



*a thousand & one nights*

*polarity*

*saturday, april 11, 2015*

Elgin Youth Symphony Orchestra

2014-15 Season

*Randal Swiggum, Artistic Director*



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OF THE YEAR**

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OF THE YEAR**

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*a thousand & one nights*

# *polarity*

*saturday, april 11, 2015*

**GENEVA HIGH SCHOOL AUDITORIUM**

*7:30pm*

**BRASS CHOIR**

Jason Flaks, Conductor

**YOUTH SYMPHONY**

Randal Swiggum, Conductor

**PERCUSSION ENSEMBLE**

Gregory Beyer, Conductor

Joe Beribak,

Associate Conductor

**FULCRUM POINT NEW MUSIC PROJECT**

Stephen Burns, Artistic Director

**TODAY'S CONCERT IS SPONSORED BY OTTO ENGINEERING, CARPENTERSVILLE  
AND ALSO BY KITT COOK, IN MEMORY OF FRANK HERBERT KNOX**



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# Brass Choir

Jason Flaks, Conductor

## Siegfried's Funeral March from *Götterdämmerung* [Twilight of the Gods]

Richard Wagner (1813-1883)  
trans. Robert King

Imagine the sense of doom and hopelessness that comes from knowing your greatest warrior has been killed. Siegfried, the warrior that was meant to save the world has failed. How to pay tribute to such a hero? How to compose music that measures up?

Wagner chose to tell the story of Siegfried in a kind of musical eulogy and tie together the four operas of the Ring cycle and their twenty hours of magical music through the use of leitmotifs (and he did it all in seven minutes!). These short melodic motifs are meant to give the listener markers to associate the music with the characters and the things that have and are happening on the stage. Leitmotifs had a critical role in the success of the four Ring cycle operas, as they were key to tying together the storylines and characters of such a fantastical plot. Over the course of this work, the leitmotifs trace Siegfried's past, from his sorrowful beginnings to his growth into a mighty hero, his ill-fated love with Brünnhilde, and ultimately his and the world's destruction by the cursed ring.

## Tango Suite (Fugata, Milonga, and Libertango)

Astor Piazzolla (1921-1992)  
Arr. Paul Bhasin

Born in Argentina, raised in the United States, and schooled in Paris, Piazzolla created a style of music which reflected these diverse influences and also some of the pain and joy of his life experience. Called "nuevo tango" (new tango) it revolutionized the traditional Argentinian dance form and gave it a new voice. What would it sound like if Bach wrote tango? What would it sound like if tango incorporated the dissonance of Stravinsky and the orchestration of Nadia Boulanger? What if the strict timing of the dance were interrupted by an improvisation? It would be classified as nuevo tango.

The Tango Suite incorporates three examples of Piazzolla's musical trailblazing: a jazz-fusion Tango (Fugata, 1969), a ballad (Milonga de Angel), 1962 and a "pop" tango (Libertango, 1974). Piazzolla's fusing of classical and jazz compositional techniques with the tango took this music from the dance hall to the concert hall (and exciting and angering tango lovers all along the way.) Regardless of how people felt about his music, it stayed true to the essence of the dance while taking it into new musical realms.

# Percussion Ensemble

Gregory Beyer, Conductor

Joseph Beribak, Associate Conductor

## Metal Moon Collaborative improvisation by Percussion Ensemble Members

It is a commonly held that the art form we call music requires three participants. The first is the composer, who imagines the sounds and organizes them. Second is the performer, who fleshes out the ideas of the composer into their physical form. And third is the listener, who experiences those physical sounds.

An improviser, however, must be all three at once: composer, performer, and listener. The music is created in the imagination of the improviser, who interprets those ideas into sound. At the same, the direction of the music is informed by listening to those sounds.

To prepare for this performance, we directed the students' attention to these three facets of music. We emphasized the importance of opening their ears to the composite sound of the ensemble. We showed them the sonic capabilities of the instruments, so they could have the physical tools to build the sounds into a composition. Finally, we guided them through process of organizing the sounds into a coherent work of art. As the students present their creation for you tonight, we hope each of you will be able to have a fulfilling experience as a composer, performer, and listener in your own right.

## La Danza: Tarantella Napoletana from *Soirées Musicales*

Gioacchino Rossini (1792-1868)  
arr. Steve Grimo

A musical transcription is a piece originally written for one instrument and re-arranged for another, and transcriptions are a fundamental part of a percussionist's education. By learning music that was originally written for another instrument, a percussionist can understand the type of preparation that goes into preparing a vocal part, string part, wind part, etc. Additionally, playing the music of the master composers from the 19th century gives a percussionist the chance to experience music that precedes the history of mallet keyboard instruments.

Famous throughout Europe, Rossini became immensely wealthy as a result of his successful operas, 39 in all, which he wrote between the ages of 19 and 37. In 1829 he composed his celebrated *William Tell*, which would become his final opera. For the next forty years, until his death, he wrote not another single work for the stage. While the reasons for his early retirement are unclear, Rossini did continue to compose a few smaller-scale pieces.

*Soirées Musicales*, written between 1830 and 1835, is one of those pieces, a collection of songs for voice and piano. This music is a brilliant example of the type of piece Rossini described in a letter in 1868. He said, "Let us not forget, Italians, that Musical Art is all ideal and expressive...that delight must be the basis and aim of this art. Simple melody – clear rhythm!"

All of the songs of *Soirées Musicales* have an easy, light-hearted feel. The *Tarantella* tells the story of a boy who leaps with joy at the prospect of dancing with every single girl at the party.

# Youth Symphony

Randal Swiggum, Conductor

## Danse Macabre

Camille Saint-Saëns (1835-1921)

Fernando Arias, violin

*Tap, tap, tap,  
Death rhythmically taps on a tomb with his heel,  
Death at midnight plays a gigue,  
Tap, tap, tap, on his violin.*

*The Winter wind blows, the night is dark,  
The linden trees groan aloud;  
White skeletons flit across the gloom,  
Running and leaping beneath their huge shrouds.*

*Tap, tap, tap, everyone's frisking about,  
You hear the bones of the dancers rattling,  
A lascivious couple sits down on the moss,  
As if to savour the old delights.*

*Tap, tap, tap, what a sarabande!  
Circles of corpses all holding hands!  
Tap, tap, tap, in the throng you can see  
King and peasant dancing together!*

*But shh! Suddenly the dance is ended,  
They jostle, they flee, the cock has crowed;  
Ah! Nocturnal beauty shines on the poor!  
And long live death and equality!  
(Henri Cazalis)*

At one time Saint-Saëns' most famous piece, the Danse Macabre was written in 1874 and adapted by the composer from his earlier art song for voice and piano. The text was a poem by Henri Cazalis, an amateur poet, physician, and early advocate of socialized medicine. In the poem, Death, the great leveler, inspire a dance of the dead—rich and poor, countess and cart-driver, king and peasant; hence, the poem's ironic subtitle "Egalité, Fraternité." What is often seen as a spooky Halloween classic is actually a witty social commentary with political overtones.

Saint-Saëns was fascinated with colorful orchestration effects, many of which are put to descriptive use here: the opening stroke of midnight on the harp, the skeletons' rattling bones on the xylophone (the first use of this instrument in a symphonic score), and the rooster crow (oboe) which signals the dawn.

Most of the piece is a sensuous Parisian waltz, which gradually works itself into a frenzy, but not before quoting the "Dies irae" melody from the Mass for the Dead. [Youth Symphony members joined a sort of "secret society" of musicians who know and can sing this melody, and recognize it when they spot it in many different guises, as it has been quoted and used in hundreds of pieces of symphonic and film music.]

Presiding over the dance, of course, is Death himself, playing is devilishly-tuned fiddle. The composer instructs the violin soloist to tune his highest string (E) down a half step (to E flat), an effect called scordatura, an effect which probably shocked 19th century listeners, with its prominent tritone, considered for centuries "the devil's interval."

## Intermission

# Fulcrum Point New Music Project

Stephen Burns, Artistic Director

**Featuring Andy Baker, trombone; Stephen Burns, trumpet; Jim Gailloreto, saxophone; Kuang Hao Huang, piano; Karl Montzka, keyboard; Jason Ellis, bass; Steven Roberts, guitar; Jeff Handley, Danny Howard, Jean Leroy, percussion**

Founded by trumpet virtuoso and conductor Stephen Burns in 1998, Fulcrum Point is known internationally as a champion of new classical music, performing contemporary works inspired and influenced by literature, film, dance, folk, rock, jazz, blues, Latin, and world music.

## Sonata (Vox Gabrieli)

Stjepan Sulek (1914–1986)

Stephen Burns, trumpet  
Kuang-Hao Huang, piano

Written in 1973, this sonata, originally for trombone and piano, is considered the most famous piece by contemporary Croatian composer Stjepan Sulek. Its subtitle means "the voice of Gabriel", referring to the archangel Gabriel, whom God uses as his messenger. The piece has been interpreted as a vision of the end of the world, or the battle of good and evil.

## Hikari

Somei Satoh (b. 1947)

Stephen Burns, trumpet  
Kuang-Hao Huang, piano

"Hikari" means "light" and this piece mixes traditional Japanese elements with musical minimalism. Over a continuous harmonic pattern provided by the piano, the trumpet explores its registers, beginning with sustained tones that gradually become more animated, emulating the Japanese bamboo flute, shakuhachi, and ending in a large crescendo.

## Close Fight from *The News*

JacobTV (b. 1951)

Stephen Burns, trumpet

The News is a reality opera in which live music is synchronized with non-fiction footage from the international media, based on speech grooves. Singing anchors present news items about politics, economy, religion, war and peace, showbiz and trivialities. Its avant pop music is a blend of classical, world, blues, jazz, rock, and pop. JacobTV is Dutch composer Jacob ter Veldhuis.

The News was premiered by Fulcrum Point in Pittsburgh and Chicago in 2012. Chicago Tribune critic John von Rhein described The News as “stinging political parody, calculated to offend liberals and conservatives alike...The News made me want to laugh and cry and get angry, sometimes at the same time. That’s quite an accomplishment for any work of contemporary art.”

Next Friday, April 17, the piece will have its New York City premiere at the Metropolitan Museum of Art, with Fulcrum Point performing.

## Bonita

Horace Silver, arr. Andy Baker

## The African Queen

Horace Silver, arr. Andy Baker

## Bye-Ya

Theolonius Monk, arr. Gailloreto

## Epistrophy

Theolonius Monk & Kenny Clark, arr. Gailloreto

## Evidence

Theolonius Monk, arr. Gailloreto

## Water No Get Enemy

Fela Kuti (1938-1997)

Afro-beat pioneer and musical rebel Fela Kuti was never more angry at his country’s military government than in 1974. In that year, the Nigerian police persistently raided his compound, the Kalkuta Republic, as a result of Kuti’s growing public opposition to the ruling junta. His defiance was expressed in an outpouring of music, some angry, some philosophical.

Fela Kuti had been an attentive apprentice when he jammed with some of James Brown’s band members in a Los Angeles recording studio in 1969. But sadly, Kuti failed to secure the proper work visas, and after four days, the Immigration and Nationalization Service threw him out of the country. Of course, Kuti had already gotten what he needed—James Brown’s funk and some Black Panther literature. He would turn his old band into a JB’s-style groove machine, re-name it the Africa 70, and bring it on to the worms in power.

“Water No Get Enemy,” from 1975, is more philosophical than political, postulating the motion of water as a metaphor for human interaction and the rhythms of society. The original lyrics are in pidgin English. (Paul Cooper)



# Brass Choir

## **HORN**

Ethan Burck, Aurora  
Scott Eriksen, Aurora  
Emily Hall, Geneva  
Olivia Halterman, North Aurora  
Rosemary Johnson, Saint Charles  
Alexandra Lillig, North Aurora  
Sydney Lundell, North Aurora  
Meredith Manning, Aurora  
Clay Musial, Elgin  
Bret Reser, Sycamore  
Eddie Sailer, North Aurora  
Andrew Selig, Sycamore

## **TRUMPET**

Brandon Berg, Streamwood  
Parker Brown, Elgin  
Gloria Ferguson, Saint Charles  
Andrew Hunter, Batavia  
Michael Johnson, Elgin  
Gayle Moore, Carpentersville  
Cliff Musial, Elgin  
Paul Nebres, Naperville

Anaka Riani, Geneva  
Jackson Teetor, Elgin  
Benjamin Van Wienen, Sycamore

## **TROMBONE**

Ella Rose Atkins, Sycamore  
Michael Baker, Aurora  
Avalon Bruno, Saint Charles  
Jameson Ford, Streamwood  
Chris Lenell, Cary  
Stephanie Olds, Streamwood  
Samuel Schatz, South Elgin  
Patrick Ward, Schaumburg  
Ryan Williams, Lombard

## **EUPHONIUM**

Jack Druffel, Saint Charles

## **TUBA**

Angelo Calero, Elgin  
Bradley Geneser, Geneva  
Ryan Geneser, Geneva  
Carmela Montenegro, Elgin

# Percussion Ensemble

Varun Cidambi, Hoffman Estates  
Ryan Cyr, Yorkville  
Mikell Darling, Saint Charles  
David Heidenreich, Batavia  
Leela Herena, Elgin  
Aiden Perrault, Batavia  
Jack Reynertson, Geneva  
Benjamin Simon, Geneva

# Youth Symphony

## VIOLIN

Kiersten Aalfs, Saint Charles ∞ \*  
Fernando Arias, Wheaton  
Madeleine August, Campton Hills  
Shruti Bakre, Bartlett  
Amelia Benich, Glen Ellyn  
Leah Benrubi, Chicago \*  
Stella Childs, Saint Charles \*  
Paul Christian, Glen Ellyn ♪ \*  
Lauren Conley, South Elgin + ∞ \*  
Joseph Connolly, Schaumburg \*  
Camryn Delacruz, Schaumburg  
Rebecca Drennan, Saint Charles  
Kelly Fan, Naperville  
Valentina Gardner, Batavia  
Emily Hernandez, Carpentersville  
Shaina Huang, Gilberts  
McKenna Hulen, Batavia  
Kristina Miller, Palatine  
William Mueller, Geneva  
Michael Priller, Arlington Heights ♪ \*  
Nathaniel Quiroz, Elgin  
Mariko Siewenie, Inverness \*  
Monika Stoskute, Saint Charles \*  
Ashley Taylor, Bartlett  
Amy Xie, Bloomingtondale

## VIOLA

Allison Brown, Elgin \*  
Marlies Emmelot, Lake Zurich  
Adam Essling, Elburn  
Isabella Kistner, Saint Charles  
Colin Priller, Arlington Heights \*  
Ochithyaa Samarakoon, Naperville  
Emma Spellman, Elburn ∞  
Tracy Suppes, Elburn \*  
Daniel Werner, Saint Charles  
Claire Wright, Aurora ♪ \*

## CELLO

Nathaniel Blowers, Naperville \*  
Brett Carney, Pingree Grove \*  
Nia Damgova, Saint Charles \*  
Elizabeth Leibel, Naperville  
Marisa Maniglia, West Chicago  
Lara Nammari, Bartlett  
Darcey Pittman, Aurora \*  
Ari Scott, Downers Grove ∞ \*  
Jacob Song, Barrington ♪ \*  
Hannah Willging, Saint Charles

## BASS

Megan Asmussen, Gilberts  
Kathryn Balk, South Elgin  
Kerry Freese, Saint Charles  
Anna Moritz, Saint Charles  
Henry Robbins, Elgin \*

## FLUTE

*Tom Matthews Memorial Principal Flute Chair*  
Audrey Honig, Elmhurst  
Lisa Kucharski, West Chicago \*  
Samantha White, Saint Charles  
Sarah Willging, Saint Charles

## OBOE

Hannah Guo, Lombard  
Rachel Keske, Sugar Grove  
Emma Olson, Sycamore \*

## CLARINET

Sarah Bennett, Saint Charles \*  
Albrecht Escobar, Hannover Park  
Kristal Scott, Aurora  
Elyssa Smith, Bartlett

## BASSOON

Rachel Hecht, Sycamore \*  
Bradley Johnson, Carol Stream

## HORN

Ethan Burck, Aurora  
Scott Eriksen, Aurora \*  
Emily Hall, Geneva  
Sydney Lundell, North Aurora % \*  
Eddie Sailer, North Aurora  
Andrew Selig, Sycamore

## **TRUMPET**

Brandon Berg, Streamwood % \*

Gloria Fergeson, Saint Charles

Benjamin Van Wienen, Sycamore % \*

## **TROMBONE**

Ella Rose Atkins, Sycamore

Michael Baker, Aurora % \*

Chris Lenell, Cary

Patrick Ward, Schaumburg

## **TUBA**

Bradley Geneser, Geneva % \*

## **PERCUSSION**

Ryan Cyr, Yorkville

Mikell Darling, Saint Charles

Jack Reynertson, Geneva

## **HARP**

Emily Reader, Gilberts

## **PIANO**

Gracia Watson, Sycamore

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+ Concertmaster

\* Chamber Music Institute

~ Maud Powell String Quartet

% Sterling Brass Quintet

∞ Hanson String Quartet

# **CMi HONORS ENSEMBLES**

For advanced high school and college age musicians, these high-level chamber groups are unique to the EYSO. Selected by competitive audition, they are offered on full scholarship, thanks to several generous patrons of the EYSO. Students selected for these groups have unparalleled coaching and performance opportunities, including school day tours throughout the Chicagoland area, and recent invitations by the Atlanta Symphony Orchestra and radio 98.7 WFMT's "Introductions" program.

## **MAUD POWELL STRING QUARTET**

Named for Maud Powell (1867-1920), America's first international violin superstar (who, we're proud to say, grew up in Aurora, Illinois), this premier string quartet is coached by Karen Basrak, cellist in the Chicago Symphony Orchestra. Each year, the quartet works with a star-studded list of guest artists and coaches which have included Midori, Rachel Barton-Pine, Jaime Laredo, Isabella Lippi, Roland Vamos, Brant Taylor and members of the Pacifica Quartet. With an active rehearsal and performance schedule, the quartet has in recent years explored the quartets of Beethoven, Mozart, Brahms, Mendelssohn, Dvorak, Ravel, and Shostakovich, and newer works, as well as String Quartet No. 3 by renowned composer Daniel Brewbaker, written for and premiered by the MPSQ.

The MSPQ is offered tuition free each year through the generosity of EYSO patrons Ed and Joyce McFarland Dlugopolski.

## **STERLING BRASS QUINTET**

Since 2007, the Sterling Brass Quintet has been wowing audiences with its signature sound. Coached by Matthew and Kari Lee of the acclaimed Millar Brass Ensemble, the quintet focuses on performance techniques unique to brass playing, and an eclectic mix of repertoire from the Renaissance to the 21st century. The quintet includes horn, trombone, tuba, and 2 trumpets. Its resident coach is Paul Sematic. Its guest coaches are among the finest brass players in the world, and have included former CSO trumpeter Will Scarlett, Stephen Burns of Fulcrum Point, tuba virtuosi Rex Martin and Floyd Cooley, Gail Williams, Barbara Butler, and members of the Wisconsin Brass Quintet.

The SBQ is made possible by the generosity of EYSO patron Stu Ainsworth.

## **HANSON STRING QUARTET**

This second honors quartet for high-level string players was added to the EYSO Chamber Music Institute in 2010 and is named for the EYSO's founding conductor Robert Hanson. It is coached by Australian cellist Timothy Archbold, who has performed with orchestras and string quartets throughout the world and is currently on the faculty of Bradley University. The HSQ is offered on full scholarship to its members, who are selected by competitive audition.

# EYSO CHAMBER MUSIC INSTITUTE

ELGIN YOUTH SYMPHONY ORCHESTRA HONORS ENSEMBLES



# EYSO 40<sup>TH</sup>

ELGIN YOUTH SYMPHONY ORCHESTRA

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GUEST ARTISTS



Rachel Barton Pine



eighth blackbird

**AUDITIONS MAY 28–31, 2015**  
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# 40<sup>TH</sup> ANNIVERSARY SEASON

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40TH ANNIVERSARY SEASON

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2:00pm, 4:30pm, 7:30pm

November 16, 2014

## CHAMBER MUSIC INSTITUTE CONCERTS

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1:00pm, 2:30pm, 4:00pm, 5:30pm

March 1 & April 12, 2015

## OPEN HOUSE

ECC ARTS CENTER

3:30-8:00pm

March 15, 2015

## SOIRÉES MUSICALES

ECC ARTS CENTER, BLIZZARD THEATRE

2:00pm, 4:30pm, 7:30pm

April 11, 2015

## POLARITY

GENEVA HIGH SCHOOL AUDITORIUM

3:00pm Masterclass

7:30pm Concert

April 12 & 19, 2015

## CHAMBER MUSIC INSTITUTE CONCERTS

ECC, SPARTAN AUDITORIUM

April 12 1:00pm, 2:15pm, 3:30pm

April 19 2:00pm, 3:00pm

May 3, 2015

## SCHEHERAZADE

ECC ARTS CENTER, BLIZZARD THEATRE

2:00pm, 4:30pm, 7:30pm

May 28-31, 2015


## 2015-16 AUDITIONS

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