



a thousand & one nights

things that go bump

sunday, november 2, 2014

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 to the 39th season of EYSO and our celebration of "A Thousand & One Nights!" We are thrilled you are with us to begin 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. You also can find us on Facebook, Twitter, YouTube and Instagram. Thank you, again, for supporting EYSO. Enjoy the concert!

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EYSO Board President

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a thousand & one nights

things that go bump

sunday november 2, 2014

ECC BLIZZARD THEATRE

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,
Assistant Conductor

PHILHARMONIA

Anthony Krempa, Conductor

YOUTH SYMPHONY

Randal Swiggum, Conductor

7:30pm

PERCUSSION ENSEMBLE

Gregory Beyer, Conductor

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YOUTH SYMPHONY

Randal Swiggum, Conductor

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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.

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From The Artistic Director *a thousand & one nights*

I. Things That Go Bump

*From ghoulies and ghosties
And long-legged beasts,
And things that go bump in the night,
Good Lord, deliver us!*
(Old Scottish Prayer)

Welcome to the 2014-15 season of the EYSO, an exploration of the mystery, wonder, romance, and exotic allure of *night*.

Perhaps it is because music itself is so fleeting and ephemeral and mysterious that it has served so well to describe our fascination with the night. Night can mean parties and dancing, romance and serenades by moonlight, which we will celebrate in our March concert, *Soirées Musicales*. In May, we'll look at Orientalism in the music of Western composers, and especially that great tale of the *Arabian Nights*, "Scheherazade."

Night can also mean fear and darkness. Tonight we look at music of the dark side, the night of the human soul. It should be no surprise that most of this repertoire comes from the 19th century, the so-called "Romantic" era, when music was called upon to express the deepest and most secret places of the human heart. This Romantic sensibility is captured perfectly by the gothic writer Edgar Allen Poe (1809-1849) in his poem "The Raven."

*Deep into the darkness peering,
Long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.*

Music is uniquely suited to express the inexpressible, those nameless fears and phantoms and vague shadows that cross our inner landscape, and mark our dreams. More than just "pretty tunes," these pieces remind us of music's power to conjure up the truly frightening—not with words or images but with only mysterious *sound* itself.

Going deeper into the music we are learning to perform—that's an EYSO specialty. Thanks for joining us!

Randal G. Swiggum

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

Scene from *Swan Lake*

Piotr Ilyich Tchaikovsky (1840-1893), arr. Michael Hopkins

One of Tchaikovsky's most famous ballets, *Swan Lake* is a tale of forced identity. Odette and her companions are victims of a spell cast by the evil Von Rothbart. By day, they are transformed into swans and only at night, by the lake formed by the tears of Odette's mother, do they return to their human state. The spell may only be broken by one who has never loved before swearing to love Odette forever, despite her condition.

This music opens the second act of the ballet when Prince Siegfried, on a swan hunt about to take aim, witnesses the magical transformation Odette makes into her human form. We can imagine his breath being taken away right at the start with the startling string tremolos. Siegfried ends up declaring his love for her and to permanently break the spell, the two of them choose to die together, jumping into the lake. Von Rothbart loses his power and dies, and the rest of the swan maidens break free from the curse.

The music is as beautiful as it is unsettling. While on one hand it encapsulates the beauty, grace, and majesty of a swan, on the other hand we also hear the torture and lament of Odette and the swan maidens. Studying this piece was a good opportunity for Prelude students to get in touch with their own identities.

"Confutatis Maledictis" from *Requiem*

Wolfgang Amadeus Mozart (1759-1791) arr. Bob Lipton

<u>Original Latin</u>	<u>English Translation</u>
<i>Confutatis maledictis,</i>	<i>When the wicked are confounded,</i>
<i>Flammis acribus addictis,</i>	<i>Doomed to flames of woe unbounded,</i>
<i>Voca me cum benedictis</i>	<i>Call me with thy saints surrounded.</i>
<i>Oro supplex et acclinis,</i>	<i>Low I kneel, with heart's submission,</i>
<i>Cor contritum quasi cinis,</i>	<i>See, like ashes, my contrition,</i>
<i>Gere curam mei finis</i>	<i>Help me in my last condition.</i>

(Excerpt of *Dies Irae*. Poem by an anonymous 12th century Franciscan Monk.)

Death. The ultimate darkness. Although for Roman Catholics and other people of faith, death is believed to be a means by which one enters another life. Musical requiems have evolved from this religious thinking, primarily from the original 12th century poem *Dies Irae* (day of wrath) by an anonymous Franciscan monk. The text describes the Judgment Day, the Biblical teaching that tells of the return of Jesus Christ to deliver the saved into eternal rest, and cast away the lost to eternal darkness. The *Dies Irae* is a significant portion of the Requiem Mass, with its vivid imagery of tribulation, hell, and the promise of eternal rest for the faithful.

The "Confutatis Maledictis" section of Mozart's *Requiem* is one of the emotional climaxes of the piece. The opening begins with an agitated rhythmic motif in the strings, gradually ascending upwards in scale and building with intensity like a raging fire; the choir singing of those unfortunate souls cast into "flames of woe unbounded." Stark contrast in mood are the "voca me" sections of the text, when the music becomes peaceful and serene. Harmonized sopranos, accompanied by a major arpeggiated countermelody in the strings, sing in counterpoint yearning for the hope of salvation. The "confutatis" and "voca me" sections alternate bringing into focus the opposition of darkness and light.

Night on Bald Mountain

Modest Mussorgsky (1839-1891) arr. Deborah Baker Monday

Inspired by Russian folklore and literary works, Mussorgsky's famous tone poem was originally titled *Saint John's Eve on the Bare Mountain*. St. John's Eve (June 23) was a Russian pagan celebration of the summer solstice. On this night, a witches' Sabbath was celebrated. Mussorgsky described the scenario and his music in a letter to a fellow Russian musician:

"So far as my memory doesn't deceive me, the witches used to gather on this mountain...gossip, play tricks and await their chief, Satan. On his arrival, they formed a circle around the throne on which he sat in the form of a goat and sang his praise. Satan was worked up into a sufficient passion by the witches' praises, he gave the command for the sabbath, in which he for himself the witches who caught his fancy."

Mussorgsky labeled four main sections in the original score and we hear all four in this arrangement: 1. Assembly of the witches, their talk and gossip (listen for the fast and frenzied triplets in the violins and the sweeping ascending and descending lines in the violas.) 2. Satan's Journey (listen for the famous sustained melody in the lower strings.) 3. Obscene praises of Satan (sharp, syncopated dance-like melodies. 4. The Sabbath (a fanfare and march-like motif).

Mussorgsky was proud of his efforts in composing a work of this nature—one of the first of its kind. (Coincidentally, in a personally symbolic move, he finished the piece on St. John's Eve.) Although, initially the piece was rejected by the musical establishment, Mussorgsky's friend, the composer Rimsky-Korsakov, created a new arrangement and orchestration that quickly propelled the piece to success and the popularity it enjoys today.

Sinfonia

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

Sarah Cowely, violin soloist

Danse Macabre

Camille Saint-Saëns (1835-1921), ed. William Ryden

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

*Tap, tap, tap, everyone's astir,
You hear the bones of the dancers knock,
A lustful couple sits down on the moss,
As if to savor past delights*

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

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



Although the title (and original text) of *Danse Macabre* might provoke expectation of sinister and dark music, this piece is decidedly up-beat. Fun. Light. While there are a few undertones of darkness—the dark key of G minor, slithering chromaticism, and the shocking tritones of the violin soloist (Death tuning his fiddle)—the general style, a lively Parisian waltz, inspires less fear and more dancing. Even the *Dies Irae* chant melody—from the Requiem Mass for the dead—is here transformed into a major key and played cabaret style.

How does one reconcile the darkness of death with the frivolity of this music? The idea of the Danse Macabre (“Dance of Death”) dates from at least medieval times as a metaphor for Death as the great equalizer: no matter our station in life, rich or poor, and no matter how we live our life, in the end death unites us all.

According to tradition, once a year death comes knocking on our graves, inviting us to dance and partake once again in the pleasures of earthly life.

As the piece opens, midnight strikes, Death summons with his fiddle, and the dance begins. The two main melodies are simple and elegant and are introduced by an unassuming flute and soft strings. Throughout the piece, the two melodies boisterously play off each other and are traded throughout the instruments of the orchestra. The dance whirls faster and faster, but the frivolity comes to a halt with daybreak—the sound of the rooster crow, played by an oboe—and we return to a quiet peace.

Polednice (The Noon Witch)

Antonin Dvořák (1841–1904)

Folk tales have proven a useful tool for elders to use in passing on their ways to the next generation. Often, the tales have a moral that teaches the young that there is a certain way to act or there will be consequences. The more powerful tales have messages that resonate with old and young alike. *Polednice*, from Karl Erben’s famous Czech folk tale collection *Kytice*, does just this. It opens with a young child and a mother in the kitchen. The child simply will not behave and in a moment of frustration (and after several warnings) the mother summons Polednice (the Noon Witch). Polednice is the witch that comes and takes the life of children that will not behave for their parents. While the moral for the child is one about proper behavior, it quickly becomes apparent that the moral of the story for adults is to think carefully about what you say to your child. Be careful what you wish for, it may come true. Polednice appears and the mother clutches her child so tightly in trying to protect it from the Noon Witch that she smothers him. The story ends with the noon bell tolling and the father arriving home for lunch to a ghastly scene.

One of the most remarkable aspects of Dvořák’s composition is its ability to mirror the narrative of the story. He intentionally makes thousands of choices with his orchestration that create a sonic atmosphere that transports the listener into the tale. While some of the choices like melody and dynamics are easy to notice, others are more subtle. Take for example the appearance of Polednice. It is played by the bass clarinet, which is saved specifically for this moment, and set against a backdrop of hazy string sounds. While the listener may initially recall the string material from earlier in the work (the mother’s first threat), the bass clarinet signals that this time, the threat is real. The depth of thought in these choices gives an appreciation for the tremendous craftsmanship and care that Dvořák (and all great composers) put into each composition.

Philharmonia

Anthony Krempa, Conductor

Finlandia

(please see 4:30 program for notes)

Jean Sibelius (1865–1957)

Program / 4:30 pm Concert

Brass Choir

Jason Flaks, Conductor

Siegfried's Funeral March from *Götterdämmerung*

Richard Wagner (1813-1883), trans. Robert King

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

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

Percussion Ensemble

Gregory Beyer, Conductor

Joe Beribak, Associate Conductor

Wave Interference (2013)

Michael D. Obermeyer, Jr. (b. 1988)



World Premiere Performance

The harmonic language of this work for six players instantly transports the listener to the magical worlds of Hogwarts, Middle Earth, or any other castle, fortress, or realm of your dreamworld. Set in ternary song form, A-B-A, in the character of a somber 3/4 march, the opening theme casts its magical spell by weaving a chromatically inflected yet memorable melody, over the harmony F-minor to E-major 7, where the third scale degree, Ab/G#, is shared between the two chords and acts as both harmonic and melodic pivot. The middle section takes us to D minor where similar subtle harmonic language is used to enhance the magical mood of this moonstruck minuet.

Another wonderful aspect of *Wave Interference* is the composer's very open and friendly communication. Mr. Obermeyer not only sent us the music freely but is honestly thrilled to have his music performed by young musicians. We will likely hear more from Mr. Obermeyer in concerts yet this season and beyond.

Michael Obermeyer, Jr. (b. 1988) is a composer and percussionist from Greenfield, Indiana. Largely influenced by symphonic music, his compositions bring the depth of the orchestra into the world of percussion. His compositions have been performed around the world, including in the United States, Spain, and Belgium. Other notable performances have been by groups at Tbilisi State University (Republic of Georgia), and Escuela Nacional de Música (Mexico City). In addition to writing for percussion, Michael works as a software engineer in Indianapolis, Indiana.



Sonidos de la noche (1969)

Josep Soler (b. 1935)

This piece, the title of which translates as “sounds of the night,” is an older work from Catalan composer Josep Soler. Soler studied with Arnold Schoenberg and Anton Webern, so it is little wonder that his music contains a similar fascination with chromaticism and with night (Schoenberg’s *Pierrot Lunaire* remains as shockingly discordant and potent a work as it was when first premiered in 1912).

Sonidos de la noche begins very slowly, evoking a dreamscape of suspended cymbals and vibraphone as quiet noise/color over which fragments of atonal melodies are intoned on chimes and marimba. Loud wooden shots signal a striking second section that is full of driving rhythm and bombast. The eerie dream has become a nightmarish chase through unknown territory. Heterophonic melodic themes are simultaneously intoned on all keyboard instruments while the shocking and “unchained,” “untamed” percussive timbres of guiro, flexatone, congas pound like a racing heartbeat—a musical journey into the dark of night.

Philharmonia

Anthony Krempa, Conductor

Finlandia

Jean Sibelius (1865–1957)

Finlandia was originally part of a larger work which Sibelius wrote in support of the Finnish press against increasing censorship by the Russian Empire. Premiered by the Helsinki Philharmonic Society at the 1899 Press Celebrations, the final section of the seven movement work was immediately popular, and subsequently known by several titles, including *Finland Awakes!*

The striking opening of the piece sets a dark and ominous tone by brass chords in the lowest register—the Finnish people under the oppression of Russia. Woodwinds lend a brighter and hopeful mood and eventually the entire orchestra presses forward in a triumphant celebration of strength and pride. The piece reaches its climax with the beloved “*Finlandia Hymn*” which Sibelius later arranged for chorus, with text.

*Finland, behold, thy daylight now is dawning!
The threat of night has now been driven away!
The skylark calls across the light of morning,
the blue of heaven lets it have its way,
and now the day the powers of night is scorning
thy daylight dawns, O Finland of ours!*

*Finland, arise, and raise towards the highest
thy head now crowned with mighty memory.
Finland, arise, for to the world thou criest
that thou hast thrown off thy slavery.
Beneath oppression’s yoke thou never liest,
Thy morning’s come, O Finland of ours!*

Intermezzo from *Manon Lescaut*

Giacomo Puccini (1858–1924)

Claire Arias-Kim, violin soloist

Alyssa Warcup, viola soloist

Andrew Espinosa, cello soloist

Puccini is today known for a remarkable succession of operatic masterpieces, including *La Bohème*, *Tosca*, and *Madama Butterfly*. His first great success, however, was *Manon Lescaut*, premiered in 1893, and based on a 1731 French novel by Abbé Prevost.

The tragic character of Manon, a courtesan, had fascinated other composers before Puccini, including Massenet, whose *Manon* is also still in the repertory. The plot of the opera involves betrayal, family loyalty, and a dark and complicated love triangle. The famous *Intermezzo* which opens Act III represents Manon's journey by ship to Le Havre, where she is condemned to prison—an act of revenge by a former lover.

The music is profoundly dark and melancholy, opening with a lonely solo note in the cello. Other soloists join, creating both a sense of intimacy and vulnerability, with the music unsettled and hesitant. The moment the full orchestra joins, with three heavy-hearted chords is stunning in its impact. The pathos of the music ebbs and flows, which provided Philharmonia the opportunity to develop a sense of *rubato*, the subtle speeding up and slowing down which gives the music a sighing, heaving feeling. The maturity and musical sophistication of the piece compelled our young musicians to focus on connection—the deeper listening and attending to each other's musical impulses, and knowing when to lead and when to follow, which this music requires.

Night on Bald Mountain

Modest Mussorgsky (1839–1891)

Arr. Nicolai Rimsky-Korsakov (1844–1908)

Inspired by Russian folklore and literary works, Mussorgsky's famous tone poem was originally titled *Saint John's Eve on the Bare Mountain*. St. John's Eve (June 23) was a Russian pagan celebration of the summer solstice. On this night, a witches' Sabbath was celebrated. Mussorgsky described the scenario and his music in a letter to a fellow Russian musician:

"So far as my memory doesn't deceive me, the witches used to gather on this mountain...gossip, play tricks and await their chief, Satan. On his arrival, they formed a circle around the throne on which he sat in the form of a goat and sang his praise. When Satan was worked up into a sufficient passion by the witches' praises, he gave the command for the sabbath, in which he chose for himself the witches who caught his fancy."

Mussorgsky labeled four main sections in the original score and we hear all four in this arrangement: 1. Assembly of the witches, their talk and gossip (listen for the fast and frenzied triplets in the violins and the sweeping ascending and descending lines in the winds.) 2. Satan's Journey (listen for the famous sustained melody in the lower voices.) 3. Obscene praises of Satan (sharp, syncopated dance-like melodies. 4. The Sabbath (a fanfare and march-like motif).

Mussorgsky was proud of his efforts in composing a work of this nature—one of the first of its kind. (Coincidentally, in a personally symbolic move, he finished the piece in on St. John's Eve.) Although, initially the piece was rejected by the musical establishment, Mussorgsky's friend, the composer Rimsky-Korsakov, created a new arrangement and orchestration that quickly propelled the piece to success and the popularity it enjoys today.



Youth Symphony

Randal Swiggum, Conductor

Danse Macabre

(please see 7:30 program for notes)

Camille Saint-Saëns (1835-1921)

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February 14, 2015 7:00 p.m.
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SIBELIUS 2

May 16, 2015 7:30 p.m.
Calvary Community Church
Williams Bay, Wisconsin



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December 13, 2014 7:30 p.m.
December 14, 2014 3:00 p.m.
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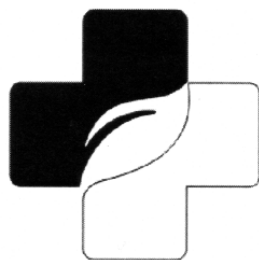
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(please see 4:30 program for notes)

Michael D. Obermeyer, Jr. (b. 1988)

Sonidos de la noche (1969)

(please see 4:30 program for notes)

Josep Soler (b. 1935)

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.

Scheherazade

Suite Symphonique, op. 35

Nicolai Rimsky-Korsakov (1844-1908)

I. The Sea and Sinbad's Ship

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 will spend the entire season studying this great masterwork 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.

It is her "stern husband," the Sultan, who is depicted in the opening theme of the piece—a foreboding and implacable force of darkness and control. This theme returns throughout the four movements, always scored in low, dark colors—a reminder that "darkness" can mean something quite particular in music.

Rimsky-Korsakov was an acknowledged master of scoring music for orchestra (his book *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, the angry Sultan's theme from the trombones and a seductive violin solo accompanied by harp (the traditional bard's instrument), which despite all of Rimsky-Korsakov's equivocation, must represent Scheherazade herself. The body of the movement is distinctly aquatic, with a broad 6/4 theme that suggests the rolling of the waves. (M. Allsen/R. Swiggum)

Sensemayá

Silvestre Revueltas, Mexico's most highly-regarded composer, wrote forty works in a brief career of ten years, between 1930 and 1940, when his dark, tragic life was cut short by the ravages of alcoholism. An intense, passionate man, he modeled his melodies on the folk tunes and popular street music of his day, adopting an idiomatic style that was primitive, given to brusque rhythms, spicy harmonies, ostinato accompaniments, sharp metric contrasts and vivid instrumental colors. His music is imaginative, powerful, and playful, and evokes the feelings and impressions that his native country made on his own sensibilities.

He wrote of his unique rhythmic and melodic language:

"There is inside me a very peculiar understanding of nature: everything is rhythm. My rhythms are booming, dynamic, tactile, visual. I think in images that are melodic strains, that move dynamically."

Silvestre Revueltas (1899-1940)



Sensemaya, written in 1938, is Revueltas' best known and most performed work. It is a symphonic interpretation of a poem by the Afro-Cuban poet Nicolás Guillén (1904–1989), subtitled "Chant for Killing a Snake." Revueltas had heard the poem read by Guillén on a radio broadcast, and was evidently intrigued by its mysterious rhythmic style:

*The snake has eyes of glass
The snake coils on a stick
With his eyes of glass on a stick*

*The snake can move without feet
The snake can hide in the grass.
Crawling he hides in the grass
moving without feet.*

*Mayombé—bombé—mayombé!
Hit him with an axe and he dies;
Hit him! Go on, hit him!*

*Don't hit him with your foot or he'll bite
Don't hit him with your foot or he'll get away.*

The poem is a description of an Afro-Cuban chant during a ritual for killing a snake, to offer it as a sacrifice to the god Babalu. The words *mayombé—bombé—mayombé* repeat as an incantatory refrain and inspired an underlying rhythmic motif from Revueltas. The work builds gradually from a mysterious and menacing slow tread to an intense climax, by a slow and gradual thickening of the musical texture. The score is densely motivic, with many short rhythmic bursts which crowd into each other. Three main melodies eventually combine contrapuntally and the piece grows in dissonance and polyrhythms. The influence of Ravel's *Bolero* and Stravinsky's *Rite of Spring* can be detected but this music is more primal, more visceral. The snake's slithering is palpable and the final knife thrust is graphic.

Danse Macabre

Camille Saint-Saëns (1835–1921)

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

*Tap, tap, tap, everyone's astir,
You hear the bones of the dancers knock,
A lustful couple sits down on the moss,
As if to savor past delights*

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

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



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

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

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

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

"Imperial March" from *Star Wars*

John Williams (b.1932)

Luke

Your thoughts betray you, Father.

I feel the good in you, the conflict.

Darth Vader

There is no conflict.

Luke

*You couldn't bring yourself to kill me before,
and I don't believe you'll destroy me now.*

Darth Vader

You underestimate the power of the Dark Side.



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 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

OBOE

Anna Cooley
 Ben Crosby
 Debra Freeland
 Kathy Green

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

CLARINET

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

TRUMPET

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

EUPHONIUM

Scott Tegge ♪

TUBA

Chris Chaussey
 Paul Loucas
 Scott Tegge ♪

PERCUSSION

Joe Baribak ♪
 Heather Bouton
 Steve Butters
 Jeffrey King
 Jeff Kissel
 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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Rebecca Parvin

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Rachael Hartmann

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Mark Duker
Michael Ferguson
Krista Halvorson
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Bethany Lugay
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Beth Myers
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Jennifer Gontarek
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Paul Loucas
Kelly Larson
Jonathan Winters

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Maura Brown
Robert Buckley
Ben Collins
Rita Feuerborn
Chris Owen
Nathan Sackschewsky

BURLINGTON

Jim Struyk

CAMPTON HILLS

Andrew Masters

CAROL STREAM

Andrew Burkemper

CARPENTERSVILLE

Melissa Aukes
Mark Bettcher
Michael Kasper
Beth Mazur Wood ♪

CARY-GROVE

Marty Magnini

CHICAGO

Michael Teolis

CRYSTAL LAKE

Kristina Melville

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Jennifer Mullen
Brayer Teague

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Jeanna Anne Aukofer
Ruth Cavanaugh
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Holly Herath

ELMHURST

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Kristi Distch
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Marcus Hostler

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Dana Green
Krista Halverson
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Dan Moore
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Kathy Heikkinen ♪

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Michele Oswalt
James Pesek
Sandra Sebolt-Pogge
James Strombes ♪
Erik Swenson
Brian Wis
John Wojchiehowski

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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

Steve Gouvertson
Janet Sikma
James Wallace
Steve Willemsen
Alexandra Wojciechowki

WEST DUNDEE

Amanda Nelson
Kathleen Way

WHEATON

Grace Chu
Jon Noworta
Philip Rudd
Joanne Wegshied

WOODSTOCK

Cody Halberstadt

YORKVILLE

Victor Anderson
Kim Gyssler

♪ Denotes EYSO
Alum or parent
of Alum

The EYSO apologizes
for any omissions or
inaccuracies in the private
music instructor and
school director lists.
Please contact the EYSO
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
Carolina Ospina, Naperville
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
Ellery Burton, Pingree Grove
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 Ulepic, 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

Jack Reynertson, 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
Marisa Zajac, Warrenville

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
Cassandra Fiones, South Elgin
Daniel Gonzalez, Saint Charles *
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, Carperntersville *
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

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

+ 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
Louis Jiricek, Glen Ellyn *
Abigail Kehe, Aurora
Kara Nickles, Elgin
Yasooob 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
Emma Seidenberg, Aurora
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

Caleb Fringer, Geneva x
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

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
Gina Park, Inverness
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 *
Albrect 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 x
Mikell Darling, Saing 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

CMI Only

VIOLIN

Kira Nutter, Saint Charles *

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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


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