



a thousand & one nights

scheherazade

sunday, may 3, 2015

Elgin Youth Symphony Orchestra

2014-15 Season

Randal Swiggum, Artistic Director



2008
CONDUCTOR
OF THE YEAR

2000, 2007
YOUTH ORCHESTRA
OF THE YEAR

2005, 2015
PROGRAMMING
OF THE YEAR

2001
ELGIN IMAGE
AWARD

Dear Friends,

On behalf of the Elgin Youth Symphony Orchestra Board of Directors, I welcome you to the finale of the 39th season of EYSO and our celebration of "A Thousand & One Nights!" We are thrilled you are with us to conclude another season of excellent music and artistic exploration.

EYSO is a vibrant, growing organization thanks to our dedicated volunteers and staff, and the talented young musicians who choose to be part of our community. This year we have 350 students from more than 50 communities. Enrollment has tripled in the last 15 years as more students, parents and instructors are drawn to EYSO's high musical standards and lively, collaborative learning environment.

We are confident you will come away from today's concert impressed with the quality of the performances and the talent of our young musicians. But EYSO is far more than great concerts. The greatest learning and discovery happens at Sunday rehearsals, where students develop their artistry and skill; learn how to work as a team; and study the history, cultural context, and meaning of the musical masterworks being performed. EYSO students carry the benefits of these experiences forever!

I want to acknowledge Executive Director Kathy Matthews and Artistic Director Randal Swiggum for their vision, leadership and diligent work over the years to advance the mission of the organization. We are here today because of their dedication to nurture an amazing community of teachers and musicians. Thank you, Kathy and Randy, we are proud to serve with and support you!

To learn more about EYSO, including opportunities to volunteer, please call 847-841-7700 or visit us online at EYSO.org. Auditions for our 2015/16 40th anniversary season will be held May 28-31, 2015. Thank you, again, for supporting EYSO. Enjoy the concert!

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a thousand & one nights

scheherazade

sunday, may 3, 2015

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2:00pm

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SINFONIA

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PHILHARMONIA

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4:30pm

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7:30pm

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Established in October 2013 with donations given to honor and remember Tom Matthews, loving husband of EYSO Executive Director Kathy Matthews and father of alum Sarah Matthews Jacobs, this fund was created to allow the purchase of auxiliary orchestral instruments. A much needed A clarinet has been purchased already, and as the fund grows other instrument needs will be addressed, providing an important resource for EYSO students.

Ann A. Caswell

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Kathy Matthews ♪

*Special thanks to the Hutter Family
for their generation donation of the
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From the Artistic Director *a thousand & one nights*

III. Scheherazade

I love that Noel Childs' graphic design for this season made such provocative use of a detail that usually goes unnoticed—an ampersand. That bold "&" was a reminder of the ambiguity, the "both/and" quality of our season focus, night.

In November's concerts, *Things That Go Bump*, we looked at night as a metaphor for the dark sides of human experience. But then in March, our *Soirées Musicales* were all lightness and gaiety—night as starlight, elegance, dancing and romance. Today's concerts, *Scheherazade*, besides featuring some of the most famous, colorful, and exotic music in the orchestral tradition, are also the culmination of an introduction for our students to Orientalism.

Orientalism is a "both/and." It is the countless examples of Western fantasies about the Orient, conveyed through spectacular visual art, literature, political discourse, and yes, even music, over the last several centuries. It is also a critique of that cultural richness which has, in the popular imagination of the West, often reduced the Orient to harems, snake charmers, sand dunes, and exotic, mysterious peoples. (See "Why Orientalism?" in the 7:30 concert program notes.)

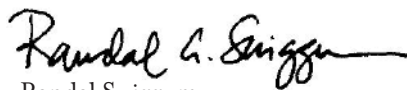
The tension between feeling the thrill of music like *Scheherazade* or the famous *Bacchanale* (both featured on today's concerts), but also being aware that these seemingly innocent musical works are participating in some nefarious cultural work can be disconcerting. One student summarized this tension in an anguished outburst: "Wait! So...are you saying *Scheherazade* is bad?!"

We are proud of our EYSO approach which not only helps kids grow as "expert noticers" of details, making them not only better musicians, but also better thinkers—curious, nuanced, and eager for depth and meaning.

We are also proud to announce another spectacular season ahead—our 40th Anniversary! In November, guest artist Rachel Barton Pine will join us, playing the Sibelius Violin Concerto, which Maud Powell premiered in the U.S. in 1906. In March, EYSO orchestras will work with Maestro Daniel Boico, a favorite EYSO conductor who went on to win a post with the New York Philharmonic. In April, the EYSO performs with Grammy-winning chamber group *eighth blackbird*, and in May, we crown our season with gala concerts at the Hemmens Theatre, celebrating forty years of commissions, premieres, notable alumni, and a rich history in Elgin, the "City of Time."

More than ever, the EYSO is a fantastic place for young people.

Thanks for being part of it.



Randal Swiggum

P.S. We continue to celebrate what's special about the EYSO and the rich arts scene in Elgin through our Only in Elgin initiative, launched four years ago as part of our 35th anniversary celebration. Watch for the special logo to highlight what is truly unique and innovative about the EYSO.



We love kids, but not all kids love concerts. Although the EYSO welcomes kids of all ages to participate in and enjoy our concerts, some find the experience a bit "challenging."

Every EYSO concert is recorded and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions.

If you think your child may be too young to enjoy the concert, please consider stepping out to the lobby with them to watch the performance on the monitors.

Please turn off all electronic devices. No audio or video recording or photography of any kind is permitted during the concert.
Thank you for your cooperation!

Program / 2:00 pm Concert

Prelude Orchestra

Andrew Masters, Conductor

Overture to *The Abduction from the Seraglio*

Wolfgang Amadeus Mozart (1756-1791)
arr. Jamin Hoffman

The Ottoman Empire's unsuccessful siege of Vienna in 1683 was a historical turning point that left lasting effects on the political and cultural canvasses of the city, and indeed of all of Europe. By Mozart's day, a century later, what remained from those events was a cultural infatuation with "all things Turk" in European fashion, art, and music. To eighteenth century Europe, "the East" often meant Turkey and musicologists recognize the imitation of Turkish style as one of the first examples of Orientalism in music. This so-called "Janissary style" music evolved from the sounds of an elite unit of Turkish military bands, called Janissaries, present at the time of the siege. Jangling of drums, cymbals, triangles, and piccolos gave the music its distinctive "foreign" flavor and Western composers incorporated this Turkish sound into their work, the most famous example being the Turkish march in the finale of Beethoven's Ninth Symphony.

By 1781, Mozart had left Salzburg for the musical and cultural melting pot of Vienna, determined to write music that suited his own artistic interests. He was approached almost instantly by the director of Vienna's German Opera with the libretto for *The Abduction from the Seraglio*, written exclusively for Mozart. With a story set in a Turkish harem, there are representations of exotic Eastern music throughout the opera, including the trademark Turkish percussion. The overture has a military march feel, with a flashy melody decorated with grace notes and lots of jingly Janissary percussion. (There are also moments of hinting at traditional Turkish harmonies with raised fourths in the melody, but Mozart gives them a Western harmonic treatment.)

Orientalism is and has always been a kind of fantasy of the Western imagination. Musicologist Jonathan Bellman remarks that by Mozart's time, few Viennese would have actually heard real Janissary music and no one would have been able to replicate it authentically. "What became understood as Turkish style was thus almost entirely the product of the European imagination." Though its authenticity was a distant memory, Europeans still recognized it perfectly—an artistic representation of the exotic Other.

Scheherazade

Nicolai Rimsky-Korsakov (1844-1908)
arr. Carrie Lane Gruselle

- I. *The Sea and Sinbad's Ship*
- I. *The Tale of the Kalendar Prince*
- II. *The Young Prince and Princess*
- III. *Festival at Baghdad—The Sea—The Ship Goes to Pieces
on a Rock Surmounted by a Bronze Warrior*

Samuel Matthew, violin solo

As the story goes, Sultan Shahryar, betrayed by infidelity, vows to marry and kill a new wife every night. When he comes to Princess Scheherazade, she distracts him and avoids her own murder by beginning (yet never ending) a new captivating tale, one each night for 1001 nights. This is the framing tale surrounding *The Thousand and One Nights*, (or *Arabian Nights*); a collection of Arabic stories dating from the 10th century. These tales have been the backdrop of many enchanting works of art, but perhaps none as compelling as Rimsky-Korsakov's *Scheherazade*.

The music is undoubtedly programmatic, but not necessarily true to the Arabian Nights stories themselves. Rather, Rimsky preferred the listener create and interpret our own journey through his original musical composition.

"I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of oriental character...In composing *Scheherazade*, I mean these hints to direct but slightly the hearer's imagination on the path which my own imagination had travelled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, would carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders..."

The unifying musical thread through out the suite is heard in the solo violin as the alluring voice of Scheherazade herself. The original symphonic suite is about forty-five minutes long; this shortened version actually includes every musical theme of the original—revealing Rimsky's prodigious gift for melodic invention.

Sinfonia

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

"Bacchanale" from *Samson and Delilah*

Camille Saint-Saëns (1835–1921)
arr. Merle Isaac

Saint-Saëns' opera loosely traces the Biblical account of Samson and Delilah (recorded in Judges 16.) The Israelites, because of their sin against God, had been in battle with the Philistines for forty years. Their leader Samson was a man with immense strength, symbolized by his long hair. If cut, it would prove him unfaithful and render him as weak as any other man. He falls prey to the temptation of Delilah, a beautiful Philistine spy, who convinces him of her love and persuades him to share with her the secret of his strength in order to have him captured. Once seized by the Philistine army, they gauge out Samson's eyes and taunt him. Samson prays for his strength to be restored one last time and pushes down the pillars of the temple, victoriously sacrificing himself and killing thousands of Philistines.

The famous Bacchanale occurs near the end of Act III, during the Philistines' celebration of Samson's capture. It is a frenzied dance in the Temple of Dagon. Saint-Saëns creates a decidedly exotic effect by employing a buffet of eastern-sounding musical elements, beginning with the plangent sound of the oboe (a stand-in for European ideas of Arab reed instruments—think "snake charmer"). There is an insistent use of the interval of the augmented second—again a musical stereotype which makes the melodies feel Middle Eastern (we know these melodic patterns from cartoons—think camels and sand dunes.) Of course, none of these effects belong to any one particular or authentic musical tradition—that is not what Saint-Saëns was attempting. Rather he combines various musical markers of some exotic Other which he knew his audience would assemble in their musical imaginations into a non-specific ancient Eastern land of strange oriental peoples. An example of just how little he cared about actual authenticity? The piece makes brilliant use of Spanish castanets.

Suite Española, Op. 47

Isaac Albéniz (1860–1909)
Orch. Rafael Fruhbeck de Burgos

- I. *Sevilla*
- II. *Córdoba*
- III. *Asturias (Leyenda)*
- IV. *Granada*
- V. *Aragón*

Sinfonia has used *Suite Española* to explore the themes of both this concert and the March *Soirées Musicales*. Each movement provides examples of the various folk dances unique to different parts of Spain, telling the history of Spain through sound. As a crossroads of Europe, Africa, and Asia, and a melting pot of Catholic, Jewish, and Muslim influences, Spanish music reflects both the West and the East.

The *Suite Española* was originally written for piano, then popularized in a version for guitar, and finally brilliantly orchestrated by Rafael Fruhbeck de Burgos. It reveals not only Albeniz' melodic and harmonic imagination, but the colorful diversity of Spanish musical styles. Scholars consider Spanish culture as the original Orientalism—when medieval Europeans thought of the exotic, it was often Spain they were thinking of, and especially the Jewish and Muslim southern Spain.

Sevilla is based on the popular Spanish dance the *sevillana*. Those unfamiliar with Spanish dance often mistake it for flamenco. It shares the same castanet rhythm found in *Córdoba*. This castanet rhythm could be considered the national rhythm of Spain if countries had such things. The middle section of the piece is an example of *cante jondo*. This style of singing, a mix of Indian/Jewish/Gypsy culture translates to deep song. The poet Federico Garcia Lorco said of it, "*The cante jondo approaches the rhythm of the birds and the natural music of the black poplar and the waves; it is simple in oldness and style. It is also a rare example of primitive song, the oldest of all Europe, where the ruins of history, the lyrical fragment eaten by the sand, appear live like the first morning of its life.*" For musicians, it most closely resembles music that would be found in a cadenza.

Córdoba, a city in southern Spain, functioned as an intellectual capital for both the Romans and the Moors. It is home to a mix of famous mosques and cathedrals. These sacred places are the inspiration for the impressionist chords that open the piece. After the introduction, the piece settles into the following rhythm for what becomes a driving *serenata*.



All of the main rhythmic grooves are based on castanets rhythms. To understand the feel of these different folk dances keep your ear tuned to the castanet.

Originally titled *Prelude*, and not originally in *Suite Española*, *Asturias* became attributed to this region in Northern Spain. It begins with a driving melody that is characteristic of flamenco (although flamenco music didn't originate here) music and befitting the subtitle *Legend*. The statements of the melody becoming increasingly virtuosic as the piece unfolds.

Granada is a relaxed *serenata*, or night piece, that begins with a singing, lyric melody. This is a melody that embodies the romantic sounds of Spanish music. It is not hard to envision a young man serenading his love from the garden below her window.

Aragón begins with a *Jota*, a fast triple meter dance. It is the castanets and heels of the dancers that create the rhythmic groove. The middle of the piece is an example of a *Copla*. The *Copla* has been described as a "song of comfortable longing." Generally performed in small groups, the challenge becomes executing the freedom of the phrases in a large group. Notice the amount of eye contact with the conductor required for this to be successful. The accompaniment in this section forms a call and response with the phrases of the melody, providing measured contrast to its floating quality.

Philharmonia

Anthony Krempa, Conductor

Procession of the Sardar from *Caucasian Sketches*

(please see 4:30 program for notes)

Michael Ippolitov-Ivanov (1859-1935)

Program / 4:30 pm Concert

Brass Choir

Jason Flaks, Conductor

Caravan

Duke Ellington (1899-1974) and Juan Tizol (1900-1984)
arr. Richard Bissill

The melody is full of unpredictable twists and turns. The title suggests a desert setting. The groove moves back and forth from South to North America. Is it jazz? Is it Latin? Is it Middle Eastern? Of course, it is a classic example of Orientalism—all of these and none of them exclusively. It is a creation of Juan Tizol's imagination, playing into the allure of the East so pervasive in American culture in the Twenties and Thirties (think Rudolph Valentino in *The Sheik*).

Juan Tizol played valve trombone with Duke Ellington for many years. While he rarely soloed, he was a key section player and an important contributor in many of the Latin compositions that became part of the Ellington repertoire. Ellington recalled the birth of the melody for *Caravan*. "See, it wasn't in tempo, he stood [and played it] sort of ad lib. He played it, [the] first ten bars, we took it and worked out the rest of it." Just like that, the serpentine melody writhed atop a Latin groove and a classic was born.

If the melody were not enough to place it in the desert, the lyrics by Irving Mills finished the job. They are a veritable compendium of many Orientalist markers: sensuality, magic charms, mysterious night, and desert sands.

*Night
And stars above that shine so bright,
The myst'ry of their fading light
That shines upon our caravan.
Sleep
Upon my shoulder as we creep
Across the sands so I may keep
This mem'ry of our caravan.
This is so exciting
You are so inviting
Resting in my arms
As I thrill to the magic charms
Of you
Beside me here beneath the blue,
My dream of love is coming true
Within our desert caravan.*

Percussion Ensemble

Gregory Beyer, Conductor

Joe Beribak, Associate Conductor

Already?? But We Just Got Here!

Joe Beribak

The composer wrote about the piece:

When I was 4 years old, I befriended a character in one of my dreams. I woke up the next morning, but I could not remember him. I knew that I had made the friend, but he was no longer with me. He had died because I woke up, and I would never meet him again. At that moment an idea formed in my mind that has stayed with me through all my years. I thought that I myself might actually be no more than a character in another little boy's dream. I felt scared that I, like my own recently deceased dream friend, might die at any moment if that other little boy woke up. I felt a profound sense of loss that I might have to leave the home I had only just begun to know.

Right before the November EYSO concert, Greg Beyer and I discussed with the students what they wanted to do with percussion ensemble as the year progressed. One topic that resonated in the room was improvisation; the other was that I would write a piece for the group to play in May. In late November, I woke up in the middle of the night with a start. I dreamt that I would use the first improvisation in January as the building blocks for my own composition. I did not want to lose this dream in the way I had lost my boyhood dream friend, so I rushed to my notebook to preserve the idea. My idea developed as I wrote down my dreams. The act of writing solidified the ideas of my dream and allowed me to construct a concrete plan for teaching the students about improvisation and using that experience to form my own piece.

I think of an improvisation like a waking dream. Written music is a medium that can preserve the images and expound upon the ideas through the filter of the composer. *Already?? But We Just Got Here!* fleshes out the dream of a piece that I heard the students create in their first improvisation. Unlike my experience as a child, when I had no ability to write down my thoughts, I now have the tools to expand the ideas to fit my own vision. The piece has a dual narrative. The first is the journey from diverse timbres and absence of pitch to unified timbre and unified pitch. The second narrative explores the relationship of the piece to percussion music's best friend, a groove. The individuals grasp for rhythmic identity within the realm of the elusive groove. However, as soon as the groove appears, it begins to decay. The harder the groove holds onto itself, the faster it slips from its own grasp. In the end, the music is left with the memory that it made a groove friend; but, like my dream friend from long ago, it has disappeared.

Storm Warning and Dance

Steve Riley (b. 1964)

Composed in 1994, this work for percussion octet was chosen specifically for this season's program concept of "night." It is actually the second movement of a larger work entitled "Weather Movements." The mysterious atmosphere of the opening, created by a slow rumbling tremolo on marimba and timpani, is punctuated by the glissandi of water gong and roto-tom. Over this, a gentle metallic theme is presented by vibraphone and crotales in unison. When it finally takes a syncopated turn, this theme hints at the "dance" to come. Explosive in its entry, the "dance" of the storm itself is shocking and unrelenting. After the main dance theme is presented, odd-meters further raise the ante and intensity of the dance itself. The work turns into reckless abandon for the eight percussionists. Consider it an invitation to get out of your seats and join the musicians in the dance yourself (or at least tap your toes inside of your shoes!)

(G. Beyer)

Philharmonia Chamber Orchestra

Anthony Krempa, Conductor

Overture to The Abduction from the Seraglio

Wolfgang Amadeus Mozart (1756-1791)

The Ottoman Empire's unsuccessful siege of Vienna in 1683 was a historical turning point that left lasting effects on the political and cultural canvasses of the city, and indeed of all of Europe. By Mozart's day, a century later, what remained from those events was a cultural infatuation with "all things Turk" in European fashion, art, and music. To eighteenth century Europe, "the East" often meant Turkey and musicologists recognize the imitation of Turkish style as one of the first examples of Orientalism in music. This so-called "Janissary style" music evolved from the sounds of an elite unit of Turkish military bands, called Janissaries, present at the time of the siege. Jangling of drums, cymbals, triangles, and piccolos gave the music its distinctive "foreign" flavor and Western composers incorporated this Turkish sound into their work, the most famous example being the Turkish march in the finale of Beethoven's Ninth Symphony.

By 1781, Mozart had left Salzburg for the musical and cultural melting pot of Vienna, determined to write music that suited his own artistic interests. He was approached almost instantly by the director of Vienna's German Opera with the libretto for *The Abduction from the Seraglio*, written exclusively for Mozart. With a story set in a Turkish harem, there are representations of exotic Eastern music throughout the opera, including the trademark Turkish percussion. The overture has a military march feel, with a flashy melody decorated with grace notes and lots of jingly Janissary percussion. (There are also moments of hinting at traditional Turkish harmonies with raised fourths in the melody, but Mozart gives them a Western harmonic treatment.)

Orientalism is and has always been a kind of fantasy of the Western imagination. Musicologist Jonathan Bellman remarks that by Mozart's time, few Viennese would have actually heard real Janissary music and no one would have been able to replicate it authentically. "What became understood as Turkish style was thus almost entirely the product of the European imagination." Though its authenticity was a distant memory, Europeans still recognized it perfectly—an artistic representation of the exotic Other.

Philharmonia

Anthony Krempa, Conductor

Procession of the Sardar from *Caucasian Sketches*

Michael Ippolitov-Ivanov (1859-1935)

Of all the music written by Russian composer Mikhail Ippolitov-Ivanov, it is virtually one piece which is performed frequently today: his *Caucasian Sketches*. And of that suite's four colorful movements, it is most often the last one, "Procession of the Sardar" that is best known, qualifying Ippolitov-Ivanov as almost a "One Hit Wonder."

But what a wonder it is. A sixteen year old Ippolitov-Ivanov had been accepted to the prestigious St. Petersburg Conservatory of Music and studied there with none other than Rimsky-Korsakov—the composer of *Scheherazade*—where he fully absorbed his teacher's imaginative gift for color and orchestration.

Caucasian Sketches refers to the region of the Caucasus Mountains in the country of Georgia. The composer's first professional appointment was as director of the music conservatory there in Tbilisi, beginning in 1883. In the eleven years he lived there he grew fascinated with the folk music of the Caucasus, and when he returned there in 1924, he wrote the *Caucasian Sketches*, reflecting the exotic colors and melodies he grew to love there. "Sardar" is a Persian title which combines meanings of "leader" and "field marshal" and "prince." This noble march paints a scene of a local commander parading through the city to excitement and cheers.

"Danse Bohème" from *Carmen Suite No. 2*

Georges Bizet (1838-1875)

Along with *Scheherazade* and *Delilah* (of *Samson and Delilah* fame), *Carmen* is one of the most compelling women in the Orientalist tradition—seductive, mysterious, beautiful, and ultimately shrewd and clever in the face of male brutality.

The fact that *Carmen* is Spanish, a gypsy, and not from the Far East is of no matter—Spain and Spanish culture were one of the oldest and strongest Orientalist locations in French (and American) imagination, especially in the nineteenth century. And the opera *Carmen* is saturated with Orientalist exoticism—bullfighting toreadors, smugglers, Spanish melodies and rhythms, orchestral color, and the gypsy—the ultimate "Other" for Europeans. The character of *Carmen* represents the unbridled passions and longing for personal moral freedom that European mainstream society both feared and envied.

Danse Bohème means "gypsy dance" and is a classic example of Orientalist color in orchestration and melodic invention. Woodwinds play a prominent role and percussion adds to the sense of exotic "Otherness." The piece is the opening of Act II, which takes place in Lillas Pastia's disreputable tavern. *Carmen* entertains the crowd with her wild tale of a gypsy dance, and her lyrics tell of the "jangling of tambourines and cymbals, the red and orange lined skirts swirling, and the men pounding the rhythm which intoxicates the women, bewitched under its spell." The fevered crescendo and acceleration described in her lyrics are the most famous feature of this piece, which climaxes with wild abandon.

Danse Bacchanale from *Samson and Delilah*

Camille Saint-Saëns (1835–1921)

Saint-Saëns' opera loosely traces the Biblical account of Samson and Delilah (recorded in Judges 16.) The Israelites, because of their sin against God, had been in battle with the Philistines for forty years. Their leader Samson was a man with immense strength, symbolized by his long hair. If cut, it would prove him unfaithful and render him as weak as any other man. He falls prey to the temptation of Delilah, a beautiful Philistine spy, who convinces him of her love and persuades him to share with her the secret of his strength in order to have him captured. Once seized by the Philistine army, they gauge out Samson's eyes and taunt him. Samson prays for his strength to be restored one last time and pushes down the pillars of the temple, victoriously sacrificing himself and killing thousands of Philistines.

The famous Bacchanale occurs near the end of Act III, during the Philistines' celebration of Samson's capture. It is a frenzied dance in the Temple of Dagon. Saint-Saëns creates a decidedly exotic effect by employing a buffet of eastern-sounding musical elements, beginning with the plangent sound of the oboe (a stand-in for European ideas of Arab reed instruments—think “snake charmer”). There is an insistent use of the interval of the augmented second interval—again a musical stereotype which makes the melodies feel Middle Eastern (we know these melodic patterns from cartoons—think camels and sand dunes.) Of course, none of these effects belong to any one particular or authentic musical tradition—that is not what Saint-Saëns was attempting. Rather he combines various musical markers of some exotic Other which he knew his audience would assemble in their musical imaginations into a non-specific ancient Eastern land of strange oriental peoples. An example of just how little he cared about actual authenticity? The piece makes brilliant use of Spanish castanets.

Primo and Youth Symphony

Daryl Silberman, Conductor

Mock Morris

Percy Grainger (1882–1961)

Written by Grainger in 1910 as a birthday gift for his mother, *Mock Morris* was so convincing as “folk music” that the composer had to frequently persuade others that he actually wrote it himself, and that “no folk-music tune-stuffs were used herein.” With its six separate string parts (two more than customary) the texture is frequently dense and contrapuntally busy, as it trips along with a cheerful bounce.

“Mock”, of course, means “imitation” or a tongue-in-cheek “I wrote it myself.” “Morris” means a tune for Morris dancing, an English tradition dating from as early as 1448, mentioned by Shakespeare and still alive today. Morris dancers wear fantastic costumes use sticks, swords, and handkerchiefs but are most characterized by the jingling of many bells tied below their knees. “Morris” comes from “Moorish” and it is believed that the dance began as a kind of parody of the Moors (Muslims of southern Spain), with the dancers employing strange dress, unbridled “primitive” movements, and even blackened faces—an early example of Western orientalism, a fascination of northern Europeans with the exotic Other.

Youth Symphony

Randal Swiggum, Conductor

Scheherazade

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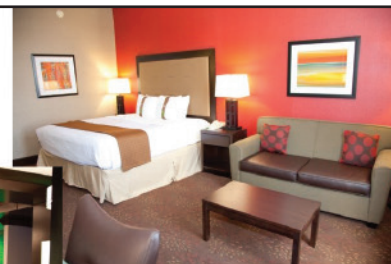


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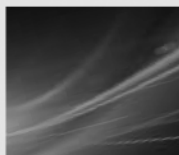
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Maud Powell String Quartet

Paul Christian, violin

Michael Priller, violin

Claire Wright, viola

Jacob Song, cello

Quartet No. 8, op. 110

Dmitri Shostakovich (1906-1975)

- I. Largo
- II. Allegro Molto
- III. Allegretto
- IV. Largo
- V. Largo

Of Shostakovich's fifteen string quartets, No. 8 is the most well-known and beloved. Written in just three days in July 1960, it reflects an especially troubled time for a composer whose entire life was plagued with trauma and sadness. Shostakovich had been recently pressured, reluctantly, to join the Communist Party and had also been diagnosed with incurable myelitis, an inflammation of the spinal cord which affects the central nervous system.



Shostakovich dedicated the quartet "to the victims of fascism and war" but the composer's daughter said later that it was secretly dedicated to himself—a kind of eulogy or even suicide note. Indeed, the work is as personal a statement as a composer can make. Even his musical "signature" is heard in every movement of the piece. DSCH (for Dmitri SHostakovich) can be spelled musically as D, Es (German for "E flat"), C, H (German for B natural).

The DSCH motif is heard immediately in the first movement. The whole movement is brooding and dark; a friend claimed later that Shostakovich thought of it as his epitaph and intended to commit suicide. In a letter to Isaak Glikman, the composer said (with his usual detached irony): "it's an ideologically deficient quartet nobody needs...a pseudo-tragic quartet."

The meaning of the other movements has been endlessly discussed and debated. The MPSQ was coached on this piece by a number of professional musicians who offered their own interpretations. For example Movement II "depicts the horror and chaos of war" and Movement III (a macabre waltz) feels Jewish. Movement IV, with its incessant "knocking" rhythm depicts the fear Shostakovich felt for his whole life that his family would hear a knocking on their apartment door in the middle of the night—the KGB arriving to take him away to a gulag or prison camp. (He always kept a packed suitcase under the stairs, so he would not have to wake his children if it happened.) The final movement returns to the bleak hopelessness of the opening. Dense but compact, the work is saturated with the composer's monogram, making the piece, in the end, about Shostakovich himself. It was, in fact, performed at the composer's funeral in August 1975.



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Youth Symphony

Randal Swiggum, Conductor

The 7:30 pm concert is followed by a post-concert chat with the Youth Symphony members & Mr. Swiggum. It will begin about five minutes after the concert ends.

Concerto for Viola

I. Andante comodo

William Walton (1902-1983)

Claire Wright, viola Winner of the 2014-15 Young Artists Concerto Competition

English composer Christopher Palmer once wrote, "The viola is not an easy instrument for which to write an effective concerto. The violin is a multi-faceted personality, and it can always ride on top of the orchestra. The luscious cantabile and expressive power of the cello can command attention at all times. But the viola is more introvert—a poet-philosopher, conspicuously lacking in brilliance of tone and ever liable to be blotted out by an unheeding orchestra. Yet in Walton's Concerto we are never aware of any of these limitations. It is a piece of emotional depth, richness, and profusion of ideas and technical assurance."

As seems to often be the case, the piece had a successful premiere, but a problematic start. Walton was encouraged to write a concerto for Lionel Tertis, a renowned British musician and lively advocate for the instrument he called "the Cinderella of the string family." Walton himself was not confident about the task, and had only a spotty personal experience as a childhood string player himself. In his own words, all he knew about the viola was that it "made a rather awful sound." Nonetheless, his confidence in the potential of the instrument grew as he worked on the concerto until finally, in 1929, he sent the manuscript to Tertis with a premiere request. Walton was shocked when Tertis immediately sent it back, refusing to be involved. Years later, Tertis said, "'I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched.'"

It was German composer and violist Paul Hindemith who eventually premiered the piece in 1929, but even he was initially skeptical about the whole affair, especially Walton's inefficient rehearsing. Hindemith grumbled to his wife in a letter, "so far Walton has only had one rehearsal in which he managed to play the first movement just once. The orchestra is bad, consisting mainly of women and English ones at that."

In spite of it all, the piece was immediately hailed by critics and audiences alike, and has become one of the staples of the modern viola repertory, beloved for its beautiful melodic lines and its expert use of the viola for a wide range of coloristic shadings and virtuosic effects.

The concerto is inscribed 'To Christabel', referring to Christabel McLaren, whom Walton harbored unrequited feelings for; Michael Kennedy wrote that "there is no need to know this to appreciate the lyrical melancholy and poetic longing at the heart of the music."

Cast in sonata form, its two themes—while somewhat different in character—are each built on sighing minor thirds, and a persistent use of consecutive double stops (playing two strings at a time) in major and minor sixths. This makes the piece feel somewhat unsettled—is it in minor or major? Although its tempo marking is *comodo* ("comfortable" or "with ease"), there is this ambiguity which haunts the entire first movement, which ends, not with confident affirmation but rather introspective questioning.

Claire Wright has been a viola student of Lisa Hirschmugl for 12 years in the Wheaton Community School of the Arts Suzuki program. She also studies with Peter Slowik and has had numerous lessons and masterclasses with other fine teachers. For three years, she has also been a member of Vivaldi Strings, a chamber group at the Wheaton CSA program, and toured with them to San Francisco and Japan. As an intern, she played with the Fox Valley Symphony and also performed with the Bel Canto Sinfonietta. Claire has been a member of the Elgin Youth Symphony for four years. She also has been part of the Maud Powell String Quartet for two years and the Hanson String Quartet for one year. Claire has been in the choir at West Aurora High School for four years and also enjoys cantoring with her friends at various churches. Claire enjoys playing the piano, and has participated in National Guild auditions and The American Grands for many years. She has been on the tennis team at West High for four years and is part of the AHG Scout program. She is planning on majoring in viola performance next fall. Claire is honored to be playing today and would like to thank her parents, friends, family, teachers, coaches, and also all the mentors, volunteers, and donors who make the magic of EYSO happen.

Scheherazade

Suite Symphonique, op. 35

Nicolai Rimsky-Korsakov (1844-1908)

- I. *The Sea and Sinbad's Ship*
- I. *The Tale of the Kalendar Prince*
- II. *The Young Prince and Princess*
- III. *Festival at Baghdad—The Sea—The Ship Goes to Pieces
on a Rock Surmounted by a Bronze Warrior*

Joshua Delamater, Paul Christian, Amelia Benich, violin soloists

Just as the tale of the clever storyteller Scheherazade acts as a framing device for all the tales of *The Arabian Nights*, so our season theme, *A Thousand and One Nights*, framed three different concerts, each focused on a different conception of night. The Youth Symphony began studying this great masterwork last September and will today concludes our season with a complete performance. A major part of our study was the idea of Orientalism and how Scheherazade exemplifies it. (See "Why Orientalism?").

The Thousand and One Nights is a collection of Arabic and Egyptian stories dating from as early as the 10th century. The framing story is that the Sultan Shahryar, convinced of the infidelity of all women, puts a series of wives to death until the Princess Scheherazade distracts him by telling him one fantastic tale after another, one each night for 1001 nights, and he eventually lays aside his murderous plan. There are many versions of the *Thousand and One Nights*, but most of the stories, including the voyages of Sinbad and the story of Ali Baba and the Forty Thieves, were collected together by the 15th century. Some, including the story of Aladdin, were added even later. 19th-century readers were fascinated by exotic settings and fairy-tales and the "Arabian Nights" fills this bill nicely—stories of love, humor, bravery, and magic. To be sure, most European, American, and Russian readers know the collection only through carefully-edited translations that avoided the more explicit bits, and accentuated the fairy-tale aspects. (An exception was the unexpurgated English translation published by Francis Burton in 1885—a highly controversial book in its time.) The tales served as the basis for innumerable works of art, literature, dance and music. The most powerful musical treatment is certainly Rimsky-Korsakov's orchestral suite *Scheherazade*, composed in 1888.



Rimsky-Korsakov, the great Russian nationalist and leading teacher at the St. Petersburg conservatory first conceived of a work on stories from *The Thousand and One Nights* in the winter of 1887 and finished *Scheherazade* in 1888, during his summer break from his teaching duties—at roughly the same time as he completed his equally famous *Russian Easter Overture* (performed most recently by Philharmonia). In the earliest version, Rimsky gave descriptive titles to *Scheherazade's* four sections: I. *The Sea and Sinbad's Ship*, II. *The Tale of the Kalendar Prince*, III. *The Young Prince and the Young Princess*, and IV. *Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion*. He was uncomfortable with a strictly programmatic interpretation, however, and before publishing the work, considered replacing the titles of the four movements with less picturesque designations: *Prelude, Adagio, Ballade, and Finale*. Rimsky-Korsakov did away with movement-titles altogether in the published version of the suite, but by this time the original descriptive titles were well known. He actually managed to have it both ways, however, as he later wrote in his autobiography:

"In composing *Scheherazade*, I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions as to the will and mood of each movement. All that I desired was that, if the listener liked my piece as symphonic music, he should carry away the impression that it is beyond doubt an oriental narrative of some varied fairy-tale wonders, and not merely four pieces played one after the other, and composed on the basis of themes common to all of the four movements. Why then, if this is the case, does my suite bear the specific title of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale marvels—besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

Rimsky-Korsakov was an acknowledged master of scoring music for orchestra (his *Principles of Orchestration* is still one of the standard works on the subject)—for him, "...orchestration is part of the very soul of the work." *Scheherazade* may well be his masterwork in this regard—there are few other works that make such effective use of orchestral color. *The Sea and Sinbad's Ship* begins with a pair of themes that recur in all four movements, an angry theme from the trombones (generally recognized as the voice of the Sultan) and a seductive violin solo, which obviously must represent *Scheherazade*, the storyteller, herself. The body of the movement is distinctly aquatic, with a broad 6/4 theme that suggests the rolling of the waves.

There are several princes in the stories who disguise themselves as kalendars—roving holy men. After the violin announces a new story, Rimsky-Korsakov's *The Tale of the Kalendar Prince* begins with a series of quiet, oriental-sounding woodwind solos, expanding into a dance for the full string section. A bold pronouncement from the solo trombone suddenly changes the mood, and the movement ends in what sounds like an extended battle scene, alternating Scheherazade's theme with more warlike music. The third movement is a gentle contrast: *The Young Prince and the Young Princess* is a nostalgic interlude, with a rich dance melody (derived from Scheherazade's theme) above a shimmering background, and a hint of oriental percussion. Scheherazade herself appears briefly, before the movement ends with a lush coda.

The finale begins with boisterous and sometimes frantic festival music that alternates with Scheherazade's sinuous theme. The broad Sinbad music of the first movement returns in the trombones, but now the woodwinds provide the howling of hurricane winds, until a moment of crashing disaster. The movement ends with a quiet epilogue for solo violin, as Scheherazade concludes the tale. There is definitely a sense of calm relief—her life is no longer in danger. [M. Allsen/R. Swiggum]

The Turtle Dove

Traditional; arr. G. Winston Cassler

*Fare you well, my dear, I must be gone and leave you for a while.
Though I go away, I'll come back again, though I roam ten thousand miles, my dear....*

An organization nearly forty years old naturally has some time-honored traditions. The playing of *The Turtle Dove* as the season farewell is one of the most beloved of those traditions, which began on a concert tour through Wisconsin and Minnesota in 2000. The Youth Symphony had learned the piece in preparation for a visit to St. Olaf College, to hear the St. Olaf Symphony Orchestra and be coached by their renowned conductor, Steve Amundson. The piece itself had been originally written over fifty years earlier for the St. Olaf Orchestra by a music professor at the college. The Youth Symphony learned to sing the old folk song upon which it is based and on that tour grew to love the piece as "the best way to say goodbye." Thus, an EYSO tradition was born.

The song has taken on layers of meaning over the years and is the traditional ending for Fall Camp every August, where many new Youth Symphony members learn it for the first time. During the 2012 Civil War Tour, students spent a time of solitary reflection wandering in the stillness of the National Cemetery in Gettysburg. It was this song—quietly and spontaneously—that came forth in a circle of singing, gently giving voice to a swirl of emotions that had, until then, seemed impossible to express.

Why Orientalism?

In 1978, Edward Saïd's *Orientalism* hit like a cultural bombshell, becoming one of the most popular and influential academic books in history. Translated into 36 languages, it ushered in a whole new field of study—postcolonial theory—and contributed to a veritable ocean of scholarly writing and debate around the world.

In the last few months, EYSO students dipped their toes into this ocean. They studied some of the iconic musical works of the Orientalist tradition—pieces like Mozart's *Abduction from the Seraglio*, Saint-Saëns' "Bacchanale" from *Samson and Delilah*, and of course, *Scheherazade*—and also began to think about some of the essential questions that Saïd raised.

Saïd (pronounced Sah-EED) argued that Western civilization has always seen the East (and especially the Middle East) as an alien, threatening (but fascinating, beautiful, and exotic) Other, and has constructed a mythical and ultimately self-serving version of it. In Saïd's view, this version of the Orient—which also included Africa and the "Far East"—provided a justification for the West's imperialism in subjugating and colonizing Africa, the Middle East, and much of the "Far East", beginning with Napoleon's invasion of Egypt in 1798.

Orientalism also helped shape the West's view of itself. Where the Orient was ancient, timeless, and primitive—trapped in antiquity—the West was, by contrast, enlightened and active, the place of historical progress. Where the West was "normal"; the Orient was bizarre, mystical, and fantastic. The West was rational and intellectual; the Orient is irrational and sensual. The West represented masculinity, strength, and superiority; the Orient was, of course, feminine, degenerate, and submissive. Youth Symphony members could easily tick off the enduring stereotypes, for example, of Arab men (primitive, violent, terrorists or oil sheiks) and Arab women (mysterious, alluring, and wily).

Is it possible to enjoy, even love, classic Western symphonic music that fits squarely in this tradition of broad artistic strokes and reducing whole peoples to simplistic stereotypes? Of course. *Scheherazade* is an enduring masterpiece of color and excitement. But helping students learn to ask questions about the words, sounds, and (especially) ideas they might consume without thought—what we tag "critical thinking"—is perhaps the most important skill gained from interacting with great art. Few of our students will make careers in music. But hopefully they will all become informed citizens, good thinkers, and appreciators of beauty and truth, in the world of rich detail around them.

DAVID MOLLER SERVANT LEADER AWARD 2015

Jacqueline Fisher

When Jackie Fisher started bringing her 5th grade daughter Erin to EYSO rehearsals back in 2007, she didn't tell anyone that she was a professional violinist. She was happy that Erin liked playing in Primo, that it was "Erin's thing, not her mom's" and that she could "catch up on reading magazines." It was only a few weeks, however, before she was volunteering as a check-in parent. When Chamber Music Institute Director David Anderson learned that Jackie was not only a musician, but a respected teacher, he asked her to fill in as a substitute chamber music coach. She immediately developed a reputation as the favorite coach in the Chamber Music Institute.

Jackie went on to volunteer as the NOTES Campaign Co-Chair, the Youth Symphony Civil War Tour Fundraising Chair, and a violin coach for all the EYSO orchestras, both at Fall Camp and throughout the season. Even when she succeeded David Anderson as the Director of the CMI, her generosity as a volunteer continued. As Artistic Director Randal Swiggum said, "Jackie is just so present when she is with you. Her genuine enthusiasm is matched only by her humility and profound understanding of what it means to serve others."

Jacqueline Susanne Bartsch Fisher grew up in Chicago, the eldest daughter of Swiss immigrants who loved classical music. (She laughs that her father was determined that his eldest daughter would have the same initials as his favorite composer, J.S. Bach.) It was her mother who saw to it that she started violin at age 5 with legendary teacher Betty Haag, still a significant influence on Jackie's own teaching. She later studied violin performance at the University of Illinois, where she also went on to earn her Master's degree. She and her family live in Cary, but her violin playing and teaching take her all over Chicago. She has played First Violin in the Rockford Symphony for the last sixteen years.

EYSO Operations Director Kristi Mackh said, "You know, we have lots of dedicated volunteers in the EYSO family who give a lot of time and expertise. And Jackie certainly has been extraordinarily generous with her time and her knowledge, and her willingness to go the extra mile. But with Jackie, you always get the sense that her passion for the EYSO comes from a deep place of love—love for the kids, love for all the people in the organization, and love for what the EYSO means and stands for."

40TH ANNIVERSARY SEASON



AUDITIONS MAY 28–31, 2015



VISIT EYSO.ORG FOR MORE INFO

IT'S ABOUT TIME!

The 2015/16 season explores music as a “time art”, memory and nostalgia, the legacy of Maud Powell, and the Elgin Watch Factory Band, c. 1892.

MONUMENTAL

FEATURING RACHEL BARTON PINE, VIOLINIST

Sunday, November 8, 2015

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

ECC Arts Center, Blizzard Theatre

TIMEPIECES

FEATURING GUEST CONDUCTOR DANIEL BOICO

Sunday, March 13, 2016

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

ECC Arts Center, Blizzard Theatre

BRASS CHOIR CONCERT

FEATURING GRAMMY-WINNING EIGHTH BLACKBIRD

Saturday, April 16

7:00 pm

ECC Arts Center, Blizzard Theatre

CITY OF TIME

A 40TH ANNIVERSARY REUNION & GALA CELEBRATION

Sunday, May 15, 2016

The Hemmens Cultural Center, Elgin

EYSO CHAMBER MUSIC INSTITUTE ELGIN YOUTH SYMPHONY ORCHESTRA HONORS ENSEMBLES



EYSO CHAMBER MUSIC INSTITUTE (CMI)

In addition to playing in orchestra, each EYSO member (Prelude level and up) has the opportunity to participate in a chamber music group—a trio, quartet, or quintet. This essential part of a young musician's development improves both solo and ensemble playing. Each player enjoys the spotlight as a soloist, but in the supportive environment of a small, collaborative team. The friendships forged in a chamber group are often life-long, and in a large organization like EYSO they can help students to feel connected.

Playing chamber music sharpens vital listening skills and provides invaluable musicianship training. In fact, students who play in chamber ensembles typically improve faster than those who don't. There is a wealth of significant chamber music repertoire and joining the CMI is a great way to begin learning it.

EYSO's Chamber Music Institute is one of the largest programs of its kind, with a large percentage of EYSO members participating. Groups meet on Sundays before or after their orchestra rehearsal, and have their own regular coach. Our CMI coaches are some of the most gifted educators and performers in the Chicago area and have a true passion for teaching.

Each CMI semester ends with a series of concerts. In addition to these two main concerts per season (in November and April), CMI groups are invited to perform at community concerts throughout the area.

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 (MPSQ)

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 MPSQ is offered tuition free each year, since it was founded in 2007, through the generosity of EYSO patrons Ed and Joyce McFarland Dlugopolski.

STERLING BRASS QUINTET (SBQ)

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 Semanic. 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 (HSQ)

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.

Private Instructors

VIOLIN

Bernardo Arias *
 Honna Austin
 Remus Badea
 Denise Beiermann
 Julie Maura Bickel
 Lamar Blum
 Char Bogda
 Rita Borkowski ♪
 Louise Brodie
 Joanna Bryk-Roberts
 Lisa Chodorowski
 Denise Connolly ♪
 Naomi Culp
 David Dai
 Ann Donahue
 Wendy Evans ♪
 Jacqueline Fisher ♪
 Elizabeth Fredriks
 Mara Gallagher ♪
 Katy Gillan
 Betty Haag-Kuhnke
 Drostan Hall
 Karen Hallier
 Katherine Hahn
 Jenn Harding
 Tom Havel
 Gabriel Hwang
 Victoria Jacobson
 Lisa A. Johnson
 Lee Joiner
 Maggie Jones
 David Katz
 Young Hee Kim
 Grace Ko
 Anne Kolb
 Andrew Ladendorf
 Meg Lanfear
 Kathryn Layug
 Drew Lecher
 Eun-young Lee
 Kelvin Lin
 Martin Lopez
 Elspeth Losch
 Mary Mandel
 Jennifer Masters
 Luke Molloy
 Jackie Moore
 Sarah Moreau
 Elyse Napoli
 Henrietta Neeley
 Joanna Newby ♪
 Nancy Nosal
 Kjersti Nostbakken
 Linda Oper
 Elizabeth Ortiz
 Myeong Su Park
 Catherine Pittman
 Laura Polick ♪
 Susan Posner
 Emily Puntuzs

Lori Rollins ♪ *
 John Ronai
 James Sanders
 Rebecca Sandrok
 Tom Scheffler
 Danny Seidenberg *
 Gretchen Sherell
 Kathyrn Seigel
 Teresa Simon
 Steven Sjobring
 Patrick Smith
 Sarah Smith
 Susan Starrett
 Rose Thompson
 Susan Thorne
 Simonne Tingley ♪
 Almita Vamos
 Karen Weckerly
 Thomas Wermuth
 Kathleen Goll-Wilson
 Steve Winkler
 Gina Young
 Paul Zafer

VIOLA

Denise Beiermann
 Char Bogda
 Rita Borkowski ♪
 Tristan Broecker
 Lauren Canitia
 Denise Connolly *
 Christine Due
 Debbie Edwards
 John Fitchuk
 Tara Hayes
 Laura Hinckle
 Lisa Hirschmugl
 Christine Kieko Abe
 Ann Montzka-Smelser
 Beth Myers
 Joanna Newby
 Linda Oper
 Susan Posner
 Emily Puntuzs
 Lori Rollins ♪ *
 John Ronai
 Jennifer Silk
 Susan Starrett
 Simonne Tingley ♪
 Gina Young

CELLO

Tim Archbold
 Kathryn Balk
 Denise Beiermann
 Ariel Borkowski ♪
 Lisa Bressler
 Tom Clowes
 Wendy Cotton
 Dorothy Deen
 Nazar Dzhuryan

Richard Evans
 Marian Fadrowski
 Larry Glazer ♪
 Jennifer Gontarek
 Ann Griffin ♪
 Sally Gross
 Kathy Heikkinen ♪
 Ashley Hofer
 Anita Hwang
 Catherine Kuna
 Mark Kunts
 Andrea Lafranzo *
 Kerena Moeller
 Don Montgomery
 Nancy Moore
 Karen Muller
 Alexa Muhly
 Jennifer O'Donnell-Jones
 Carol Ourada
 Rachel Saldana ♪
 Nereyda Sanchez-Tio
 Linc Smelser
 Hope Shepherd
 Sara Sitzer
 Lisa Tang
 Jonathon Wiest

BASS

Andy Anderson
 Pam Breuning
 Eli Broxham
 Virginia Dixon
 Brian Ferguson
 John Floeter ♪
 Jeremy Glaser ♪
 David Huber
 Mike Krieglstein
 Don Montgomery
 Mary Olds *
 Tracy Rosenkrans
 Tim Shaffer

FLUTE

Hideko Amano
 Jean Bishop ♪
 Allison Brady
 Kathleen Bremer
 Maria Fadrowski
 Lynne Green
 Katherine Goll-Wilson
 Hedi Hagglund
 Cate Hummel
 Ellen Huntington
 Julie Koidin
 Scott Metlicka ♪
 Debra Stombres

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 Ben Crosby
 Debra Freeland
 Kathy Green

Naomi Matsunaga
 Kristine Mertens
 Deb Nielsen
 Christine Phillips
 Julie Poppelwell
 Sonya Rhode
 Marilyn Sands
 Deb Stevenson
 Trish Wlazlo

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Greg Barrett
 Laurie Beard
 Jaime Faulhaber
 Lacy Garber
 Trevor O'Riordan
 Mary Payne
 Marianne Rice
 Maggie Rimnac
 Jennifer Swenson
 Natalie Szabo
 Patty Sampson
 Deb Zelman

BASSOON

Kathy Cross
 Gwyn Downey ♪
 Amy Rhodes

HORN

Nancy Fako
 Kevin Goode
 Eric Kaiser
 Michael Kasper
 Rob Murphy
 Kristine Mutchler
 Dennis Ostermann
 Susan Oszvath
 Olivia Pannell
 Jeanne Slatkay
 Brenda Vishanoff

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Mark Baldin
 Kevin Dobbeck
 Jason Flaks
 Ryan Hobbs ♪
 Tim Kuntz
 Rick Leister
 Mark Ponzo
 Jana Porter
 Mark Running

TROMBONE

Paul Barton
 Mark Bettcher
 Phil Brown
 Kirk Dobbeck ♪
 Mark Fry
 Tom Kordus
 Cherai McCauley
 John Mose
 Keith Oszvath
 Olivia Pannell

Bob Skallerup
 Sean Solburg
 Maddie Srajer ♪
 Bryan Tipples

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Chris Chaussey
 Paul Loucas
 Scott Tegge ♪

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 Tom Leddy
 Jeff Matter
 Walt Schneider
 Vern Spevak
 Patrick Timmis
 David Wilkie

HARP

Brittany Smith

PIANO

Cheryl Lim
 Eva Woo

♪ Denotes EYSO Alum or parent of Alum

* Denotes parent of current EYSO student

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Sandra Sebolt-Pogge
James Stombres ♪
Erik Swenson
Brian Wis
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David Hain
John Mose
Donna Mansell

SYCAMORE

Ken Goodman
Ken Tonaki

VILLA PARK

Gwen Armwood

WARRENVILLE

Vic Scimeca
Joanne Wegscheid

WEST CHICAGO

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Kim Gyssler

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of Alum

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for any omissions or
inaccuracies in the private
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school director lists.
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office at office@eyso.org
or 847-841-7700 with
additions or corrections.

Primo Orchestra

VIOLIN

Youngwoo Cho, Elgin
Derek Dagostino, Saint Charles
Matthew Dutton, Geneva
Olivia Eftefield, Schaumburg
Fiker Endalcachew, Lake In The Hills
Talein Hairekian, Schaumburg
Avak Hairekian, Schaumburg
Nohl Ingoldsby, Schaumburg
Daigo Ito, Schaumburg
Abigail Landstrom, Elgin

Eleanor Maloney, Campton Hills
Alexander Mathew, Oswego
Rebecca Millard, Marengo
Riley Moreno, Elburn
Tristan Posecion, Algonquin
Rebecca Riani, Geneva
Yuuki Sato, Schaumburg
Amrita Sundaram, Aurora
Mary Szymanski, Elburn
Ethan Talreja, Carpentersville
Joseph Villalobos, Bartlett
Hailey Yamsuan, Gilberts

VIOLA

Molly Denz, Saint Charles
Camille Dux, Bartlett

CELLO

Ian Crossland, Geneva
Logan Sterkel, South Elgin
Damien Sulikowski, North Barrington

BASS

Michael Parchanski, Saint Charles
Kyle Saengdara, Elgin

Prelude Orchestra

VIOLIN

Rajesh Balasamy, Hoffman Estates
Charitha Bondalapati, Saint Charles
Isabella Borla, Schaumburg *
Laura Burdick, Schaumburg
Jennifer Catotal, Streamwood
Jakob Coker, Saint Charles
Ananda Constantino, Gilberts *
Sarah Day, Geneva
Dhyey Dixit, Schaumburg
Lindsay Drozdik, Saint Charles *
Holt Eftefield, Schaumburg
Lasey Emmerich, Saint Charles
Caroline Feyerer, Wheaton *
Lauren Flanagan, Batavia
Maggie Gaspardo, North Aurora
Molly Gruman, Aurora
Brett Herman, Saint Charles
Adriana Hogan, Elgin
Benjamin Hommowun, Saint Charles
Savanna Huang, Gilberts
Katie Irelan, Elgin *
Sahaj Kaur, Carol Stream
Amy Kuhl, Saint Charles

Esther Kwon, Carol Stream
Virginia Larsen, Elgin
Allanna Ledford, Carol Stream
Perry Li, Algonquin +
Emma Loane, West Dundee
Samuel Mathew, Oswego + *
Brianne McCraven, Batavia *
Elizabeth Medina, Palatine *
Brandon Moffitt, Elburn *
Jessica Pytel, Hampshire
Pranav Ramachandra, Palatine
Prashanth Ramachandra, Palatine
John Siewenie, Inverness *
Akshay Sundaram, Aurora *
Kate Ulepica, Glen Ellyn
Arden Wheeler, Wheaton
Jake Wohld, Saint Charles
Ananya Yammanuru, Saint Charles *

VIOLA

Meredith Abbs, Saint Charles *
Samantha Ahrens, South Elgin *
Sophie Danner, Elgin
Natalie Gilman, Algonquin

Kimberly LaFranzo, Elburn **
Elijah Livingood, West Chicago *
Grace Morby, Saint Charles *

CELLO

Jack Charles, Saint Charles
Dina Chen, Gilberts
Emma Froeschke, Carpentersville *
Emily Gallagher, South Elgin *
Benjamin Irwin, Crystal Lake *
Catherine Jackson, Saint Charles *
Emily Krawczyk, Gilberts
Victoria Palma, Elmhurst *
Miranda Victor, Saint Charles *
Arlo Wandell, South Elgin

BASS

Alexander Carroll, Saint Charles

PERCUSSION

David Heidenreich, Batavia x
Benjamin Simon, Geneva x

+ Co-Concertmasters
* Principal
* Chamber Music Institute

Sinfonia

VIOLIN

Ben Blowers, Naperville
Paige Brodeur, Saint Charles
Olivia Cabaj, Bartlett
Claire Collins, Carpentersville
Kristine Cordero, Algonquin *
Sarah Cowley, Elgin +
Melanie Croke, Burlington
Connor Delacruz, Schaumburg *
Beth Ann Ellingson, Elgin
Liana Fu, Hoffman Estates
Christiana Ruth Gatbunton, Itasca *
Siddharth Gehlaut, Barrington *
Emily Greetis, Lombard *
Ryan Hajek, South Elgin +
Abigail Heinicke, Elburn
Ashlyn Hogan, Elgin
Liam Ingoldsby, Schaumburg
Eden Irwin, Crystal Lake *

Faraz Khan, Naperville *
Michelle Kwon, Glen Ellyn
Chayanne Petit, Hoffman Estates *
Zoe Pudela, Algonquin
Noah Schroeder, Gilberts
Thomas Stanila, Algonquin
Anastasia Strah, Geneva *
Lauren Watkins, Aurora *
Claudia Wilkie, Geneva
Adelyn Wimmer, Elgin
Vanessa Wlezien, Saint Charles
Annie Wu, North Aurora
Eunice Yoon, Crystal Lake

VIOLA

Haley Baumgartner, Geneva *
Christine Beal, Elburn
Storey Childs, Saint Charles *
Noah Hauptmann, Saint Charles
Kevin Hou, South Elgin

Alexander Laskowski, Saint Charles *
Brianna Leibel, Naperville *
Genevieve Zauhar, Saint Charles *

CELLO

Ernesto Banuelos, East Dundee
Jeana Brown, West Chicago *
Elizabeth Carroll, Saint Charles *
Jeff Donnan, Saint Charles
Madelyn Dux, Bartlett *
Emma Claire Ehrhardt, Geneva
Daniel Kwon, Bartlett *
Taylor Mickle, Geneva
Mary Neville, Geneva
Hunter Penrod, Gilberts *

Continued on next page

Sinfonia *continued*

BASS

Alexander Carroll, Saint Charles **
Matthew Foley, Carpentersville *
Phillip Swanson, Batavia

FLUTE

Veda Bergwall, Carpentersville *
Eileen Fey, Oswego
Anne Hart, Lisle *
Ashvini Kartik-Narayan, Aurora

OBOE

Katherine Bingham, Saint Charles
Adam Gazdecki, Elgin
Guillermo Ulloa, Carpentersville

CLARINET

Taryn Christy, Geneva
Rebekah Harness, Elgin

Sarah Martin, Saint Charles
Christina Wu, Saint Charles *

BASSOON

Cassandra Flones, South Elgin
Joshua Newton, Spring Grove ★

HORN

Veronica Ayers, Geneva *
Rosemary Johnson, Saint Charles
Collin Lundy, Naperville
Kaleigh Roselli, Rolling Meadows *

TRUMPET

Parker Brown, Elgin *
Andrew Hunter, Batavia
Gayle Moore, Carpentersville *
Jackson Teetor, Elgin

TROMBONE

Avalon Bruno, Saint Charles

Faith Cramer, Batavia
Stephanie Olds, Streamwood *

TUBA

Ryan Geneser, Geneva

PERCUSSION

Varun Ciambi, Hoffman Estates x
David Heidenreich, Batavia x
Aiden Perrault, Batavia x

HARP

Emily Reader, Gilberts

+ Co-Concertmaster

* Principal

* Chamber Music Institute

x Percussion Ensemble

★ Graduating Seniors

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

★ Graduating Seniors

Philharmonia

VIOLIN

Claire Arias-Kim, Hoffman Estates ♪*+
Ayda Asadnejad, Schaumburg
Adrian Bebenek, Saint Charles ♪*
Julia Bono, Bartlett ★
Isabelle Chin, Vernon Hills ♪+
Kiran Daniel, Winfield
Christian Dik, Batavia *
Hannah Eng, Batavia ♪
Brittany Hill, Batavia
Mitchell Hopp, Elgin ♪
Joseph Hutter, Geneva ♪
Abigail Hutter, Geneva ♪
Nikita Jain, Gilberts ★
Crystal Kotvan, Saint Charles
Lauren Lee, Naperville ♪*
Tess Miller, Schaumburg ♪
Caroline Neal, Geneva ♪ ★
Ariana O'Connell, South Barrington ♪+
Cal O'Connor, Saint Charles
Mary Phillips, Batavia

Satomi Radostits, Aurora + ♪*
Ayumu Seiya, Saint Charles ♪**
Mary Claire Shaughnessy, Schaumburg ♪
Amelia Simpson, Saint Charles ♪*+
Taylor Stevens, Saint Charles ♪
Alessandra West, Geneva ♪*
Jade Woo, McHenry ♪
Peijing Xu, South Elgin

VIOLA

Crystal Acevedo, Naperville ♪*
Saffron Bruno, Saint Charles ♪*
Jessica Catotal, Streamwood
Gabriella Herrera, Winfield
Abigail Kehe, Aurora
Kara Nickles, Elgin ★
Yasoob Rasheed, Inverness ♪**
Jacob Rollins, South Elgin ♪**
Klaudia Sowizral, Saint Charles
Mara Vavaroutsos, Saint Charles ♪
Alyssa Warcup, Geneva ♪*

CELLO

Kjelden Breidenbach, Sycamore *
Trudie Childs, Saint Charles ♪**
Douglas Cunningham, Wheaton
Jamie Dowat, Saint Charles ♪**
Rachel Eng, Batavia
Andrew Espinosa, Bartlett ♪ ★
Hunter Fredrickson, Saint Charles
David Johnson, Naperville
Alex Lewandowski, Bartlett
Elise Oppegaard, East Dundee ★
Grace Ramirez, West Chicago
Benjamin Rieke, Naperville ♪**
Eleanor Sams, Saint Charles
Jenna Thelen, Carpentersville ♪*
Leslie Widlacki, Bartlett
Daniel Zhao, Naperville

Continued on next page

Philharmonia *continued*

BASS

Cate Fanning, Glen Ellyn ♫
Dane McKittrick, Batavia ♫ ★

FLUTE

Amy Acton, Geneva ♫
Rebecca Kline, South Barrington ♫
Leilah Petit, Hoffman Estates ♫
Briana Staheli, South Elgin

OBOE

Kira Nutter, Saint Charles ♫
Angela Rytlewski, Elgin ★
Claudia Sandine, Medinah ♫

CLARINET

Teighan Brummel, North Aurora ♫
Mark Lamb, Geneva ♫ ★
Madeline Moller, Geneva ♫
Mario Zavala, Carpentersville

BASSOON

Chloe Robbins, Elgin ♫
Genesis Rosiles, Carpentersville ♫

HORN

Olivia Halterman, North Aurora ♫
Alexandra Lillig, North Aurora ♫ ★
Meredith Manning, Aurora
Clay Musial, Elgin ★
Bret Reser, Sycamore ♫

TRUMPET

Michael Johnson, Elgin ♫
Cliff Musial, Elgin
Paul Nebres, Naperville ♫
Anaka Raini, Geneva ♫

TROMBONE

Jameson Ford, Streamwood
Samuel Schatz, South Elgin ♫
Ryan Williams, Lombard

TUBA

Carmela Montenegro, Elgin ♫

PERCUSSION

Leela Herena, Elgin x
Benjamin Simon, Geneva x

HARP

Emily Reader, Gilberts

PIANO

Gracia Watson, Sycamore

+ Co-Concertmaster
* Co-Principal
♫ Chamber Music Institute
x Percussion Ensemble
♪ Philharmonia Chamber Orchestra
★ Graduating Seniors

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 ♫ + ★
Joshua Delamater, West Chicago +
Camryn Delacruz, Schaumburg
Rebecca Drennan, Saint Charles ★
Kelly Fan, Naperville
Emily Hernandez, Carpentersville
Shaina Huang, Gilberts
McKenna Hulén, 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, Bloomingdale

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 Ferguson, 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 x
Mikell Darling, Saint Charles x ★
Jack Reynertson, Geneva x

HARP

Emily Reader, Gilberts

PIANO

Gracia Watson, Sycamore

+ Co-Concertmaster
* Co-Principal
♫ Chamber Music Institute
♫ Maud Powell String Quartet
% Sterling Brass Quintet
∞ Hanson String Quartet
x Percussion Ensemble
★ Graduating Seniors

CMI Only

VIOLIN

Kira Nutter, Saint Charles ♫

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Saturday, November 1

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Saturday, November 15

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Saturday, November 22

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November 16, 2014 **CHAMBER MUSIC INSTITUTE CONCERTS**
ECC, SPARTAN AUDITORIUM
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, 4:45pm
April 19 2:00pm, 3:00pm

May 3, 2015 **SCHEHERAZADE**
ECC ARTS CENTER, BLIZZARD THEATRE
2:00pm, 4:30pm, 7:30pm

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