



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

# “Vienna Sweets”

*First Subscription Concert of 2024-2025 of our Eighteenth Season*  
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*200 W Main St, Plainfield, Indiana*

*Friday, September 13, 2024, at 7:30 PM*  
*Sunday, September 15, 2024, 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.

## Stephanie Newberry Hall, harp

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



Stephanie received a Master of Music Degree from the University of Houston, and her Bachelor of Music Degree from Vanderbilt University. Additionally, she is an alumnus of the Salzedo School in Camden, Maine where she studied with legendary harpist Alice Chalifoux. Stephanie has performed in Masterclasses with harpists such as Yolanda Kondonassis, Isabelle Moretti, and Sunita Stanislow, and participated in the Texas Music Festival, Rome Festival, and Sewanee Summer Music Festivals.

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

# "Vienna Sweets"

*Amy Eggleston, Music Director and Conductor*

*Hendricks Symphony Orchestra and Chorus*

Hendricks Live! 200 W Main St, Plainfield, IN 46168

Friday, September 13 at 7:30 PM and Sunday, September 15 at 3:00 PM

## *Program*

*Overture to Die Fledermaus* (1874) Music by Johann Strauss II (1825–1899)  
Libretto by Karl Haffner (1804–1876) and Richard Genée (1823–1895)  
**Hendricks Symphony Orchestra**

"What a joy to be here" from *Die Fledermaus* (1874) Music by Johann Strauss II (1825–1899)  
Libretto by Karl Haffner (1804–1876) and Richard Genée (1823–1895)  
**Hendricks Symphony Orchestra and Chorus**

*Tales from the Vienna Woods, Opus 325* (1826) Johann Strauss II (1825–1899)  
Music adapted and text added by Louis Lavater (1867–1953)  
**Hendricks Symphony Chorus**  
**Stephanie Hall, harp**

*Mariettas Lied* from *Die tote Stadt*, Opus 12 (1920) Erich Wolfgang Korngold (1897–1957)  
Libretto by Julius Korngold (under the collective pseudonym Paul Schott) (1860–1945)  
**Hannah Knop, soprano**  
**Hendricks Symphony Orchestra**

*Der Rosenkavalier Suite, Opus 59* Richard Strauss (1864–1949)  
**Hendricks Symphony Orchestra**

## **Intermission**



**\*\*Unauthorized recording or photographing of any part of this performance is strictly prohibited.\*\***

**CONCERT ETIQUETTE: Please be sure the electronic signal on your watch is turned off and all electronic devices are on silent. Performances will begin promptly. Latecomers will be seated only at the first convenient pause in the music. Those listeners who need to leave before the concert is over are asked to do so only during applause.**

*Blumine* (1893)

Gustav Mahler  
(1860–1911)

**Hendricks Symphony Orchestra**

“*I Find It at Maxim’s*” from *The Merry Widow* (1905)

Music by Franz Lehár (1870–1948)

Libretto by Viktor Léon (1858–1940) and Leo Stein (1861–1921)

**David Mannell, tenor**

**Hendricks Symphony Orchestra**

“*Love Unspoken*”, *The Merry Widow Waltz* from *The Merry Widow* (1905) Music by Franz Lehár (1870–1948)

Libretto by Viktor Léon (1858–1940) and Leo Stein (1861–1921)

**Hannah Knop, soprano**

**David Mannell, tenor**

**Hendricks Symphony Orchestra**

*Finale from Act 2, Die Fledermaus* (1874)

Johann Strauss II  
(1825–1899)

**Hannah Knop, soprano**

**David Mannell, tenor**

**Hendricks Symphony Orchestra and Chorus**

*Kaiser-Walzer, Opus 437 (Emperor Waltz)* (1889)

Johann Strauss II  
(1825–1899)

**Hendricks Symphony Orchestra**

“*Edelweiss*” from *The Sound of Music*

Music by Richard Rodgers (1902–1979)

Lyrics by Oscar Hammerstein II (1895–1960)

**Hendricks Symphony Chorus**

*Radetzky March, Opus 228*

Johann Strauss Sr.  
(1804–1849)

**Hendricks Symphony Orchestra**

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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.

## David B. Mannell, tenor

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

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



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

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# *Hendricks Symphony Orchestra*

Amy Eggleston, Music Director, and Conductor

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Glenn Johnson, Concertmaster  
Gloria N. Gear  
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Erin Meid  
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Courtney Johnson, principal  
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Sheila Marshall  
Lisa Hannon  
Eric Clevenger

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Emily Waters, principal  
Debbie Botts  
Lorelei Farlow

## **CELLO**

Leonard Cheatham, principal  
Christina Dinger  
Cheryl Vanat  
Kyle Miller  
Linda Weddle

## **BASS**

Valerie Kern, principal  
Sean Paree-Huff

## **FLUTE**

Shauna Barravecchio,  
principal  
Lydia Stephens  
Amanda Knarr

## **PICCOLO**

Amanda Knarr

## **OBOE**

Dawn Zumbrun, principal  
Sara Randall

## **ENGLISH HORN**

Brook Steppe

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Andrea Hoyt, principal  
Jay R. S. Parks  
Elizabeth Jones

## **BASS CLARINET**

Jay R. S. Parks

## **BASSOON**

DeAnne Slater, principal  
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Carrie Coutant  
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Kayla Marshall

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Dr. Albert Lilly, principal  
Megan Shamsi  
Rosemarie Cline

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Matthew Wargel, principal\*  
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Amy Eggleston, Music Director and Conductor

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Carolyn Abbe	Charlotte Beckman	John Gallagher
Lily Eggleston	Bobbie Brinson	Sam Hinkle
Carol Forbes	Joan Coddington	Micah A. Taylor
Thellen Gallagher	Lorna Douville	
Bree Hall	Breanda Harper	<b>BASS</b>
Amanda Horcher	Susan Koralewski	Roger Dutcher E.
Ruth Nevins	Heather Larson-King	Nick Eggleston
Kay Owens	Carrie Latendresse	David Hazelton
Diane Robinson	Julia Prather	Steven Kellermeyer
Melanie Zeiner	Jeanne Sagar	George Robert Lee
	Marisha Scadden	Scott Stockton
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# Concert Notes

by

Dr. Albert Lilly

*Die Fledermaus* (German: [di: 'fle:də,maos], *The Flittermouse* or *The Bat*, sometimes called *The Revenge of the Bat*) is an operetta composed by Johann Strauss II to a German libretto by Karl Haffner and Richard Genée. The operetta premiered on 5 April 1874 at the Theater an der Wien in Vienna and has been part of the regular repertoire ever since. It was performed in New York under Rudolf Bial at the Stadt Theatre on 21 November 1874. The German première took place at Munich's Gärtnerplatz theater in 1875. *Die Fledermaus* was sung in English at London's Alhambra Theatre on 18 December 1876, with its score modified by Hamilton Clarke. When the operetta came to Paris in 1877 at the Théâtre de la Renaissance, as *La Tzigane*, with Ismaël and Zulma Bouffar in the cast, it was not a success; only in 1904, with Meilhac and Halevy's original role names and the words adapted by Paul Ferrier to the music (with Max Dearly and Ève Lavallière in the cast) did it find success in Paris and enter the repertoire there. The first London performance in German did not take place until 1895. According to the archivist of the Royal Opera House, Covent Garden, "Twenty years after its production as a lyric opera in Vienna, [composer and conductor Gustav] Mahler raised the artistic status of Strauss's work by producing it at the Hamburg Opera House [...] all the leading opera houses in Europe, notably Vienna and Munich, have brightened their regular repertoire by including it for occasional performance." Our performance features the Overture, the opening chorus to Act 2 ("What a joy to be here"), and the finale to act 2. The segments performed today will be placed throughout the program to enhance the variety of the musical offering.

"**Tales from the Vienna Woods**" Op. 325 (German: "*Geschichten aus dem Wienerwald*", occasionally "*G'schichten aus dem Wienerwald*") is a waltz by Johann Strauss II. Composed in 1868, the title recalls the folk music of the inhabitants of the Vienna Woods. The version we present today is the arrangement of the Swedish-Australian poet and composer, Louis Lavater. Lavater's 1936 arrangement was originally for chorus and piano, but we have adapted it for chorus and harp.

**Glück, das mir verblieb**" (German for "Happiness that remained") is a duet from the 1920 opera *Die tote Stadt* (*The Dead City*) composed by Erich Wolfgang Korngold to a libretto by his father Julius Korngold. It is written for soprano and tenor. Also called "*Marietta's Lied*" or the "*Lute Song*", it appears in act 1, scene 5. In performances as a concert aria, the soprano will sing both parts. *Die tote Stadt* is an opera in three acts by Erich Wolfgang Korngold set to a libretto by Paul Schott, a collective pseudonym for the composer and his father, Julius Korngold. It is based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach.

The "dead city" in the opera's title is Bruges, Belgium, identified in the opera with Marie, the dead wife of Paul. At the start of act 1, Paul confides in a friend the extraordinary news that he has seen Marie, or her double, in the town and that he has invited her to the house. She arrives, and Paul addresses her as Marie, but she corrects him: she is Marietta, a dancer from Lille. He is enchanted by her, especially when she accepts his request for

a song, "*Glück, das mir verblieb*". The words tell of the joy of love, but there is a sadness in it also because its theme is the transitoriness of life. Their voices combine in the verse which extols the power of love to remain constant in a fleeting world.

Glück, das mir verblieb,  
rück zu mir, mein treues Lieb.  
Abend sinkt im Ha(a)g—  
bist mir Licht und Tag.  
Bange pochet Herz an Herz—  
Hoffnung schwingt sich himmelwärts.

[You my] happiness that remained,  
move closer, my faithful love.  
Evening is setting in the grove—  
you are my light and day.  
Anxiously heart beats against heart—  
hope soars heavenward.

Wie wahr, ein traurig Lied.  
Das Lied vom treuen Lieb,  
das sterben muss.

How true, a sad song.  
The song of the faithful lover  
who must die.

Ich kenne das Lied.  
Ich hört es oft in jungen,  
in schöneren Tagen....  
Es hat noch eine Strophe—  
weiß ich sie noch?

I know the song.  
I heard it often in younger,  
in better days....  
It has another verse—  
do I still know it?

Naht auch Sorge trüb,  
rück zu mir, mein treues Lieb.  
Neig dein blass Gesicht—  
Sterben trennt uns nicht.  
Mußt du einmal von mir gehn,  
glaub, es gibt ein Auferstehn.

Though grim sorrow may approach,  
move closer, my true love.  
Incline your pale face—  
death will not separate us.  
If you must leave me one day,  
trust there is an afterlife.

*Der Rosenkavalier* (*The Knight of the Rose* or *The Rose-Bearer*), Op. 59, is a comic opera in three acts by Richard Strauss to an original German libretto by Hugo von Hofmannsthal. It is loosely adapted from Louvet de Couvrai's novel *Les amours du chevalier de Faublas* and Molière's comedy *Monsieur de Pourceaugnac*. It was first performed at the Königliches Opernhaus in Dresden on January 26, 1911, under the direction of Max Reinhardt, with Ernst von Schuch conducting. Until the premiere, the working title was *Ochs auf Lerchenau*. (The choice of the name Ochs is not accidental, as "Ochs" means "ox", which describes the Baron's manner.) In 1945, Strauss allowed an orchestral *Rosenkavalier Suite* to be published, but apparently was not involved in creating it. It is likely that conductor Artur Rodziński arranged it, as he conducted the suite's first performance, in October 1944 by the New York Philharmonic. Rodziński recorded the suite with the Philharmonic Symphony Orchestra of London on Westminster Hi-Fi, XWN 18680 in 1958.

*Blumine* is the title of the rejected *andante* second movement of Mahler's first symphony. It was first named *Blumine* in 1893; however, it was not discarded until after the first three performances, where it remained as the second movement. After the 1894 performance (where it was called *Bluminenkapitel*), the piece received harsh criticism, especially regarding the second movement. In the Berlin premiere in 1896, *Blumine* was

cut out, along with the title *Titan* and the program of the symphony. Shortly after this, the symphony was published without the *Blumine* movement and in the subsequent versions of the symphony it was gone. *Blumine* originates from some incidental music Mahler wrote for Joseph Victor von Scheffel's dramatic poem *Der Trompeter von Säckingen*. The trumpet serenade was used for *Blumine* with little change. It was originally scored for a small orchestra and this is how it appears in *Blumine*, which is in contrast to the large orchestra used in the rest of the symphony. The movement is a short lyrical piece with a gentle trumpet solo, similar to the posthorn solos in *Symphony No. 3*. Even though it was cut from the symphony, there are still traces of its influence in the rest of the movements.

*Blumine* translates to "floral", or "flower", and some believe this movement was written for Johanna Richter, with whom Mahler was infatuated at the time. The style of this movement has much in common with Mahler's earlier works but also shows the techniques and distinct style of his later compositions. It was rediscovered by Donald Mitchell in 1966, while doing research for his biography on Mahler in the Osborn Collection at Yale University, in a copy of the Hamburg version of the symphony. Apparently, Mahler had given it to a woman he tutored at the Vienna Conservatory. It was passed on to her son, who then sold it to James Osborn, who then donated it to Yale University. Benjamin Britten gave the first performance of the reconstructed Hamburg version in 1967, after it had been lost for over seventy years. After this discovery, other people performed this movement, some simply inserting the *Blumine* into the 1906 version. Others perform *Blumine* before or after the symphony, while still others have performed it on its own or alongside Mahler's other works.

The Merry Widow (German: Die lustige Witwe) is an operetta by the Austro-Hungarian composer Franz Lehár. The librettists, Viktor Léon and Leo Stein, based the story – concerning a rich widow, and her countrymen's attempt to keep her money in the principality by finding her the right husband – on an 1861 comedy play, *L'attaché d'ambassade* (The Embassy Attaché) by Henri Meilhac. The operetta has enjoyed extraordinary international success since its 1905 premiere in Vienna and continues to be frequently revived and recorded. Bernard Grün estimates that the operetta was performed more than half a million times in its first 60 years, and tens of thousands more since. In London, *The Merry Widow* played nearly 800 times at Daly's Theatre, and some Londoners were reported to have seen the show more than 100 times. Even the English King Edward VII got in on the fun: He attended no fewer than four performances of Lehár's delightful work. Film and other adaptations have also been made. Well-known music from the score includes the "Vilja Song", "Da geh' ich zu Maxim" ("I Find It at Maxim's"), and the "Merry Widow Waltz". Today we present two of the three most popular, "I Find it at Maxim's" and "Love Unspoken, the Merry Widow Waltz".

*Kaiser-Walzer*, Op. 437 (*Emperor Waltz*) is a waltz composed by Johann Strauss II in 1889. The waltz was originally titled *Hand in Hand* and was intended as a toast made in August of that year by Emperor of Austria Franz Joseph I on the occasion of his visit to the German Emperor Wilhelm II where it was symbolic as a 'toast of friendship' extended by Austria-Hungary to the German Empire. Strauss' publisher, Fritz Simrock, suggested the title *Kaiser-Walzer*, since the title could allude to either monarch. The waltz was first

performed in Berlin on 21 October 1889. The original cover of the piano edition bore the illustration of the Austrian Imperial Crown.

*The Sound of Music* is a musical with music by Richard Rodgers, lyrics by Oscar Hammerstein II, and a book by Howard Lindsay and Russel Crouse. It is based on the 1949 memoir of Maria von Trapp, *The Story of the Trapp Family Singers*. Set in Austria on the eve of the *Anschluss* in 1938, the musical tells the story of Maria, who takes a job as governess to a large family while she decides whether to become a nun. She falls in love with the children, and eventually their widowed father, Captain von Trapp. He is ordered to accept a commission in the German Navy, but he opposes the Nazis. He and Maria decide on a plan to flee Austria with the children. Many songs from the musical have become standards, including "Do-Re-Mi", "My Favorite Things", "Edelweiss", "Climb Ev'ry Mountain", and the title song "The Sound of Music". The original Broadway production, starring Mary Martin and Theodore Bikel, opened in 1959, and won five Tony Awards, including Best Musical, out of nine nominations. The first London production opened at the Palace Theatre in 1961. The show has enjoyed numerous productions and revivals since then. It was adapted as a 1965 film musical starring Julie Andrews and Christopher Plummer, which won five Academy Awards, including Best Picture. *The Sound of Music* was the last musical written by Rodgers and Hammerstein, as Oscar Hammerstein died of stomach cancer nine months after the Broadway premiere.

The "**Radetzky March**", Opus. 228, (German: *Radetzky**marsch*) is a march composed by Johann Strauss (Senior) which was first performed on 31 August 1848 in Vienna to celebrate the victory of the Austrian Empire under Field Marshal Joseph Radetzky von Radetz (the piece's namesake) over the Italian forces at the Battle of Custoza, during the First Italian War of Independence. It has been noted that its tone is more celebratory than martial, but nevertheless it soon became popular among regimented marching soldiers.

Strauss had already used the theme in his *Jubel-Quadrille*, Op. 130; the upbeat bears a considerable resemblance to the second theme from the Allegro in Joseph Haydn's *Symphony No. 100* composed in 1794. For the trio, Strauss used an older folk melody called *Alter Tanz aus Wien* or *Tinerl-Lied* which was originally in 3/4 time. When Radetzky came back to Vienna after winning the Battle of Custoza (1848), his soldiers were singing the then-popular song. Allegedly Strauss heard this singing and incorporated the melody, converted to 2/4 time, into the *Radetzky March*.

When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the chorus. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is often observed when the march is played in classical music venues in an orchestral version prepared by Leopold Weninger (1879–1940).

Since it was first introduced in 1946 by conductor Josef Krips during the New Year's Concert (*Neujahrskonzert*) of the Vienna Philharmonic it is always played as a jubilant encore. It was announced in 2019 by the Vienna Philharmonic board of directors that a new version would be used that would replace the Weninger arrangement in an attempt to "de-Nazify" the march. The new arrangement was first performed at the New Year's Concert in 2020.

# UPCOMING CONCERTS

Hendricks Symphony performs five subscription concert weekends per concert season. “Vienna Sweets” was the first concert. The concerts are held on Friday evenings starting at 7:30 PM and Sunday afternoons starting at 3:00 PM. Listed below are the remaining four concerts as follows:

**Latin Spices:** Friday, October 25, 2024, and Sunday, October 27, 2024

**Holiday Treats:** Friday, December 13, 2024, and Sunday, December 15, 2024

**French Delicacies:** Friday, February 14, 2025, and Sunday, February 16, 2025

**Apples to Oranges:** Friday, April 25, 2025, and Sunday, April 27, 2025

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