

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

"Holiday Treats"

Third Subscription Concert of 2024-2025 of our Eighteenth Season
www.HendricksSymphony.org

at

Hendricks Live!
200 W Main St, Plainfield, Indiana

Friday, December 13, 2024, at 7:30 PM
Sunday, December 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.

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"Holiday Treats"

Hendricks Symphony Orchestra and Chorus

Amy Eggleston, Music Director and Conductor

Hendricks Live!

200 West Main Street

Plainfield, Indiana 46168

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

Christmas Overture (1925)

Samuel Coleridge-Taylor (1875 – 1912)

Arranged by Sydney Barnes

Hendricks Symphony Orchestra

Sing We Now of Christmas

traditional French carol

Arranged by John Leavitt (b. 1956)

Hendricks Symphony Orchestra and Chorus

from *The Messiah* (HWV 56)

George Frideric Handel (1685–1759)

For Unto Us a Child Is Born

Glory to God

Hendricks Symphony Orchestra and Chorus

from *The Nutcracker* Opus 71

Pyotr Ilyich Tchaikovsky (1840–1893)

Dance of the Sugarplum Fairy

Waltz of the Snowflakes

Hendricks Symphony Orchestra and Chorus

Do You Hear What I Hear?(1962)

Noël Regney (1922-2002)

Gloria Shayne (1923-2008)

Arranged by Emily Crocker (b. 1949)

Hendricks Symphony Orchestra and Chorus

Yes, Virginia! (There Is a Santa Claus) (2021)

Vincent Oppido (b.1986)

Scott Stockton – Narrator

Adrianna Penner – Virginia

Hendricks Symphony Orchestra

***** INTERMISSION *****

Concert Suite from The Polar Express (2004) Alan Anthony Silvestri (b.1950)
Basil Glen Ballard (b. 1953)
Arranged by Jerry Brubaker (b. 1946)

Hendricks Symphony Orchestra

The Christmas Song (1945) Robert Wells (1922-1998)
Melvin Howard Tormé (1925-1999)
Arranged by Mark Hayes (b. 1953)

Hendricks Symphony Orchestra and Chorus

A Marshmallow World (with "The Candy Man") Carl Sigman (1909-2000)
Peter DeRose (1896-1953)
and
Leslie Bricusse (1931-2021)
Anthony Newley (1931-1999)
Arranged by Mark Hayes (b. 1953) *and* Dr. Albert Lilly (b. 1964)

Hendricks Symphony Orchestra and Chorus

Gloucestershire Wassail (1913) traditional English carol
Arranged by Ralph Vaughan Williams (1872-1958)

Hendricks Symphony Chorus

Sleigh Ride (1948) Leroy Anderson (1908-1975)

Hendricks Symphony Orchestra

The Christmas Waltz (1948) Samuel Cohen (1919-1993)
Jule Styne (1905-1994)
Arranged by Mark Hayes (b. 1953)

Hendricks Symphony Orchestra and Chorus

Minor Alterations (2011) David Lovrien (b. 1963)
(*Christmas Through the Looking Glass*)

Hendricks Symphony Orchestra

"We Need a Little Christmas" from Mame (1966) Jerry Herman (1931-2019)
Arranged by Mark Hayes (b. 1953)

Hendricks Symphony Orchestra and Chorus

Carol Sing! (2015) traditional carols
Arranged by John Leavitt (b. 1956)

Hendricks Symphony Orchestra and Chorus

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Amy Eggleston, Music Director and Conductor

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Jacob Sumner
Erin Penner
Jonathan Kheav +

VIOLIN 2

Courtney Johnson, principal
Laurel Bronson
Alycia Ellison
Sheila Marshall
Gia Stillabower +
Susan Semenick
Eric Clevenger

VIOLA

Emily Waters, principal
Debbie Botts
Heather Habing +
Michelle Habing
Kelly Sumner

CELLO

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

BASS

Valerie Kern, principal
Gillian Cranfill +

FLUTE

Shauna Barravecchio,
principal
Lydia Stephens
Amanda Knarr

PICCOLO

Amanda Knarr

OBOE

Dawn Zumbrun, principal
Sara Randall

ENGLISH HORN

Brook Steppe

CLARINET

Ayn Katherine Engle,
principal
Jay R. S. Parks
Elizabeth Jones

BASS CLARINET

Elizabeth Jones

BASSOON

DeAnne Slater, principal
Grant Pajak

ALTO SAXOPHONE

Dr. Michael Anne Tolan
Mia Craney

TENOR SAXOPHONE

Jeremiah Koss

HORN

Emily Schroeder, principal
Carrie Coutant
Terri L. Ross
Kayla Marshall

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Amy Eggleston, Music Director and Conductor

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Julie Dutcher
Lily Eggleston
Carol Forbes
Thellen Gallagher
Alex Marie Gray
Amanda Horcher
Sandy Jett
Ruth Nevins
Kay Owens
Diane Robinson
Michele Staley
Amanda Widhalm
Ava Widhalm
Melanie Zeiner

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Bobbie Brinson
Charlotte Beckman
Joan Coddington
Lorna Douville
Heather Larson-King
Carrie Latendresse
Linda McGowan
Julia Prather
Jeanne Sagar
Jill Sprague
Brook Steppe
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"Holiday Treats"



Notes by Dr. Albert L. Lilly, III

Christmas Overture (1925)

Samuel Coleridge-Taylor (1875 – 1912)

Arranged by Sydney Barnes

Samuel Coleridge-Taylor was born in London, the son of a West African father and English mother. The boy showed talent on the violin from the age of five, and by 1890, with generous backing from a Presbyterian choirmaster, entered the Royal College of Music, studying with Charles Villiers Stanford. Elgar called him "far and away the cleverest fellow going among the younger men". His *Christmas Overture* appeared posthumously in 1925, arranged by Sydney Baynes, of *Destiny Waltz* fame. It features *God rest you merry, gentlemen*, and *Hark the herald angels sing* and is thought to have been put together from incidental music he wrote for a children's play called *The Forest of Wild Thyme*.

Sing We Now of Christmas

traditional French carol

Arranged by John Leavitt (b. 1956)

The text for this hymn comes from a traditional French carol. The original French title is *Noël Nouvelet*. The lyrical structure of the carol takes us through the story of Christ's birth. The first verse simply acknowledges the birth and calls us to praise Jesus. The second and third verses tell of the angels coming to the shepherds at night. The third and fourth verses describe the coming of the wise men and gifts they bring. The text connects to two scripture passages; Luke 2:8-20, which tells the story of the angels and shepherds, and Matthew 2:1-12, which tells the story of the wise men and their gifts.

The tune for this hymn comes from the same traditional French carol as the text. It was harmonized by Martin Shaw in 1928 for *The Oxford Book of Carols*. It is an upbeat song, with alternating major and minor sounds, adding an almost mysterious quality to the carol.

This song is to be sung in the Christmas season, especially in services incorporating the corresponding scriptures (Luke 2:8-20; Matthew 2:1-12). It is appropriate for images or depictions of the Nativity. The content of this hymn obviously makes it effective as a processional or call to praise.

From *The Messiah* (HWV 56)

George Frideric Handel (1685–1759)

For Unto Us a Child Is Born

Glory to God

Messiah (HWV 56) is an English-language oratorio composed in 1741 by George Frideric Handel. The text was compiled from the King James Bible and the Coverdale Psalter by Charles Jennens. It was first performed in Dublin on 13 April 1742 and received its London premiere nearly a year later. After an initially modest public

reception, the oratorio gained in popularity, eventually becoming one of the best-known and most frequently performed choral works in Western music.

For Unto Us a Child Is Born, composed with text from Isaiah 9:6 “*For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.*” The choir performs, telling the news of Christmas, the birth of a son.

Handel waited until the angels' song *Glory to God* to introduce the trumpets. He marked them as "da lontano e un poco piano" (from afar and somewhat quietly) and originally planned to place them offstage (in disparate), to create the effect of distance.

from *The Nutcracker Opus 71* (1892)

Dance of the Sugar Plum Fairy

Waltz of the Snowflakes

Pyotr Ilyich Tchaikovsky (1840–1893)

The Nutcracker (Russian: Щелкунчик), Op. 71, is an 1892 two-act classical ballet by Pyotr Ilyich Tchaikovsky, set on Christmas Eve at the foot of a Christmas tree in a child's imagination. The plot is an adaptation of E. T. A. Hoffmann's 1816 short story *The Nutcracker and the Mouse King*. The ballet's first choreographer was Marius Petipa, with whom Tchaikovsky had worked three years earlier on *The Sleeping Beauty*, assisted by Lev Ivanov.

Tchaikovsky made a selection of eight of the numbers from the ballet before the ballet's December 1892 première, forming *The Nutcracker Suite*, Op. 71a, intended for concert performance. The suite was first performed, under the composer's direction, on 19 March 1892 at an assembly of the Saint Petersburg branch of the Musical Society. The suite became instantly popular, with almost every number encored at its premiere, while the complete ballet did not begin to achieve its great popularity until after the George Balanchine staging became a hit in New York City. The suite became very popular on the concert stage, and was excerpted in Disney's *Fantasia*, omitting the two movements prior to the *Dance of the Sugar Plum Fairy*.

Since the late 1960s, it has been danced by countless ballet companies, especially in North America. Major American ballet companies generate around 40% of their annual ticket revenues from performances of *The Nutcracker*. The ballet's score has been used in several film adaptations of Hoffmann's story. Tchaikovsky's score has become one of his most famous compositions.

Do You Hear What I Hear?

Noël Regney (1922-2002)

Gloria Shayne (1923-2008)

Arranged by Emily Crocker (b. 1949)

Do You Hear What I Hear? is a song written in October 1962, with lyrics by Noël Regney and music by Gloria Shayne. The pair, married at the time, wrote it as a plea for peace during the Cuban Missile Crisis. Regney had been invited by a record producer to write a Christmas song, but he was hesitant due to the commercialism of Christmas. It has sold tens of millions of copies and has been covered by hundreds of artists.

Do You Hear What I Hear? tells a story loosely based upon the story of the Nativity of Jesus as told in the Gospel of Matthew, incorporating fragments of the annunciation to the shepherds from the Gospel of Luke, though Jesus is never mentioned by name or explicitly identified. A "night wind" tells a lamb of a star, following which the lamb tells his young shepherd that he also hears a loud song. They are each led to a "mighty king," whom they tell of a child in the cold and ask to bring the child silver and gold (much as the Biblical Magi, which in tradition with prophecies in the Book of Isaiah and Psalm 72 are often characterized as kings, did with their gifts of gold, frankincense, and myrrh). The king proclaims a prayer of peace and announces that the child will "bring goodness and light".

Yes, Virginia! (There Is a Santa Claus) (2021)

Vincent Oppido (b. 1986)

Yes, Virginia! (There Is a Santa Claus) is a musical composition by composer Vincent Oppido, which sets the famous "*Yes, Virginia, there is a Santa Claus*" editorial to music. The story is based on the letter written by a young girl named Virginia O'Hanlon asking if Santa Claus was real. In essence, Oppido creates a musical narrative around the classic story, one we hope you enjoy!

***** INTERMISSION *****

Concert Suite from The Polar Express

Alan Anthony Silvestri (b. 1950)

Basil Glen Ballard (b. 1953)

Arranged by Jerry Brubaker (b. 1946)

The Polar Express is a 2004 American computer-animated fantasy adventure film, co-written and directed by Robert Zemeckis, based on the 1985 children's book of the same name by Chris Van Allsburg. The film features human characters animated using live-action and motion-capture CGI animation. Our performance is a collection of works from the soundtrack of that animated film, which was released on November 2, 2004 by Warner Sunset Records and Reprise Records.

The Christmas Song

Robert Wells (1922-1998)

Melvin Howard Tormé (1925-1999)

Arranged by Mark Hayes (b. 1953)

The Christmas Song (commonly subtitled ***Chestnuts Roasting on an Open Fire*** or, as it was originally subtitled, ***Merry Christmas to You***) is a classic Christmas song written in 1945 by Robert Wells and Mel Tormé.

The Nat King Cole Trio first recorded the song in June 1946. At Cole's behest – and over the objections of his label, Capitol Records – a second recording was made in August utilizing a small string section. This version became a massive hit on both the pop and R&B charts. Cole again recorded the song in 1953, using the same arrangement with a full orchestra arranged and conducted by Nelson Riddle, and once more in 1961, in a stereophonic version with another full orchestra arranged and conducted by Ralph Carmichael. Cole's 1961 version is generally regarded as definitive and, in 2004, was the most-loved seasonal song with women aged 30–49. The original 1946 recording was inducted into the Grammy Hall of Fame in 1974. In 2022, the 1961 Nat King Cole

recording was selected by the Library of Congress for preservation in the United States National Recording Registry as being “culturally, historically, or aesthetically significant.”

According to Tormé, the song was written in July 1945 during a blistering hot summer. It was in an effort to “stay cool by thinking cool” that the most-performed (according to BMI) Christmas song of all time was born. “I saw a spiral pad on his (Wells’) piano with four lines written in pencil”, Tormé recalled. “They started, ‘Chestnuts roasting..., Jack Frost nipping..., Yuletide carols..., Folks dressed up like Eskimos.’ Bob didn’t think he was writing a song lyric. He said he thought if he could immerse himself in winter he could cool off. Forty minutes later that song was written. I wrote all the music and some of the lyrics.”

A Marshmallow World (with “*The Candy Man*”) Carl Sigman (1909-2000)
Peter DeRose (1896-1953)
and
Leslie Bricusse (1931-2021)
Anthony Newley (1931-1999)
Arranged by Mark Hayes (b. 1953) and Dr. Albert Lilly (b. 1964)

A Marshmallow World (sometimes called *It’s a Marshmallow World*) is a popular song that was written in 1949 by Carl Sigman (lyrics) and Peter DeRose (music). It was published the following year by Shapiro, Bernstein & Company. The song is about winter and is commonly regarded as a Christmas song in the Northern Hemisphere, although the lyrics make no mention of the holiday.

The song was first a hit for Bing Crosby (backed by the Lee Gordon Singers and Sonny Burke and his Orchestra). Crosby’s version, recorded in 1950, peaked at number 24 on Billboard’s Best Selling Pop Singles chart in the issue dated January 6, 1951. Other artists who recorded the song in 1950 include Ray Anthony, Vic Damone, Johnny Desmond, Arthur Godfrey, Vaughn Monroe, and Jo Stafford. The song compares a snowfall to marshmallows covering the ground. It also describes the snowfall as whipped cream and the sun as a red pumpkin head. The singer “waits for it the whole year ‘round.”

The Candy Man (or alternatively, *The Candy Man Can*) is a song that originally appeared in the 1971 film *Willy Wonka & the Chocolate Factory*. It was written by Leslie Bricusse and Anthony Newley specifically for the film. Although the original 1964 book by Roald Dahl (*Charlie and the Chocolate Factory*) contains lyrics adapted for other songs in the film, the lyrics to *The Candy Man* do not appear in the book. The soundtrack version of the song was sung by Aubrey Woods, who played candy store owner Bill in the film. Newley recorded the song on his 1971 album *Pure Imagination*.

Gloucestershire Wassail traditional English carol
Arranged by Ralph Vaughan Williams (1872-1958)

The Gloucestershire Wassail is a traditional English carol associated with the eve of Epiphany, when revelers drank wassail punch, a hot-mulled sherry- or brandy-based cider, sweetened with sugar and seasoned with other spices, and including yeast, apples, and toast. According to British Food History, “wassailing predates the Battle of Hastings and is thought to have its origins in Ancient Rome, where people would make sacrifices

to the Pomona, the Roman Goddess of Fruits. The word Wassail originates from the Anglo-Saxon *waes-hael*, meaning ‘to your health’ and the word is used just as we would use Cheers! today... The hot wassail is poured into a large carved wooden bowl and it is passed around the crowd so that everyone can take a good mouthful, raise it above their head and shout ‘Wassail!’ It is because of this celebration, we “raise a toast” when having drinks.”

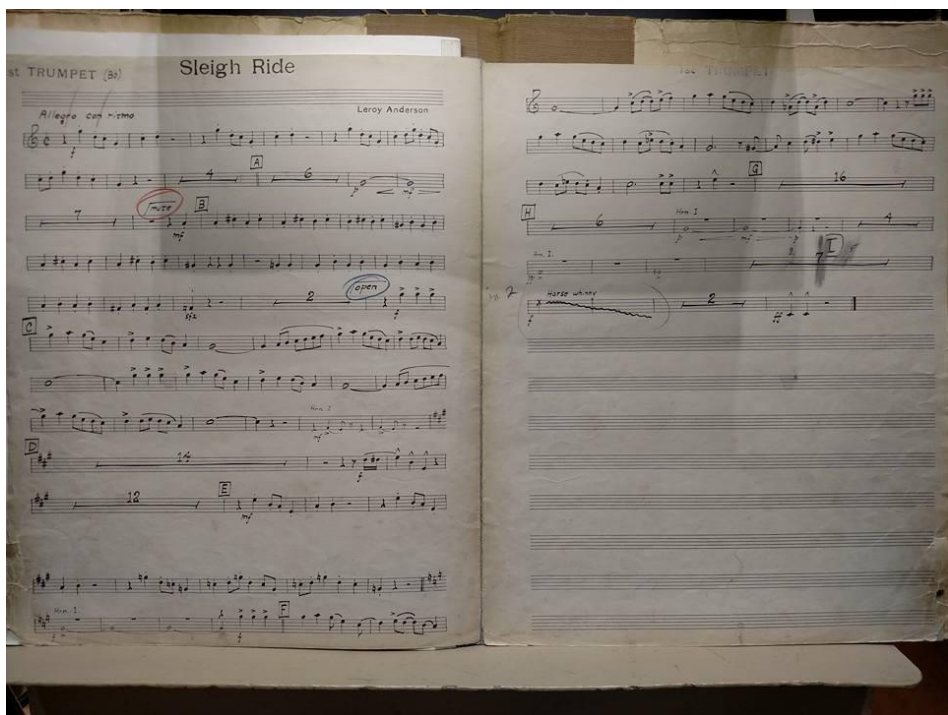
It was published in various arrangements over the course of the 19th-century, but clearly its roots go back--possibly way back into the 16th-century. Our specific arrangement is by Ralph Vaughan Williams (1872-1958), first published in 1913, but then again with the lyrics commonly sung today in the *The Oxford Book of Carols* of 1928.

Vaughan Williams' arrangement adopts a rather clever dynamic scheme which creates the impression that the carolers are approaching from afar--from way down the street--and gradually draw nearer, eventually barging cheerily through the door demanding libations, liberally spreading holiday cheer, and raising toasts to one and all. They eventually move on, their voices receding as they move off to the next lucky household.

Over the course of many verses, the composer distributes the catchy melody democratically throughout the choir, as each section gets its chance to shine.

Sleigh Ride (1948)

Leroy Anderson (1908-1975)



Original first trumpet part courtesy of Dr. Albert Lilly, still used by the Boston Symphony.

Sleigh Ride is a light orchestra standard composed by Leroy Anderson. The composer had formed the original idea for the piece during a heat wave in July 1946, and he finished the work in February 1948. The original recordings were instrumental versions. The lyrics, about riding in a sleigh and other fun wintertime activities, were written by Mitchell Parish in 1950. Anderson also made arrangements for wind band and piano. The orchestral version was first recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra. "Sleigh Ride" was a hit record on RCA Victor Red Seal and has become one of the orchestra's signature songs. The 45-rpm version was originally issued on red vinyl.

The Christmas Waltz (1954)

Samuel Cohen (1919-1993)

Jule Styne (1905-1994)

Arranged by Mark Hayes (b. 1953)

The Christmas Waltz is a Christmas song written by Sammy Cahn and Jule Styne for Frank Sinatra, who recorded it in 1954 as the B-side of a new recording of *White Christmas* with a chorus as well as an arrangement by Nelson Riddle.

Cahn recalls, "One day during a very hot spell in Los Angeles the phone rang, and it was Jule Styne to say, 'Frank wants a Christmas song.'" Cahn resisted. "Jule, we're not going to write any Christmas song. After Irving Berlin's *White Christmas*? The idea's just ridiculous." Styne was emphatic, however. "Frank *wants* a Christmas song." The two met in Styne's apartment to begin work on the project, and Cahn asked the composer, "Hey, Jule, has there ever been a Christmas waltz?" He said no. I said, "Play that waltz of yours." He did so," and Cahn began work on the lyrics of *The Christmas Waltz*, which many other artists have also recorded.

In 1992, Mel Tormé made a recording of the song for his first-ever Christmas album, for which the liner notes indicate that "Mr. Cahn wrote a new full set of additional lyrics as a personal gift to Mel." There was not a version of the song that reached any of the various charts in *Billboard* magazine, however, until the 2003 holiday season when Harry Connick Jr. reached number 26 with it on the Adult Contemporary chart during a two-week stay that began in the issue dated January 3, 2004.

Minor Alterations(*Christmas Through the Looking Glass*)(2011)

David Lovrien

(b. 1963)

Here's a game of holiday hide-and-seek for your listening pleasure! *Minor Alterations: Christmas Through the Looking Glass* is a medley of favorite Christmas tunes, transposed from major to minor keys then disguised, layered and morphed even more. From the ominous *Deck the Halls* at the start to the final, frenzied *Nutcracker Suite* finale, each tune is lovingly twisted into something new and inventive.

"We Need a Little Christmas" from Mame (1966)

Jerry Herman (1931-2019)

Arranged by Mark Hayes (b. 1953)

We Need a Little Christmas is a popular Christmas song originating from Jerry Herman's Broadway musical *Mame*, and first performed by Angela Lansbury in that 1966 production. In the musical, the song is performed after Mame has lost her fortune in the Wall Street Crash of 1929, and decides that she, her young nephew Patrick, and her two household servants "need a little Christmas now" to cheer them up.

This festive four-minute medley combines three favorites into an easily learned celebration of carols. Opening with a joyful *Deck the Halls*, it moves into a spirited *Joy to the World* before the exuberant conclusion, *Angels We Have Heard on High*.

Please feel free to join in as we celebrate!

Deck the hall with boughs of holly,
Fa la la la la, La la la la
'Tis the season to be jolly, Fa la la...
Troll the ancient Yuletide carol. Fa la la...
See the blazing Yule before us. Fa la la...
Strike the harp and join the chorus. Fa la la...
Follow me in merry measure. Fa la la..
While I tell of Christmas treasure. Fa la la....

Joy to the world, the Lord is come!
Let earth receive her King.
Let every heart prepare Him room,
And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

He rules the world with truth and grace
And makes the nations prove
The glories of His righteousness
And wonders of His love,
And wonders of His love,
And wonders, wonders of His love.

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply
Echoing their joyous strains:
Gloria in excelsis Deo
Gloria in excelsis Deo

Come to Bethlehem and see
Him whose birth the angels sing.
Come adore on bended knee,
Christ the Lord, the newborn King.
Gloria in excelsis Deo
Gloria in excelsis Deo

UPCOMING CONCERTS

"French Delicacies"

Savor the refined elegance of French Delicacies, a sumptuous highlight of our Musical Feast concert series. This exquisite program features a delightful assortment of French musical treasures. Experience the hauntingly beautiful Gloria by Poulenc, the lush and evocative Daphnis et Chloé Suite No. 2 by Ravel, and the spirited Farandole from Bizet's L'Arlésienne Suite No. 1. Let the dreamy strains of Debussy's Clair de Lune transport you, while Gounod's dramatic Overture to Faust and enchanting Waltz from Faust captivate with their timeless charm. Delight in the vibrant Entr'acte from Carmen by Bizet, adding a touch of theatrical flair to this musical feast. This concert offers a rich tapestry of French musical artistry, blending lush harmonies and evocative melodies into a truly unforgettable experience. Don't miss the chance to indulge in these French musical delicacies—secure your tickets now and savor the sounds of elegance and grace!

Friday, February 14, 2025, at 7:30 PM

Sunday, February 16, 2025, at 3:00 PM

"Apples to Oranges"

Get your tickets [HERE](#).

Hendricks Symphony Orchestra and Chorus

Dive into the delightful contrasts of Apples to Oranges, a refreshing addition to our Musical Feast concert series. This unique program celebrates the vibrant interplay between musical flavors with a diverse selection of works. Enjoy the lively and inventive The Big Apple Concerto by Bedetti, a tribute to the bustling energy of New York. Delight in Suk's charming Under the Apple Tree, a piece that evokes pastoral serenity and whimsy. Experience the energetic and dynamic March from Love for Three Oranges by Prokofiev, which adds a touch of theatrical flair and bold rhythms to the mix. This concert is a feast for the ears, offering a delightful exploration of musical contrasts and a playful celebration of the unexpected. Don't miss this opportunity to experience a concert where apples meet oranges in a symphony of contrasts—secure your tickets now and enjoy a truly refreshing musical journey!

Friday, April 25, 2025, at 7:30 PM

Sunday, April 27, 2025, at 3:00 PM

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COMING SOON!

After the first of the year, be on the lookout for tickets to our concert **"Star-Spangled Spectacular"** on Friday, June 27, 2025, at 7:30PM and Sunday, June 29, 2025, at 3:00PM!

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