

The background is an abstract painting with vibrant, expressive brushstrokes in shades of red, orange, yellow, and blue. On the left side, there is a vertical strip of decorative floral patterns in a light, translucent color. The text is overlaid on the right side of the painting.

a thousand & one nights

soirées musicales

sunday, march 15, 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
PROGRAMMING
OF THE YEAR

2001
ELGIN IMAGE
AWARD

Dear Friends,

On behalf of the Elgin Youth Symphony Orchestra Board of Directors, I welcome you back to the 39th season of EYSO and our celebration of "A Thousand & One Nights!" We are thrilled you are with us to continue 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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EYSO Board President

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Cover:

We're delighted to feature Gloria Coker's *Red Waltz with Piano* on this concert's program cover. Please visit www.gloriacokerfineart.com to connect with her and view more of her dynamic work.

a thousand & one nights

soirées musicales

sunday, march 15, 2015

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2:00pm

PRELUDE ORCHESTRA

Andrew Masters, Conductor

SINFONIA

Jason Flaks, Conductor

Andrew Masters,
Associate Conductor

PHILHARMONIA

Anthony Krempa, Conductor

4:30pm

BRASS CHOIR

Jason Flaks, Conductor

PERCUSSION ENSEMBLE

Gregory Beyer, Conductor

Joe Beribak,
Associate Conductor

PHILHARMONIA

Anthony Krempa, Conductor

YOUTH SYMPHONY

Randal Swiggum, Conductor

7:30pm

PERCUSSION ENSEMBLE

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Randal Swiggum, Conductor

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TOM MATTHEWS MEMORIAL INSTRUMENT FUND

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

Robert & Linda Hanson

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Kathy Matthews ♪

♪ Denotes EYSO parent(s), Alum(s), or parent(s) of Alum

It is always our intention to thoughtfully and appropriately credit our many generous contributors. The above listing reflects contributions made prior to the printing deadline. Errors should be brought to our attention for correction at office@eyso.org.

From the Artistic Director *a thousand & one nights*

II. Soirées Musicales

*How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.*

Act V of Shakespeare's *The Merchant of Venice* opens with newlyweds Jessica and Lorenzo gazing at the stars and pondering the strange wonder of a moment that where romance, music, and the night are one.

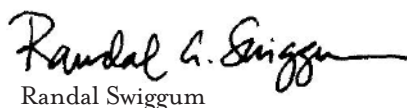
Welcome to the 2014-15 season of the EYSO, an exploration of this mystery and allure of *night*. Our November concert, *Things That Go Bump*, explored music of the dark side, and in May we'll look at Orientalism in the music of Western composers, especially that great tale of the *Arabian Nights*, "Scheherazade."

Today's concerts celebrate musical evenings, the "soirées musicales" of grand balls, lively masquerades, and torchlight processions, as well as more intimate moments of romance (think moonlight, balcony serenades, and music under the stars).

Much of today's repertoire might be considered "light" music—written for dancing, underscoring romantic trysts, or entertaining dinner guests while they laugh and chat. It might even come as something of a relief to those who sometimes feel intimidated by the weight and seeming self-importance of much symphonic music, freighted as it is with depth and layers of meaning (think Vaughan Williams Symphony No. 6, which Youth Symphony investigated and performed brilliantly last season).

No, most of this music is quite pleasantly entertaining, as it was meant to be. But that doesn't make it less worthy of our study and admiration. In fact, it has given the Youth Symphony opportunity to tackle a big question this semester: what makes an *interpretation*? How do we make meaning out of the notes the composer has assembled? How do we put forth our understanding of the piece's structure or its "message", and what choices do we as performers have to make, using our own imagination and creativity?

It is this probing and critical thinking that continues to make the EYSO a great place for young musicians. Thanks for joining us today.



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

Eine Kleine Nachtmusik, K. 525 Wolfgang Amadeus Mozart (1756-1791) I. Allegro

What would an evening soirée be without music to set the mood? In Mozart's day, serenades were written for this very purpose, not necessarily as concert pieces to be closely listened to, but as background music. For most 18th century composers, they were even regarded as throw-away pieces—written quickly to pay the bills, only to be heard once. Mozart wrote many serenades, but probably didn't think of them this way—especially his most famous serenade, the one which has captivated the world since 1787: his Serenade in G Major for string quintet, known as *Eine Kleine Nachtmusik* ["A Little Night Music" or "A Little Serenade"].

Mozart wrote most of his serenades early in his career, except this one which came towards the end (and was his last). We know surprisingly little about the circumstances of this, one of the world's most recognizable melodies—but we do know it was written in 1787, the year of his father's death and four years before his own. Mozart took a break from composing one of his most complex pieces, the opera *Don Giovanni*, to write it.

What makes this piece so memorable? From the attention-getting opening fanfare to the whimsical melodic material to the brilliant efficiency of its short development section, Mozart is able to say so much with so little—a supreme example of musical elegance, purity, beauty, and balance.

Intermezzo from *Cavalleria Rusticana* Pietro Mascagni (1863-1945) Arr. Gerald Doan

Cavalleria Rusticana is a concise yet passionate one-act opera that tells the tale of Sicilian peasants caught in a love triangle beset with infidelity and jealousy. An opera intermezzo normally covered a scene change, to keep the audience engaged while the curtain was down. This magnificent work, a calm before the storm, occurs before the final scene and climax of the story, the murder of its main character. It is probably Mascagni's most famous work and now stands apart from the opera, performed frequently as a concert piece. Its long-breathed Italian style melody is defined by the longing for resolution. A sense of rising and falling, elongated suspensions, and persistent repetition finally lead to a restful final note.

For the Star of County Down Arr. Deborah Baker Monday

Lively dancing, romance and mystery are all at the heart of this medley of traditional Irish tunes.

After a hazy introduction, the music is free and expressive as we hear the stirrings of a melody in the first violins, "as if in the distance," played *quasi rubato* over a soft drone. This music evolves into the first tune, *Gravelwalk*, a traditional Irish reel, which begins slow and stately but gains momentum and energy.

The next tune begins as abruptly as the sight of a pretty girl might make heads turn. Indeed, *The Star of the County Down* is such a girl, as described in the song's lyrics: "no maid I've seen like the sweet colleen that I met in the County Down." One of the most famous of Irish tunes, this melody's origins are unknown, but fiddlers have adapted it as a reel, a jig, and (as in this arrangement) a slow waltz.

The third tune, the lively dance *The Rakes of Kildare*, is a traditional jig in 6/8 time. The melody ascends and descends quickly as it's tossed from one instrument section to another like trading dance partners. Percussive triplets imitate rhythmic Irish drumming and make for a rousing finish.

Sinfonia

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

Soirées Musicales

Benjamin Britten (1913-1976), after Rossini

I. March

Our concert title was inspired by this work of Britten, which itself was based on a collection of songs by Gioacchino Rossini (1792-1868). In 1835, Rossini, the reigning master of Italian opera had retired from writing for the stage, but published a small set of songs for voice and piano in a lighter style. He called the collection *Les Soirées Musicales* (Musical Evenings) and they were obviously intended for amateur music-making—the gathering of friends and music lovers in a home, enjoying chamber music together after dinner.

In 1936, the young Britten was commissioned to write the soundtrack for a film documentary about the British Post Office Savings Bank. He quickly adapted a handful of short pieces from *Les Soirées Musicales* and a few other Rossini works. Britten kept the melodies, harmonies, and structure of the pieces intact, but creatively adapted the songs for the colors of a full orchestra. Instruments are used completely idiomatically and not for special effect, but the results are charming.

The first of five movements, *March* is a martial air, adapted from the soldiers' ballet music in Rossini's opera *William Tell*. The tune is simple and straightforward—clarinet, piccolo and xylophone create a boisterous effect.

Belle of the Ball

Leroy Anderson (1908-1975)

John Williams, film composer and conductor laureate of the Boston Pops, once said "Leroy Anderson's music remains as young and fresh as the day it was composed." It was Anderson's early arrangements for the Harvard University Band in the 1930's which caught the attention of Boston Pops Orchestra director Arthur Fiedler, who premiered many of Anderson's works and with whom Anderson enjoyed a long musical partnership.

Belle of the Ball was composed in 1951 (three years after Anderson's popular *Sleigh Ride*). Its title refers to "the reigning beauty in the room"—the most popular and beautiful girl at the party. Anderson wrote a soaring Viennese style waltz with an enchanting melody. Its middle section provides contrast with brightly chirping woodwinds and percussion before a return to its swirling main melody.

Belle of the Ball was the flip side to the 78rpm recording of Anderson's hit *Blue Tango*, which reached #1 on the Billboard chart in 1951. Several years later, lyricist Mitchell Parish was asked to write lyrics for Anderson's popular melody:

*Dancing so lightly and smiling so brightly,
tonight you're the Belle of the Ball.
Is it a wonder the fellows are under
the spell of the Belle of the Ball.
Is it a wonder the whole world is under
the spell of the Belle of the Ball.*

Suite Española, Op. 47

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

I. Córdoba

II. Aragón

Sinfonia is using movements from *Suite Española* to explore the themes of both this concert and May's *Scheherazade*. 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 Albéniz' melodic and harmonic imagination, but the colorful diversity of Spanish musical styles.

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 perhaps the inspiration for the impressionist, almost reverent 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 castanet rhythms. To understand the feel of these different folk dances keep your ear tuned to the castanet.

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

"Waltz" from *Masquerade Suite*

Aram Khachaturian (1903-1978)

(please see 4:30 program for notes)

Program / 4:30 pm Concert

Brass Choir

Jason Flaks, Conductor

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

Joe Beribak, Associate Conductor

Metal Moon

Collaborative improvisation by Percussion Ensemble members

It is a commonly held belief 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 the 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.

(Joe Beribak)

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.

Philharmonia Chamber Orchestra

Anthony Krempa, Conductor

Symphony No. 7 II. Allegretto

Ludwig van Beethoven (1770–1827)

Although Beethoven's musical innovations were often received by audiences with a mix of admiration, bewilderment, and even resistance, he occasionally premiered works that were immediately embraced with warmth and excitement. Such was the case with his Seventh Symphony, first performed on December 8, 1813 in a gala concert that even included famous composers Salieri, Hummel, Spohr, and Meyerbeer playing in the orchestra!

Spohr wrote about the affair, "The new compositions of Beethoven pleased extremely, particularly the Symphony in A; the wonderful second movement was encored and also made upon me a deep and lasting impression. The execution was a complete masterpiece, in spite of the uncertain and frequently laughable conducting of Beethoven."

Encored twice at its premiere, the celebrated slow movement of this symphony went on to be performed separately from the symphony to great acclaim, and was published in many arrangements for amateurs, including piano solo, piano duet, string quartet, and piano quintet (these arrangements were the 19th century version of what recordings would become in the 20th).

The famous Allegretto is framed by a subtly unstable wind chord that begins and ends the movement. It is a chord of A minor, the home key, but with a "wrong" note—E instead of A—in the bass. The main theme is a repeated figure—long, short-short, long, long—but it is really less a melody than a rhythmic idea which underscores nearly every measure of the piece. On top of this haunting theme, Beethoven layers a rich web of equally mysterious and poignant counter melodies, but the rhythmic motif is always present. (Watch and listen as it is passed through the orchestra from lowest strings to highest and then to horns and woodwinds.) The ABABA form of the piece includes a contrasting section of a more cheerful cast, and a fugal section towards the end builds in intensity, pushing the piece toward its conclusion.

Philharmonia

Anthony Krempa, Conductor

Soirées Musicales I. March

Benjamin Britten (1913–1976), after Rossini

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“Waltz” from *Masquerade Suite*

Aram Khachaturian (1903–1978)

In 1941 Khachaturian composed the incidental music for a revival of the 1836 play *Masquerade*, by Russian author Mikhail Lermontov. Although a masked ball is usually thought of as a glittering, light-hearted affair, the plot of *Masquerade* is a dark one, heavily indebted to *Othello*. The aristocrat Evgeny Arbenin is fiercely jealous of his wife Nina, and accuses her of infidelity, ultimately poisoning her. The title, *Masquerade*, has several meanings. The climax of the play—Nina's murder—occurs at a masked ball, where real identities are concealed. But Arbenin is also wearing a symbolic “mask” that hides his true feelings, even from himself.

The Waltz, one of several movements which Khachaturian extracted for a concert suite, is one of his most famous works and inspired by a line from the play. During the ball, Nina remarks, “How beautiful that new waltz is! Something between sorrow and joy gripped my heart.” Khachaturian felt a certain pressure to write something extraordinary in response to this line, but was paralyzed by writer's block, unhappy with all his efforts to capture the ambiguity Nina describes. In the end, he created a melody of surging power and darkness, which uses chromatic notes to capture both the characters' agitation of mind and the sadness which hangs over the story.

“Dance of the Hours” from *La Gioconda*

Amilcare Ponchielli (1834–1886)

Although his eleven operas are rarely performed today, Ponchielli's reputation is secure because of this single piece, from his wildly successful opera of 1876, *La Gioconda* [*The Joyful Woman*]. Although the opera is a tragedy, with a complex plot based in 17th century Venice, the “Dance of the Hours” has an ebullience and joy that makes it immediately recognizable, especially through its many parodies (think “Hello Muddah, Hello Faddah”) and non-operatic appearances (think Disney's *Fantasia*).

The opera's third act features a splendid ball with members of the nobility assembling at the palace Ca' d'Oro. The party includes lavish food and entertainment and ends with a grand ballet performed for the guests: the *Dance of the Hours*, where the dancers portray—in a kind of pageant—dawn, day, twilight, night, and morning again, through dance, costume, and special lighting.

Concerto No. I in G minor III. Finale: Allegro energico

Max Bruch (1838–1920)

Claire Arias-Kim, violin

Winner of the 2014–15 Philharmonia Young Artists Concerto Competition

Bruch's First Violin Concerto, beloved by violinists and audiences alike, is widely considered one of the finest in the pantheon of great 19th century concertos, alongside those of Beethoven, Brahms, and Mendelssohn. Bruch studied violin for several years, and he wrote for the instrument with enormous affection and skill. There was a public performance of a preliminary version, but Bruch was dissatisfied with the results. The celebrated violinist Joseph Joachim offered important suggestions and Bruch was smart enough to take his advice. When the concerto was presented in its final form in 1868, Joachim was the soloist and had the work dedicated to him.

The Finale of the concerto begins in quiet suspense, broken by the entrance of the violin with a hearty Gypsy style dance tune and virtuosic fireworks. The soloist and orchestra trade statements back and forth. A second lyrical phrase takes the movement higher and higher and a final exciting push to a furious presto concludes the concerto with a flourish!

Claire Arias-Kim is 13 years old and began playing the violin when she was three and a half years old, studying with Betty Haag. She had the splendid opportunity of performing on tour with The Magical Strings of Youth under the direction of Betty Haag in Prague and had solo performances on the tour when she was 9 years old. At the Grandquist Music Competition, she received outstanding and place awards for both violin and piano as well as second place for the Chinese Fine Arts Society Contest in the violin division. She has been chosen four times to perform a piano solo in Orchestra for the Betty Haag Academy of Music annual concerts, and has had the privilege of playing in violin masterclasses for Vadim Gluzman, Kristof Barati, Gerardo Ribeiro and Olga Kaler as well as piano masterclasses with Dr. Brian Lee and Angela Yoffee. Currently studying with Almita Vamos, she continues to participate in numerous contests and performances. Most recently, she won First Place in the Sejong competition in the Junior Division for violin as well as First Place in the Grandquist competition in the Olympic division for violin. Claire also has a passion for writing and acting. Last she played the title character in the musical "Mulan," performed at Cutting Hall. This is Claire's first time soloing with an orchestra, a dream come true for her. She hopes to become a violin soloist when is older for there is nothing she loves doing more in life than performing.

Danzón No. 2

Arturo Márquez (b.1950)

Márquez wrote the following for the premiere of *Danzón No. 2*:

"The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

"*Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

Márquez is recognized as one of the most important Mexican composers of our time, and it is this piece which has brought him singular renown. *Danzón No. 2* has been described as "one of several unofficial national anthems of Mexico" and indeed, it is a piece that Philharmonia didn't ever mind rehearsing over and over.

Youth Symphony

Randal Swiggum, Conductor

Kaiser-Walzer (Emperor Waltz)

Johann Strauss, Jr. (1825-1899)

(please see 7:30 program for notes)

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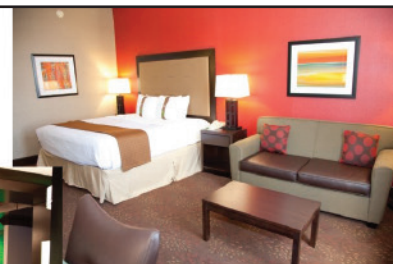


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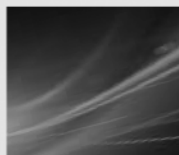
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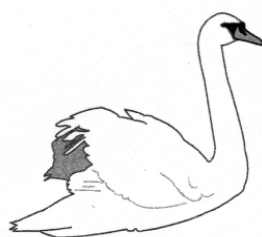


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La Danza: Tarantella Napoletana from *Soirées Musicales*

Gioacchino Rossini (1792-1868)

Arr. Steve Grimo

(please see 4:30 program for notes)



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III. Allegro Moderato

Russian composer Victor Ewald may be said to have been one of the inventors of the brass quintet, the combination of five particular instruments that are now a standard chamber music ensemble. His celebrated brass quintets have been favorite repertoire of the Sterling Brass Quintet over the last several seasons. Considered the first works specifically composed for this combination, the four Ewald quintets hold a prominent position in the brass repertoire, prized for their lyrical beauty, melodic invention, and colorful use of each instrument's characteristic strengths.

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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.

Soirées Musicales

Benjamin Britten (1913-1976), after Rossini

I. March

II. Canzonetta

V. Tarantella

Our concert title was inspired by this work of Britten, which itself was based on a collection of songs by Gioacchino Rossini (1792-1868). In 1835, Rossini, the reigning master of Italian opera had retired from writing for the stage, but published a small set of songs for voice and piano in a lighter style. He called the collection *Les Soirées Musicales* (Musical Evenings) and they were obviously intended for amateur music-making—the gathering of friends and music lovers in a home, enjoying chamber music together after dinner.

In 1936, the young Britten was commissioned to write the soundtrack for a film documentary about the British Post Office Savings Bank. He quickly adapted a handful of short pieces from *Les Soirées Musicales* and a few other Rossini works. Britten kept the melodies, harmonies, and structure of the pieces intact, but creatively adapted the songs for the colors of a full orchestra. Instruments are used completely idiomatically and not for special effect, but the results are charming.

The *March* is a martial air, adapted from the soldiers' ballet music in Rossini's opera *William Tell*. The tune is simple and straightforward—piccolo and xylophone create a boisterous effect. The *Canzonetta* is a setting of the song "La Promessa" [The Promise] a lovely Italian-style melody with a text by Metastasio expressing faithful love. The *Tarantella* is a lively Italian dance with an enchanting melody.



Scene from *Tosca*, Act III

Giacomo Puccini (1858–1924)

“E lucevan le stelle” [And the stars were shining]

Alex Gmeinder, tenor as Mario Cavaradossi

Evan Bravos, baritone, as the Jailer

Night and romance feature in many opera plots, but there are few moments on the stage as compelling as “E lucevan le stelle” from Puccini’s masterpiece *Tosca*, a political thriller from 1900. The painter Cavaradossi is imprisoned in the Castel Sant’Angelo in Rome, unjustly accused and condemned to death by the Chief of Police, the villain Scarpia, because of his own lust for Cavaradossi’s lover, the singer Floria Tosca. As the opera nears its tragic conclusion, Cavaradossi is one hour from his execution by firing squad. He begs his jailer for paper to write a farewell letter to Tosca. He begins to write, but puts down his pen, overwhelmed with memories of a night with Tosca.

And the stars were shining....and the earth was scented.

The gate of the garden creaked, and a footstep grazed the sand.

Fragrant, she entered, and fell into my arms.

O, sweet kisses, O languorous caresses,

While feverishly I discovered the beautiful form beneath the veils!

Forever, my dream of love has vanished.

That moment has fled, and I die in desperation!

*And never before have I loved life so much,
loved life so much!*

Tenor Alex Gmeinder has been praised by *Isthmus* for his “powerful tenor voice” as Don Ottavio in Mozart’s *Don Giovanni*. In 2014, Mr. Gmeinder joined Sarasota Opera as an Apprentice Artist. In the summer 2013 he spent five weeks in Novafeltria, Italy at La Musica Lirica where he studied with Rossini Festival coaches from Pesaro, Italy. While in Italy he performed the roles of Arturo in Donzetti’s *Lucia di Lammermoor* and Eduardo Milfort in Rossini’s *La Cambiale di Matrimonio*. Other opera roles include King Ouf the First in Chabrier’s *L’Etoile*, the title role in Bernstein’s *Candide*, Eisenstein in Strauss’ *Die Fledermaus*, Vašek in Smetana’s *The Bartered Bride*, and Reverend Parris in Ward’s *The Crucible*. On the concert stage Mr. Gmeinder has performed Bach’s *Magnificat*, Mendelssohn’s *Magnificat*, Schubert’s *Mass in E flat Major*, Mozart’s *Requiem*, and Mozart’s *Regina Coeli*, Handel’s *Messiah*, Haydn’s *Mass in Time of War*, and will soon be performing Puccini’s *Messa di Gloria* and the Vaughan Williams *Serenade to Music*. Most recently Mr. Gmeinder was a soloist with the Wisconsin Chamber Choir where he sang Mozart’s *Requiem*.

Mr. Gmeinder holds a Masters degree in Opera Performance from the University of Wisconsin-Madison School of Music. While at Madison he performed the roles of Giasone in Cherubini’s *Medea*, and the title role of Fritz Kobus in Mascagni’s *L’amico Fritz*, among others. This spring he will sing Handel’s *Messiah* in several performances in Wisconsin. Originally from Hartland, Wisconsin he currently makes his home in Chicago, where he continues to study with Julia Faulkner from the Ryan Opera Center at the Lyric Opera of Chicago and to perform throughout the Chicago area.

A proud graduate of St. Charles North High School, **Evan Bravos** is no stranger to the EYSO, having performed with the Youth Symphony several times before, including as guest artist on its 2013 Civil War Tour. Evan studied at Lawrence University Conservatory (B.M.) and Northwestern University’s Bienen School of Music (M.M.). He studies primarily in the studios of Karen Brunssen and Alan Darling.

His recent roles include: Count Almaviva (*Le Nozze di Figaro*), Prison Guard (*Dead Man Walking*), both at Central City Opera, Figaro (*Il Barbiere di Siviglia*) with Lyric Opera of Chicago’s Outreach, Martin (*Candide*) and Fisherman (*Peter Grimes*) at the Aspen Music Festival and Tom Joad (*The Grapes of Wrath*), Sid (*Albert Herring*), Dr. Falke (*Die Fledermaus*). Concert works include Macmillan: *St. John Passion*, Duruflé: *Requiem*, Orff: *Carmina Burana*, Bach and Mendelssohn *Magnificats*, Handel: *Messiah*, Haydn: *Mass in Time of War*, Copland: *Old American Songs*, Bizet: “Au font du temple saint” (*The Pearl Fishers*), Brahms: *Requiem*, Faure: *Requiem* and Vaughan Williams: *Songs of Travel*. Symphony credits: Lake Geneva, Manitowoc, Fox Valley, and Elgin Symphonies, Janesville Choral Union and Soli Deo Gloria’s “Chicago Bach Project” as well as The Chicago Bach Ensemble.

Evan spent summer of 2014 as an Apprentice Artist at Central City Opera. In April 2013, he sang at The Kennedy Center, Washington D.C. as a representative in its Conservatory Project. In spring 2015 he will cover the role of Enrique in “El Pasado Nunca se Termina” with Lyric Unlimited (Lyric Opera of Chicago) and in the 2015-16 season will see him perform with Virginia Opera in its Emerging Artist program. He lives in Chicago and sings regularly at St. James Episcopal Cathedral.

Scheherazade

Nicolai Rimsky-Korsakov (1844-1908)

Suite Symphonique, op. 35

II. The Tale of the Kalendar Prince

III. The Young Prince and Princess

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* frames three different concerts, each focused on a different conception of night. The Youth Symphony began studying this great masterwork last September and will conclude our season with a complete performance in May. A major part of our study will be the idea of *Orientalism* and how *Scheherazade* exemplifies it.

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*, which was 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."

The *Thousand and One Nights* has three different Kalendar Prince stories, and Rimsky's version, "The Tale of the Kalendar Prince," follows none of them—he is, in fact, writing his own narrative. (The Kalendars were wandering beggars, but by tradition and superstition treated as a kind of royalty.) The first solo instrument Rimsky employs is the only one not heard yet: the bassoon, which declaims an intoxicating melody half danced and half sung over a drone of sustained basses. The dark Sultan's theme appears as a deep pizzicato in the cello and bass, and then in fierce snarls and brass fanfares. A magical feature of this movement is the string tremolos and "thrumping", like a giant mandolin, which accompanies declamatory woodwind solos.

The specific story Rimsky had in mind for *The Young Princess and Princess* is also mysterious. Is it Sinbad? In any case, this is the most obviously romantic music of the entire suite, with an "oriental dance" central section, and a scintillating ending of swirling woodwinds and percussion—a real "soirée musicale."

Kaiser-Walzer (Emperor Waltz)

Johann Strauss, Jr. (1825-1899)

"I can imagine that mothers are fond of the new waltzes" wrote the chronicler Vigné in Vienna, "but I don't think they will let their daughters dance them." Indeed, the waltz was first seen as so risqué that even the playboy Lord Byron was said to be shocked by the sight of happily waltzing couple in close embrace, whirling about the dance floor. But by the Congress of Vienna in 1815, the waltz was firmly established and was as popular with composers as with their listeners; famous concert waltzes have been composed by Schubert, Tchaikovsky, Weber, Ravel, Richard Strauss, and the greatest waltz writers of all time: Johann Strauss I and his son "Schani," the Waltz King.

Johann Strauss, Jr. wrote 479 waltzes, polkas, operettas, and other works. Each is different but all have the unmistakable touch of genius—like Mozart or Verdi, Strauss never seemed to run out of captivating melodies and set them down with astonishing speed. He would start writing a new waltz in the morning, in the early afternoon the members of his orchestra would come to his apartment to copy and rehearse their parts, and that night Strauss would conduct the premiere of his latest creation, with fiddle and bow in his hand. On a given night, Strauss would have three orchestras going simultaneously in various ballrooms, and he would dash from palace to palace, making brief personal appearances. Vienna was a city dedicated to the waltz, and Strauss was its uncrowned king. Throughout Europe he was admired by fellow composers Chopin, Berlioz, Schumann, Tchaikovsky, and even the grumpy Brahms, who once signed an autograph book by jotting down the first few notes of *The Blue Danube*, and writing underneath "unfortunately not by Johannes Brahms."

The Emperor Waltz was written in 1889 and originally titled "Hand in Hand", in celebration of the visit by Franz Josef, Emperor of Austria to the German Kaiser Wilhelm II—a kind of symbolic "toast of friendship." But Strauss changed the title to "Kaiser-Walzer" (Emperor Waltz) at the suggestion of his publisher, who suggested that this title could allude to either emperor, and satisfy the vanity of both. The opening of the piece is not a waltz but a majestic processional march—one can imagine the promenade of couples in their elegant gowns and military medals—which leads from a lyrical cello solo into the memorable first waltz theme (which had been magically foreshadowed in the march). What follows is a grand parade of sumptuous waltz melodies which lead to a brilliant finale. (M. Allsen/R. Swiggum)



EYSO MUSIC EDUCATOR OF THE YEAR

Lynne Green

Lynne Green is not only well known to several generations of former band students in the Fox Valley but especially beloved by a loyal and passionate community of flute players who have thrived under her pedagogy and care for them. “Mrs. Green”, as she is fondly known by all, is a true “teacher’s teacher”—a rare combination of keen musicianship, scholarship, and hard work applied to her personal passion for helping young musicians thrive. Her reputation is as a teacher who manages to balance very high expectations for her students with deep affection for them. Randal Swiggum remembers the first EYSO Fall Camp, more than fifteen years ago, when he asked Mrs. Green to coach the woodwinds: “I was blown away by her level of preparation. It’s a rare sectional coach who shows up with scores, having done a thorough analysis of the repertoire—she just had so much to offer our students.”

Over the years, Mrs. Green has guided at least ten outstanding young flute players to the EYSO, including two Concerto Competition winners. Her students have won awards in the Chicago Flute Club, the Illinois Music Educators Association, the Society of American Musicians, the Granquist Music, and the National Flute Association High School Flute Choir Competitions. Former students have gone on to pursue music degrees at top-ranked schools and conservatories, including Lawrence University, Michigan State, St. Olaf College, and the University of Illinois, among many others. Two are now certified music therapists, two are arts administrators, and four teach band or general music.

Lynne Green received her Bachelor and Master of Music degrees in Instrumental Music Education from the University of Michigan School of Music (Ann Arbor). She taught elementary band in Riverview, MI, and elementary band and orchestra in Racine, WI, before moving to Naperville, IL, with her husband, Edward. She began teaching private flute lessons at RPM Creative Music in St. Charles (Larry and Ellen Rossi, Director and Business Manager) and remained with RPM nineteen years. Since 1999 she has had her own flute studio in St. Charles. In addition to their private teaching Mrs. Green and Mr. Rossi have taught elementary and junior high band at St. Patrick Catholic School in St. Charles since 1988.

Mrs. Green said, “My husband and I join the entire community in acknowledging the superior teaching of the EYSO conductors, and private instructors, and school music directors who have brought the young musicians of the EYSO family to the level of achievement we enjoy and admire year after year. My deepest thanks to Randal Swiggum, Kathy Matthews, and the EYSO Artistic Staff for this never-to-be-forgotten honor.”



Mrs. Green is not only a consummate educator, but also an invaluable mentor and friend. As her studio pianist for more than eight years, I have seen her students grow as performers in technical ability and attention to detail, but also in artistry, confidence, and poise. Mrs. Green has a keen understanding of the education of the whole musician—what young people need to grow as passionate learners, leaders, and creative thinkers.

Rachel Maley, pianist and EYSO staff

When I first began studying flute with Mrs. Green, I had no idea how much I would grow under her teaching and guidance. The six years of my life I spent with her were six years that shaped and inspired me as a person as well as a flute player. Mrs. Green is not only a brilliant musician and teacher, but also a truly wonderful person. She constantly strives for her students to be the best they can be and works her hardest to ensure each of us reach our full potential. She challenged and encouraged me in every lesson and presented me with many opportunities, including auditioning for the EYSO. When contemplating my college major and worrying about my eventual career, she asked me a simple question, “If you could do anything with your life, Ann, what would you do?” and without really thinking I replied, “I would be in a symphony orchestra.” She told me that I should pursue this dream. My life changed in that moment and I am now majoring in orchestral performance at the college level. I am incredibly grateful for the years I spent as her student and the inspiration and encouragement she gave me every week to follow my dreams and shoot for the stars. Mrs. Green will always be my teacher, my mentor and without her, I would not be the musician I am today.

Ann Green, flute performance major at The Ohio State University

Mrs. Green has been a part of my life since I was 6 years old. She was not afraid to take on such a young student, and instead embraced the challenge from day one. She always encouraged me to focus on musicianship and emotion, while at the same time gently reminding me to keep impeccable timing, clear articulation, and steady hand position. She cares about each and every one of her students, and shares in their successes both in music and in life. She is truly a beautiful person and outstanding teacher. I cannot think of a more deserving person for this award.

Sarah Jacobs, Operations Manager, Dakota Valley Symphony

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 Amy Rhodes

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 Mark Running

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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 Uleplic, 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

HARP

Abigail Hughes, Saint Charles

+ 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 Gatbuntun, 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 Gazdicki, 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

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

* Chamber Music Institute

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 ♪
Allessandra 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
Benjamin Simon, Geneva

HARP

Emily Reader, Gilberts

PIANO

Gracia Watson, Sycamore

+ Concertmaster

* Principal

* Chamber Music Institute

x Percussion Ensemble

Philharmonia Chamber Orchestra

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 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 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

+ Concertmaster

* Principal or Co-Principal

* Chamber Music Institute

~ Maud Powell String Quartet

§ Sterling Brass Quintet

~ Hanson String Quartet

x Percussion Ensemble

CMI Only

VIOLIN

Kira Nutter, Saint Charles

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Saturday, October 18

Celebrate the 50th anniversary of this classic movie musical by singing along!



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Lewis, and Cash*

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Saturday, November 1

Relive the night where these four music legends recorded together for the only time in their careers.



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Saturday, November 15

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November 2, 2014

THINGS THAT GO BUMP

ECC ARTS CENTER, BLIZZARD THEATRE

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

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

May 28-31, 2015

2015-16 AUDITIONS

ECC ARTS CENTER



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