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"Magic of Youth"

Amy Eggleston, Music Director and Conductor

Hendricks Symphony Orchestra and Chorus

Hendricks Live! 200 W Main St, Plainfield, IN 46168
Friday, April 26 at 7:30 PM and Sunday, April 28 at 3:00 PM

Program

Overture to A Midsummer Night's Dream, Op. 21 (German: *Ein Sommernachtstraum*) (1826)

Jakob Ludwig Felix Mendelssohn Bartholdy
(1809–1847)

Hendricks Symphony Orchestra

An die Musik (English: *To Music*) Opus 88, No. 4, D. 547 (1817)

Franz Schubert (1797–1828)

Transcription and arrangement for orchestra and voices by Max Reger (1873–1916)

Hendricks Symphony Orchestra and Chorus

Ave Maria, D. 839, Op. 52, No. 6, (1825)

Franz Schubert (1797–1828)

Hannah Knop, Soprano

Hendricks Symphony Orchestra

Du bist die Ruh' (English: *You are rest and peace*) Opus 59, No. 3, D. 776 (1823)

Franz Schubert

(1797–1828)

Transcription and arrangement for orchestra and voices by Max Reger (1873–1916)

Hendricks Symphony Orchestra and Chorus

From *Elijah*, Op. 70, MWV A 25, (German: *Elias*) (1846)

Jakob Ludwig Felix Mendelssohn Bartholdy

(1809–1847)

7. *For he shall give his angels*

21. *Hear ye, Israel!*

22. *Be not afraid, saith God the Lord*

Hannah Knop, Soprano

Hendricks Symphony Orchestra and Chorus

Intermission

Symphony No. 1 in F minor, Opus 10 (1924–1925)

Dmitri Dmitrievich Shostakovich (1906–1975)

I. Allegretto – Allegro non troppo

II. Allegro – Meno mosso – Allegro – Meno mosso

III. Lento – Largo – Largo

IV. Allegro molto – Lento – Allegro molto – Meno mosso – Allegro molto – Molto meno mosso –

Adagio

Hendricks Symphony Orchestra

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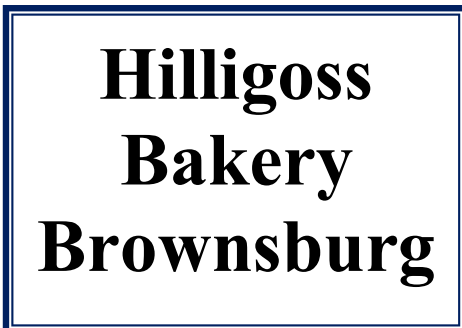


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Amy Eggleston

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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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 once again and is thankful for the incredible opportunities they create for the music community.

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PROGRAM NOTES

*Overture to A Midsummer Night's
Dream*, Op. 21

(German: *Ein Sommernachtstraum*) (1826)
Jakob Ludwig Felix Mendelssohn Bartholdy
(1809 – 1847)

The *Overture in E major*, Op. 21, was written by Jakob Ludwig *Felix Mendelssohn* Bartholdy (1809 – 1847) (widely known and from this point referred to as *Felix Mendelssohn*) at 17 years and 6 months old (it was finished on 6 August 1826). Contemporary music scholar George Grove called it "the greatest marvel of early maturity that the world has ever seen in music". It was written as a concert overture, and not associated with any performance of the play. The overture was written after Mendelssohn had read a German translation of the play in 1826, with translation done by August Wilhelm Schlegel, with the assistance of Ludwig Tieck. There was a family connection as well: Schlegel's brother Friedrich married Felix Mendelssohn's Aunt Dorothea.

While a romantic piece in atmosphere, the overture incorporates many classical elements, being cast in sonata form, and shaped by regular phrasings and harmonic transitions. The overture begins with four chords in the winds. Following the first theme in the parallel minor (E minor) representing the dancing fairies, a transition (the royal music of the court of Athens) leads to a second theme, that of the lovers. This is followed by the braying of Bottom with the "hec-hawing" being evoked by the strings. A final group of themes, reminiscent of craftsmen and hunting calls, brings the exposition to a close. The fairies dominate most of the development section, while the lover's theme is played in a minor key. The recapitulation begins with the same opening four chords in the winds, followed by the fairies theme and the other section in the second theme, including Bottom's braying. The fairies return, and ultimately have the final word in the coda, just as in Shakespeare's play. The overture ends once again with the same opening four chords by the winds.

The overture was premiered in Stettin (then in Prussia; now Szczecin, Poland) on 20 February 1827, at a concert conducted by Carl Loewe. Mendelssohn had turned 18 just over two weeks earlier. He had to travel 80 miles through a raging snowstorm to get to the concert, which was his first public appearance. Loewe and Mendelssohn also appeared as soloists in Mendelssohn's *Concerto in A-flat major* for two pianos and orchestra, and Mendelssohn alone was the soloist for Carl Maria von Weber's *Konzertstück in F minor*. After the intermission, he joined the first violins for a performance of Beethoven's Ninth Symphony.

The first British performance of the overture was conducted by Mendelssohn himself, on 24 June 1829, at the Argyll Rooms in London, at a concert in benefit of the victims of the floods in Silesia and played by an orchestra that had been assembled by Mendelssohn's friend Sir George Smart. At the same concert, Mendelssohn was the soloist in the English premiere of Beethoven's *Piano Concerto No. 5* in E-flat major, Op. 73, known as the **Emperor Concerto**. After the concert, Thomas Attwood was given the score for the Overture for safe keeping, but he left it in a cab, and it was never recovered. Mendelssohn rewrote it from memory.

An die Musik(English: *To Music*)

Opus 88, No. 4, D. 547 (1817)

Franz Schubert (1797–1828)

Transcription and arrangement for
orchestra and voices by Max Reger
(1873–1916)

Franz Schubert (1797–1828) composed his lied *An die Musik* (English: "To Music") in March 1817 for solo voice and piano, with text from a poem by his friend Franz von Schober. In the Deutsch catalog of Schubert's works, it appears as work number D547. The original key is D major, and was published in 1827 as Opus 88, No. 4, by Thaddäus Weigl. Schubert dedicated the song to the Viennese piano virtuoso Albert Sowinsky on April 24, 1827, a decade after he composed it.

A hymn to the art of music, it is one of the best-known songs by Schubert. Its greatness and popularity are generally attributed to its harmonic simplicity, sweeping melody, and a strong bass line that effectively underpins the vocal line. At the end of Gerald Moore's farewell concert in London's Royal Festival Hall in 1967, Moore came out onto the stage alone and played his piano-solo arrangement of *An die Musik* as his parting gift.

The poem was not included in the collected editions of Schober's poems, but there is a handwritten copy of it in Vienna. It resembles the second canto of Ernst Schulze's poem "Die bezauberte Rose" (The Enchanted Rose), a poem also known to Schubert as a possible basis for an opera; however, it was published in 1818, so it is unlikely that there was any connection between them for the composer.

Ave Maria

D. 839, Op. 52, No. 6, (1825)

Franz Schubert (1797–1828)

"**Ellens dritter Gesang**" ("**Ellens Gesang III**", D. 839, Op. 52, No. 6, 1825), in English: "**Ellen's Third Song**", was composed by Franz Schubert in 1825 as part of his Op. 52, a setting of seven songs from Walter Scott's 1810 popular narrative poem *The Lady of the Lake*, loosely translated into German.

It is one of Schubert's most popular works. Beyond the song as originally composed by Schubert, it is often performed and recorded by many singers under the title "**Ave Maria**" (the Latin name of the prayer *Hail Mary*, and also the opening words and refrain of Ellen's song, a song which is itself a prayer to the Virgin Mary), in musically simplified arrangements and with various lyrics that commonly differ from the original context of the poem. It was arranged in three versions for piano by Franz Liszt.

Schubert's setting is said to have first been performed at the castle of Countess Sophie Weissenwolff in the little Austrian town of Steyregg and dedicated to her, which led to her becoming known as "the lady of the lake" herself.

The opening words and refrain of Ellen's song, namely "Ave Maria" (Latin for "Hail Mary"), may have led to the idea of adapting Schubert's melody as a setting for the full text of the traditional Roman Catholic prayer, "Ave Maria". The Latin version of the "Ave Maria" is now so frequently used with Schubert's melody that it has led to the misconception that he originally wrote the melody as a setting for the "Ave Maria" prayer.

Du bist die Ruh'

Franz Schubert (1797–1828)

(English: You are rest and peace)

Transcription and arrangement for orchestra

Opus 59, No. 3, D. 776 (1823)

and voices by Max Reger (1873–1916)

Du bist die Ruh' (English: “You are rest and peace”), D. 776; Op. 59, No. 3 is a lied composed by Franz Schubert (1797–1828) in 1823. The text is from a set of poems by the German poet Johann Michael Friedrich Rückert (1788–1866). It is the third poem in a set of four, and this song was originally set for solo voice and piano. Rückert's poem was originally untitled. Schubert used the poem's first line as the title of the song. Rückert later titled his poem "Kehr ein bei mir" (Stay with me).

Franz Liszt transcribed many of Schubert's songs for piano, including "Du bist die Ruh" (S. 558/3). The melody and harmonies are all Schubert's but with the addition of Liszt's own interpretation, while still staying true to the original meaning of Rückert's poem.

The piece is in triple meter and is marked *larghetto* (fairly slow) and *pianissimo* (very soft). The piece is in bar form and its original key is E-flat major. It starts with both hands playing broken triads softly and slowly in treble clef. The simplicity of the melody makes this piece that much more difficult to sing as it requires perfect legato and breath control. Any inconsistencies in the sound can disrupt the 'peace' of the poem. Schubert sets tender and gentle themes to Rückert's words, and the simplicity of the piano line further enhances the meaning of the song. The progression of the harmonies repeats with the bar form, always establishing the key of the piece. With a *pianissimo* and *larghetto* marking and the piano part light in texture, Schubert sets up the poem for the first few lines, "You are the calm, the mild peace", in the introduction. Throughout the piece, Schubert sets words like "joy" on the tonic, and words like "pain" on the dominant harmonies.

Both Schubert selection featured on this concert are based on the solo voice and orchestra arrangements by Max Reger (1873 - 1916), with additional augmentations of the solo voice to include full chorus.

Elijah

Jakob Ludwig Felix Mendelssohn

Op. 70, MWV A 25, (German: *Elias*) (1846)

Bartholdy (1809–1847)

7. *For he shall give his angels*21. *Hear ye, Israel!*22. *Be not afraid, saith God the Lord*

Elijah (German: *Elias*), Op. 70, MWV A 25, is an oratorio by Felix Mendelssohn depicting events in the life of the Prophet Elijah as told in the books 1 Kings and 2 Kings of the Old Testament. It premiered on 26 August 1846.

This piece was composed in the spirit of Mendelssohn's Baroque predecessors Bach and Handel, whose music he greatly admired. In 1829 Mendelssohn had organized the first performance of Bach's *St Matthew Passion* since the composer's death and was instrumental in bringing this and other Bach works to widespread popularity. By contrast, Handel's oratorios never went out of fashion in England. Mendelssohn prepared a scholarly edition of some of Handel's oratorios for publication in London. *Elijah* is modelled on the oratorios of these two Baroque masters; however, in its lyricism and use of orchestral and choral color the style clearly reflects Mendelssohn's own skill as an early Romantic composer.

The work is scored for eight vocal soloists (two each of bass, tenor, alto, soprano), full symphony orchestra including 2 flutes, 2 oboes, 2 clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, ophicleide, timpani, organ and strings and a large chorus usually singing in four, but occasionally eight parts. The title role was sung at the premiere by the Austrian bass Josef Staudigl.

Our performance will include three movements of the work. We begin with movement 7 of part 1, *For he shall give his angels*, with text from Psalm 91:11-12. Our version is for full chorus. We will also be performing part 2, movements 21 and 22 of this work. Movement 21 is an aria for solo soprano, and is titled *Hear ye, Israel!* The source is multiple Biblical texts, including Deuteronomy 6:4, Isaiah 41:10, Isaiah 48:1,18, Isaiah 49:7, Isaiah 51:12-13, and Isaiah 53:1. Movement 22 is the chorus, *Be not afraid, saith God the Lord*, based on text from Isaiah 41:10 and Psalm 91:7.

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

Symphony No. 1 in F minor, Opus 10
(1924–1925)

Dmitri Dmitrievich Shostakovich
(1906–1975)

The **Symphony No. 1** in F minor (Opus 10) by Dmitri Shostakovich was written in 1924–1925, and first performed in Leningrad by the Leningrad Philharmonic under Nikolai Malko on May 12, 1926. Shostakovich wrote the work as his graduation piece at the Petrograd Conservatory, completing it at the age of 19.

While Shostakovich wrote this piece as his graduation exercise from Maximilian Steinberg's composition class, some of the material may have dated from considerably earlier. When the composer's aunt, Nadezhda Galli-Shohat, first heard the work at its American premiere by Leopold Stokowski and the Philadelphia Orchestra, she recognized in it many fragments she had heard young Mitya play as a child. Some of these fragments were associated with La Fontaine's retelling of Aesop's fable of *The Ant and the Grasshopper* and Hans Christian Andersen's *The Little Mermaid*.

This symphony was a tremendous success from its premiere and is still considered today as one of Shostakovich's finest works. It displays an interesting and characteristic combination of liveliness and wit on the one hand, and drama and tragedy on the other. In some ways it is reminiscent of the works of Igor Stravinsky and Sergei Prokofiev. The transparent and chamber-like orchestration of the First Symphony is in quite a contrast to the complex and sophisticated Mahlerian orchestrations found in many of his later symphonies, and the assurance with which the composer imagines, then realizes large scale structure, is as impressive as his vigor and freshness of gesture. The work has four movements (the last two being played without interruption) and is approximately 30 minutes in total length.

The opus number is a bit startling. Shostakovich came to think of only one of his pre-First Symphony works as worth publishing, that being the *Three Fantastic Dances* for Piano, Opus 5. However, he did come to the challenge of writing his graduation symphony as a surprisingly experienced composer, even of orchestral works (two scherzos, a set of variations, and a group of fables for mezzo-soprano). In the symphony

itself, the assurance with which Shostakovich both imagines and realizes a large-scale structure is as impressive as the vigor and freshness of gesture. One can hear what music he has been reading and listening to, and what has delighted him. He owes, for example, some of the details of his nose-thumbing, wrong-note humor to Prokofiev, he is fascinated by Mahler and his ways of twisting the tails of commonplaces, and more than once we see Stravinsky's *Petrushka* raging in his cell or fixing us with his stare from the top of his master's booth. The basic design, too, is that of the conventional four movements, though with the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, though, Shostakovich finds ways of playing within that form, producing events in unexpected order, interrupting, linking, reverting. The contour of the phrase played by the clarinet when the first movement has made the transition from provocatively discontinuous introduction into the "real" discourse, is in one way or another common ground for much of the entire symphony. Shostakovich's orchestral imagination is highly developed, such points as the passages for divided solo strings in the first and last movements, the piano writing in the scherzo, and the timpani solo in the finale being the most immediately noticeable instances. The slow movement in particular is evidence that at eighteen and nineteen he had much to say, and much of astonishing depth, and every phrase is a wonderful signal of the arrival on the scene of a new, eloquent, personal, unmistakable voice.

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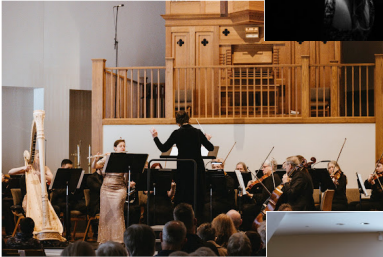
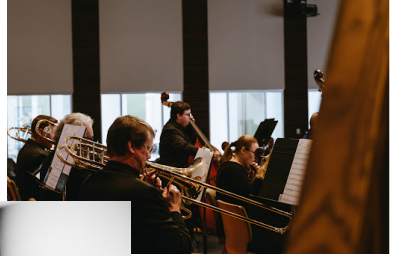
Want to Join Us?

If you are interested in playing or singing with the Hendricks Symphony Orchestra and Chorus or you would like to become a Board member, please visit our website at:

<https://www.hendrickssymphony.org/hendricks-symphony-orchestra>

<https://www.hendrickssymphony.org/hendricks-symphony-chorus>

<https://www.hendrickssymphony.org/board-of-directors>



SEASON TICKETS ARE NOW ON SALE!

Our season tickets for the 2024-2025 concert season entitled “A Musical Feast” are now on sale. Hendricks Symphony performs five subscription concert weekends per concert season. The concerts are held on Friday evenings starting at 7:30 PM and Sunday afternoons starting at 3:00 PM. Our music director, Amy Eggleston, has programmed a wonderfully *delicious* season as follows:

- 1) **Vienna Sweets:** Friday, September 13, 2024, and Sunday, September 15, 2024
- 2) **Latin Spices:** Friday, October 25, 2024, and Sunday, October 27, 2024
- 3) **Holiday Treats:** Friday, December 13, 2024, and Sunday, December 15, 2024
- 4) **French Delicacies:** Friday, February 14, 2025, and Sunday, February 16, 2025
- 5) **Apples to Oranges:** Friday, April 25, 2025, and Sunday, April 27, 2025

If you become a Season Ticket Patron to Hendricks Symphony, you will receive:

- Five tickets for the price of four!
- Reserved seating in the same seats for all five concerts!
- Free exchanges from Friday to Sunday concerts or Sunday to Friday concerts (*Must give 48 hours advance notice with availability permitting.*)
- Family package saves you 40%!
- A premier performing arts venue seating 600 patrons at Hendricks Live!

| 2024-25 SEASON TICKET PRICING | 2024-25 INDIVIDUAL TICKET PRICING |
|----------------------------------|-----------------------------------|
| ADULT (18-64): \$100 | ADULT (18-64): \$25 |
| SENIOR (65+): \$80 | SENIOR (65+): \$20 |
| CHILD (2-17) \$40 | CHILD (2-17) \$10 |
| FAMILY (2 Adults/4 Child): \$216 | FAMILY (2 Adults/4 Child): \$90 |

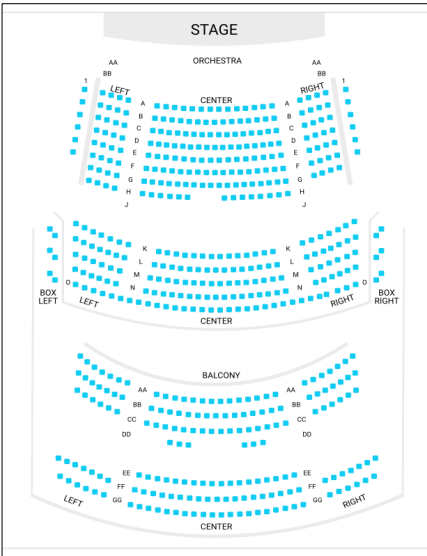
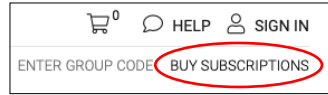
**LET'S FILL
THE HOUSE
AT
HENDRICKS
LIVE!**



INSTRUCTIONS FOR PURCHASING SEASON TICKETS ONLINE:

If you need ADA seating or a Family package or you don't want to purchase your tickets online, please call the Hendricks Live! Box Office at **(317) 754-5281** to purchase your season tickets.

1. Go to: www.HendricksLive.org/events then click on any event (it does not matter which event you select).
2. Click on **BUY TICKETS**.
3. Click on **BUY SUBSCRIPTIONS** (located in the upper right corner under Sign In).
4. Select either Friday or Sunday concert subscriptions by clicking on **CHECKOUT**.
5. **CLICK** on each seat you wish to purchase.



Friday Concerts with the Hendricks Symphony

Hendricks Symphony Orchestra and Chorus perform five subscription weekend concerts per season. This subscription is for our five Friday evening concerts that start at 7:30 PM.

FRIDAY SEASON TICKETS with the Hendricks Symphony

Five Friday evening concerts with the Hendricks Symphony Orchestra and Chorus that start at 7:30 PM.

Family package available. Please call the Box Office at (317) 754-5281.

ADA and Companion seats are available. Please call the Box Office at (317) 754-5281.

\$40.00 - \$100.00

CHECKOUT

Sunday Concerts with the Hendricks Symphony

Hendricks Symphony Orchestra and Chorus perform five subscription weekend concerts per season. This subscription is for our five Sunday evening concerts that start at 3:00 PM.

SUNDAY SEASON TICKETS with the Hendricks Symphony

Five Sunday evening concerts with the Hendricks Symphony Orchestra and Chorus that start at 3:00 PM.

Family package available. Please call the Box Office at (317) 754-5281.

ADA and Companion seats are available. Please call the Box Office at (317) 754-5281.

\$40.00 - \$100.00

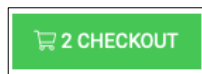
CHECKOUT

6. A pop-up screen will happen every time you select a seat. You will need to select either **ADULT**, **SENIOR**, or **CHILD** before you select your next seat.

Orchestra Center - Row: F, Seat: 109

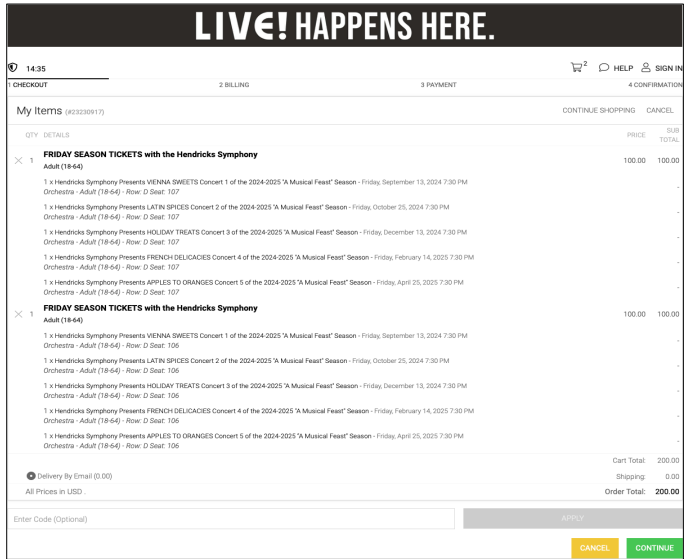
Please select ...

| | |
|---------------|--------|
| Adult (18-64) | 100.00 |
| Senior (65+) | 80.00 |
| Child (2-17) | 40.00 |

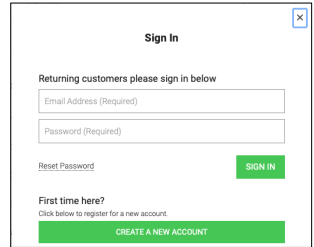


7. Click on **CHECKOUT**.

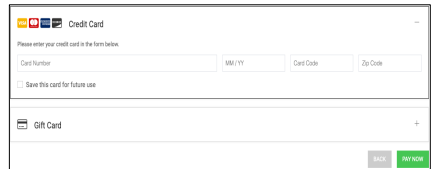
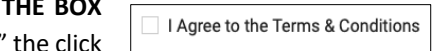
8. Review your order.



9. Click **CONTINUE**. A pop-up screen will open. Follow the screen information. (An account is needed to be able to send the tickets to your email. The only information needed to create the account is your first and last name along with the email you wish the tickets to be sent to. All tickets are electronically delivered.)
10. Review the information then **CHECK THE BOX** by "I Agree to the Terms & Conditions" the click on **CONTINUE**.



11. Fill in your debit OR credit card information then click on **PAY NOW**. Your tickets will immediately be sent to the email you provided.
12. Check your email from Hendricks Live! and open it.



13. Scroll towards the bottom of the email and click on **View Digital Subscriptions**.



14. You will now see your season ticket with the QR code. You can use this QR code for each subscription concert! You may print it or add this to your Apple wallet or Google wallet.

Please support your Hendricks Symphony

SPONSORSHIPS

You can show your support for the Hendricks Symphony's commitment to orchestral and choral performance, as well as music education, by sponsoring our season, a concert, or one of our talented musicians! Whether it's large or small, every sponsorship directly supports our organization. Only one-third of our funding comes from ticket sales. For more details, please contact our Business Manager, Brenda Coley, at (317) 313-5451 or for more information, you may go to our website at:

<https://www.HendricksSymphony.org/donate>

or by using this QR code:



**Thank you
for being a
supporter of
Hendricks
Symphony!**

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Conductor's Circle \$10,000 and up

All Orchestra Circle benefits plus:
• Two concerts presented in your honor

Concertmaster's Circle \$5,000 to \$9,999

All Orchestra Circle benefits plus:
• One concert presented in your honor

Orchestra Circle \$2,500 to \$4,999

All Patron Circle benefits plus:
• Two invitations to Artists and Conductor's Meet and Greet (TBA)

Patron Circle \$1,000 to \$2,499

All Sustaining Member benefits plus:
• Preferred concert seating

Sustaining Member \$500 to \$999

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Supporting Member \$250 to \$499

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• Listed in programs
• Receive Symphony Newsletter

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• Listed in programs
• Receive Symphony Newsletter

***** Detach Form Here *****

Hendricks Symphony SPONSORSHIP and DONATION Form

Give online at:

Name: _____
(As you want it to appear in the program)

Address: _____

City: _____ State: _____ Zip: _____

Phone: (____) ____ - ____ E-mail: _____



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| Sponsorship Amount: \$ | <input type="checkbox"/> Season Sponsor (\$25,000) | <input type="checkbox"/> Concert Sponsor (\$5,000) | <input type="checkbox"/> Concertmaster Sponsor (\$1,000) |
| | <input type="checkbox"/> Principal Player (\$500) | <input type="checkbox"/> Section Player (\$250) | <input type="checkbox"/> Chorus Member (\$250) |
| | <input type="checkbox"/> Other, please specify: _____ | | |
| Donation Amount: \$ | <input type="checkbox"/> Conductor's Circle (\$10,000 and up) | <input type="checkbox"/> Concertmaster's Circle (\$5,000 to \$9,999) | <input type="checkbox"/> Orchestra Circle (\$2,500 to \$4,999) |
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| | <input type="checkbox"/> Contributing Member (\$100 to \$249) | <input type="checkbox"/> Friend of the Symphony (\$25 to \$99) | |

Thank you for your support! You may donate by cash, check, credit card or online at www.HendricksSymphony.org/donate. If paying by cash please contact Brenda A. Coley, Business Manager at (317) 313-5451. If paying by check, please make your check payable to **Hendricks Symphony** and mail to **Hendricks Symphony, 8103 E. U.S. Highway 36, #104, Avon, IN 46123**. All donations will receive a letter from Hendricks Symphonic Society, Inc. as a record of your donation. Your donation is greatly appreciated and may be tax deductible. Hendricks Symphonic Society, Inc. is a 501(c)(3) organization. We do business as "Hendricks Symphony". If you have any questions, please contact our Business Manager, Brenda A. Coley, at (317) 313-5451 or Brenda.Coley.HSS@gmail.com.