet
Hendricks Symphony Orchestra

Intermission

Pod jabloní (Under the Apple Tree), Op. 20 (1900-1901, rev.1915)

Music by Josef Suk (1874 – 1935)

Libretto by Julius Zeyer (1841 – 1901)

Translation by Amy Eggleston

- I. Živan's Longing
- II. Danica's Song
- III. Chorus of the Blissful
- IV. Bacchanale
- V. Chorus of Angels

Alex Marie Gray, soprano
Hendricks Symphony Orchestra and Chorus

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Amy Eggleston, Music Director and Conductor

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Amy Eggleston, Music Director and Conductor

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Apples to Oranges

Program Notes by Dr. Albert L. Lilly, III

Suite from Love for Three Oranges, Op. 33bis (1919, revised 1924)

Sergey Prokofiev (1891 – 1953)

I. The Clowns

II. The Magician and the Witch

III. March

IV. Scherzo

V. The Prince and the Princess

VI. Flight

L'amour des trois oranges, Op. 33, is a 1921 satirical French-language opera by Sergei Prokofiev. He wrote his own libretto, basing it on the Italian play *L'amore delle tre melarance*, or *The Love for Three Oranges* by Carlo Gozzi, and conducted the premiere, which took place at the Auditorium Theatre in Chicago on 30 December 1921.

The opera resulted from a commission during Prokofiev's first visit to the United States in 1918. After well-received concerts of his works in Chicago, including his *First Symphony*, Prokofiev was approached by the director of the Chicago Opera Association, Cleofonte Campanini, to write an opera.

Conveniently the composer had already drafted a libretto during his voyage to America, one based on Gozzi's Italian play in mock *commedia dell'arte* style (itself an adaptation of Giambattista Basile's fairy tale). He had done so using Vsevolod Meyerhold's Russian translation of the Gozzi, and had injected a dose of Surrealism into the *commedia dell'arte* mix. But Russian would have been unacceptable to an American audience, and Prokofiev's English was scanty, so, with possible help from soprano Vera Janacopoulos, he settled on French.

Prokofiev conducted the premiere, which took place at the Auditorium Theatre in Chicago on 30 December 1921. Initial criticism was harsh. "It left many of our best people dazed and wondering"; "Russian jazz with

Bolshevik trimmings"; and "The work is intended, one learns, to poke fun. As far as I am able to discern, it pokes fun chiefly at those who paid money for it". However, one newspaperman and author gave it an enthusiastic review. Ben Hecht wrote: "There is nothing difficult about this music, unless you are unfortunate enough to be a music critic. But to the untutored ear there is a charming capriciousness about the sounds from the orchestra".

Five years after the premiere, in 1926, the French opera received its first production in Russian, in Petrograd. Yet, the work not performed again in the United States until 1949, when the New York City Opera resurrected it. As staged by Vladimir Rosing and conducted by Laszlo Halasz, the production was successful. *Life* magazine featured it in a color photo spread. The New York City Opera mounted a touring company of the production, and the production was brought back in New York for five additional seasons (1949-51, 1954-55, 1963).

Memorably a 1988 production by Richard Jones for Opera North, later seen at English National Opera, New York City Opera and elsewhere, used "scratch'n'sniff" cards handed out to the audience, suggesting various scents matching events in the staging (gunshots, Truffaldino's "wind", the aroma of oranges).

The work has entered the standard repertory, with regular stagings on both sides of the Atlantic and at least a dozen complete recordings, six of them videos, to its credit.

Prokofiev compiled a 15–20 minute orchestral suite from the opera for concert use, designated *Suite from The Love for Three Oranges*, Op. 33bis, which is the version you will hear today.

Jesus Christ the Apple Tree (1967)

Elizabeth Poston (1908 – 1987)

Arranged by Amy Eggleston

Elizabeth Poston (24 October 1905 – 18 March 1987) was an English composer, pianist and writer. *Jesus Christ the Apple Tree* (also known as *Apple Tree* and, in its early publications, as *Christ Compared to an Apple-tree*) is a poem, possibly intended for use as a carol, written in the 18th century. It has been set to music by a number of composers, including

Jeremiah Ingalls (1764–1838), Elizabeth Poston (1905–1987) and John Rutter. The hymn's first known appearance in a hymnal, and in America, was in 1784 in *Divine Hymns*, or *Spiritual Songs: for the use of Religious Assemblies and Private Christians* compiled by Joshua Smith, a lay Baptist minister from New Hampshire. It became prevalent in American publications but not English ones. Consequently, American authorship was sometimes assumed despite the lack of evidence.

The song may be an allusion to both the apple tree in Song of Solomon 2:3 which has been interpreted as a metaphor representing Jesus, and to his description of his life as a tree of life in Luke 13:18–19 and elsewhere in the New Testament including Revelation 22:1–2 and within the Old Testament in Genesis. Apple trees were commonly grown in England and there was an old English tradition of wassailing or wishing health to apple trees on Christmas Eve. The song is now performed by choirs around the world, especially during the Christmas season as a Christmas carol.

Ask the Orange (2022)

Gala Flagello (b. 1994)

Gala Flagello (b. 1994) is a composer, educator, and nonprofit director whose work is inspired by a passion for lyricism, rhythmic vitality, and fostering meaningful collaboration. Her music, described as "at times endearingly whimsical, at times ominous, but always moving" (*Cleveland Classical*), resonates with audiences through its emotional depth and dynamic expression. Flagello's collaborations with leading ensembles, artists, and institutions on national and international stages build impactful projects for audiences and performers alike.

Ask the Orange (2022) was written for the 2022 Seraphic Fire Professional Choral Institute at the Aspen Music Festival and School. The piece explores the pairing of senses, actions, objects, and atmospheres that ordinarily—syntactically or physically—would not go together. These pairings evoke the many colors present in the poetry while questioning our day-to-day division of the five senses and the dynamic ways in which music might reconnect them. Many thanks to the Seraphic Fire Professional Choral Institute for bringing *Ask the Orange* to life. The work was awarded second place for the Institute for Choral Creativity Composition Competition Prize (2024)

Oranges and Lemons

Words from Tommy Thumb's "Pretty Song Book" (1744)
Arrangement of traditional melody by Rachel M. Hamilton

Oranges and Lemons is a traditional English nursery rhyme, folksong, and singing game, which refers to the bells of several churches, all within or close to the City of London. It is listed in the ***Roud Folk Song Index*** as No 13190. The earliest known printed version appeared c. 1744. The rhyme has been referenced in a variety of works of literature and popular culture. The bells of St Clement Danes (one of many London churches associated with the rhyme) play the tune every day at 9:00am, 12:00pm, 3:00pm and 6:00pm. There is also an annual event called "Oranges and Lemons Day" held at St. Clement Danes Church, which celebrates the church's bells and the historical custom of distributing citrus fruits.

(I'll Be with You) In Apple Blossom Time Melody by Albert Von Titzer
Words by Neville Fleeson
Arranged by Charlotte Beckman

(I'll Be with You) In Apple Blossom Time is a popular song written by American composer Albert Von Tilzer and lyricist Neville Fleeson and copyrighted in 1920. It is likely that the version of this song by Charles Harrison is the original recording on June 3, 1920; however, it is possible that the Campbell & Burr version, which was recorded sometime in June 1920 was the earlier. The Campbell & Burr recording was released first, although we do not have a specific release day or even month, we do know that it entered The Billboard Charts in October 1920 (topping at number 5), while the Harrison recording was not released until November 1920. The Andrews Sisters recording was also included in the 1941 film ***Buck Privates***.

Don't Sit Under the Apple Tree Words and music by Charlie Tobias,
Levi Brown and Sam Seft
Arranged by George Lee

Don't Sit Under the Apple Tree (with Anyone Else but Me) is a popular song that was made famous by Glenn Miller and by the Andrews Sisters during World War II. Its lyrics are the words of two young lovers who pledge their fidelity while one of them is away serving in the war.

Originally titled *Anywhere the Bluebird Goes*, the melody was written by Sam H. Stept as an updated version of the nineteenth-century English folk song *Long, Long Ago*. Lew Brown and Charles Tobias wrote the lyrics, and the song debuted in the 1939 Broadway musical *Yokel Boy*. After the United States entered the war in December 1941, Brown and Tobias modified the lyrics to their current form, with the chorus ending with "...till I come marching home".

Don't Sit Under the Apple Tree remained in *Your Hit Parade's* first place from October 1942 through January 1943. It was the longest period for a war song to hold first place.

On February 18, 1942, Glenn Miller and his Orchestra recorded the song with vocals by Tex Beneke, Marion Hutton, and The Modernaires. The 78 single was released on RCA Bluebird Records on March 6, peaking at no. 2 on *Billboard*. This record, the B side to *The Lamplighter's Serenade*, spent thirteen weeks on the *Billboard* charts and was ranked as the nation's twelfth best-selling recording of the year.

In May the song was featured in the film *Private Buckaroo* as a performance by the Andrews Sisters with the Harry James orchestra and featuring a tap-dancing routine by The Jivin' Jacks and Jills. This scene is often considered one of the most memorable of the film.

The Andrews Sisters then released the song on Decca Records as a 78 single that month, peaking at no. 16 on *Billboard*. (In a 1971 interview, Patty Andrews reported that this was their most requested song.)

Many other artists released records of the song that year, including Kay Kyser. With the Miller, Andrews, and Kyser records all being popular on the radio, *Don't Sit Under the Apple Tree* became one of the few songs in history to have three different versions on the radio hit parade at the same time. The Andrews version was inducted into the Grammy Hall of Fame in 2016.

I. Allegro

Tiziano Bedetti was born in Rovigo, Italy in 1976. He holds degrees in music and is a prominent composer and prize winner. The **Big Apple Concerto** was written in 2002 and was commissioned by Lawrence Dow Lovett and dedicated to David Shifrin. The clarinet and piano reduction version was premiered on May 22, 2002, at the Adria, Centro Culturale L. Groto, with Guido Arbonelli performing the clarinet solo, and Tiziano Bedetti on piano. The first performance with full orchestra was at the Sala de concertos Maestro Josè, João Pessoa, State of Paraíba (Brazil) on *September 21, 2023, with* Orchesta Sinfonia Paraíba, Talles Ian Cipriano (solo clarinet), and Luiz Carlos Durier (conductor). Our performance is the North American premiere of this work.

Intermission

Pod jabloní (Under the Apple Tree), Op. 20 (1900-1901, rev.1915)
Josef Suk (1874 – 1935)

- I. Živan's Longing
- II. Danica's Song
- III. Choirs of the Blissful
- IV. Bacchanale
- V. Chorus of Angels

Josef Suk (4 January 1874 – 29 May 1935) was a Czech composer, violinist, and Olympic silver medalist. He studied under Antonín Dvořák, whose daughter he married.

From a young age, Josef Suk (born in Křečovice, Bohemia) was deeply involved and well trained in music. He learned organ, violin, and piano from his father, Josef Suk Sr., and was trained further in violin by the Czech violinist Antonín Bennewitz. His theory studies were conducted with several other composers including Josef Bohuslav Foerster, Karel Kníttl, and Karel Stecker. He later focused his writing on chamber works under the teachings of Hanuš Wihan. Despite extensive musical training, his musical skill was often said to be largely inherited. Though he

continued his lessons with Wihan another year after the completion of his schooling, Suk's greatest inspiration came from another of his teachers, Czech composer Antonín Dvořák.

Known as one of Dvořák's favorite pupils, Suk also became personally close to his mentor. Underlying this was Dvořák's respect for Suk, reflected in Suk's 1898 marriage to Dvořák's daughter, Otilie, marking some of the happiest times in the composer's life and music. However, the last portion of Suk's life was punctuated with tragedy. Over the span of 14 months around 1905, not only did Suk's mentor Dvořák die, but so did Otilie. These events inspired Suk's *Asrael Symphony*.

Owing to a shared heritage—and the coincidence of their dying within a few months of one another—Suk has been closely compared, in works and style, to fellow Czech composer Otakar Ostrčil. Suk, alongside Vitezslav Novak and Ostrčil, is considered one of the leading composers in Czech Modernism, with much shared influence among the three coming in turn from Dvořák. Eminent German figures such as composer Johannes Brahms and critic Eduard Hanslick recognized Suk's work during his time with the Czech Quartet. Over time, well known Austrian composers such as Gustav Mahler and Alban Berg also began to take notice of Suk and his work.

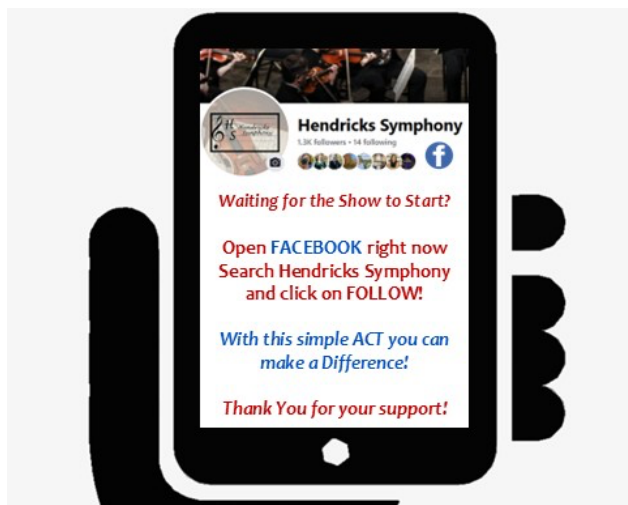
Although he wrote mostly instrumental music, Suk occasionally branched out into other genres. Orchestral music was his strong suit, notably the *Serenade for Strings*, Op. 6 (1892). His time with the Czech Quartet, though performing successful concerts until his retirement, was not always met with public approval. Several anti-Dvořák campaigns came into prominence; criticism not only being directed at the quartet, but towards Suk specifically. The leftist critic Zdeněk Nejedlý accused the Czech Quartet of inappropriately playing concerts in the Czech lands during World War I. While these attacks diminished Suk's spirits, they did not hinder his work.

Suk married Dvorak's daughter, Otilie Suková, a composer in her own right, in 1898. They had one child, a son, also named Josef, in 1898. Otilie died of heart failure aged 27 in 1905, a year after her father. Josef Suk Jr. in turn was father of the acclaimed violinist Josef Suk, who died in 2011. Suk retired in 1933, although he continued to be a valuable and inspirational public figure to the Czechs. Suk died on 29 May 1935, in

Benešov, Czechoslovakia (now Czech Republic); he was buried in the cemetery of St Luke's Church, Křečovice.

Suk's musical style started off with a heavy influence from his mentor, Dvořák. The biggest change of Suk's style came after he reached a "dead end" in his early musical style (music played less of a role in Suk's life outside of his schooling), just before he began a stylistic shift during 1897–1905, perhaps realizing that the strong influence of Dvořák would limit his work. Morbidity was always a large factor in Suk's music. For instance, he wrote his own funeral march in 1889, and it appears significantly also in a major work, the "funeral symphony" *Asrael*, Op. 27. **Ripening**, a symphonic poem, was also a story of pain and questioning the value of life. Other works, however – such as the music he set to Julius Zeyer's drama *Radúz a Mahulena* – display his happiness, which he credited to his marriage with Otilie. Another of Suk's works, *Pohádka* (Fairy Tale), was drawn from his work with *Radúz a Mahulena*. The closest Suk came to opera is in his incidental music to the play *Pod jabloní* (*Under the Apple Tree*).

The majority of Suk's papers are kept in Prague. There is also a new catalogue of Suk's works that contains more manuscripts than any before it, some of them also containing sketches by Suk. Suk said of himself: "I do not bow to anyone, except to my own conscience and to our noble Lady Music... and yet at the same time I know that thereby I serve my country and praise the great people from the period of our wakening who taught us to love our country."



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