things that go bump

sunday, november 2, 2014

Elgin Youth Symphony Orchestra
2014-15 Season
Randal Swiggum, Artistic Director
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!

Charlie Simpson
EYSO Board President
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

7:30pm

PERCUSSION ENSEMBLE
Gregory Beyer, Conductor
Joe Beribak, Assistant Conductor

YOUTH SYMPHONY
Randal Swiggum, Conductor
2014–15 Donors

INDIVIDUAL DONATIONS

LEGACY CIRCLE
Stu Ainsworth
Harry and Phyllis Blizzard
Kathryn Canny
James and Phyllis Connolly
Lorry Cook
Rick and Kitt Cook
R. Bert Crossland
John Dalton and Rich Jacobs
Joanne Dowdell
Carl and Mary Ellen Flaks
Murna and Bruce Hansemann
Jeanne Hebeisen
Elizabeth Hoeff
David Hunt and Douglas Bella
Cheri Lee and Dick Lewis
Kathy Matthews
David and Lynne Nellmann
Ed and Karen Schock
Jack and Marlene Shales
Susan and Frederick Thorne
Betty Watanabe and Peter Barikman
Lisa Wright
John Zawada and Erik Anderson

CONDUCTOR’S CIRCLE
($5,000 & above)
Stu Ainsworth
Ed and Joyce McFarland
Dlugopolski

SYMPHONY ($2,500 to $4,999)
Anonymous
Joel Cohen and Perla Benrubin

CONCERTO ($1,000 to $2,499)
Rick and Kitt Cook
Amy Hall and Martin Ehrhardt
Dave and Sandy Kapitan
Kathy Matthews
Donald C. Mattison
Andrew and Lori Rollins
Charlie and Nancy Simpson
George and Jo Spindler
Susan and Frederick Thorne

SONATA ($500 to $999)
Diane Marshall
Jeffrey and Lynette Wheeler
Mike Simon and Nancy Sohn

SUITE ($250 to $499)
Molly Bolz
Mike and Amy Pirule
Lucas and Abbey VanDeWoestyn

OVERTURE ($100 to $249)
Dr. and Mrs. Steven Coker
Scott and Wendy Hermes
Jack and Marlene Shales
Dr. Peter and Susan Starrett
John Zawada and Erik Anderson

FUGUE ($50 to $99)
Nancy McGowan
Andrew Papke

SCHERZO (Under $50)
Dr. Gwen Gage
Dawn Schlarb

MEMORIAL GIFTS

IN MEMORY OF BENJAMIN BARIKMAN
Betty Watanabe and Peter Barikman

IN MEMORY OF DARRELL CLARK
SON OF JOANNA WESTER,
EYSO BUSINESS MANAGER
Robert and Linda Hanson
Bruce and Murna Hansemann
Kathy Matthews

IN MEMORY OF JEAN DOHAN
Kathy Matthews

IN MEMORY OF FRANKLIN GERKE
Robert and Linda Hanson

IN MEMORY OF DERRIL GRANGER
Carol S. Granger

IN MEMORY OF MURIEL A. HICKOX
Kathy Matthews
Randal Swiggum

IN MEMORY OF TOM MATTHEWS
Robert and Linda Hanson

IN MEMORY OF VIOLINIST MAUD POWELL
Ed and Joyce McFarland Dlugopolski

IN MEMORY OF BETH ROBERTSON
AND SUSAN TAPHORN
Kathy Matthews

HONOR GIFTS

IN HONOR OF ED AND JOYCE MCFARLAND
Dlugopolski
Murna and Bruce Hansemann

IN HONOR OF ED AND JOYCE MCFARLAND
Dlugopolski and Kaleigh Roselli
Russ and Kerri (Arndt) Roselli

IN HONOR OF CHARLIE SIMPSON
George and Jo Spindler

IN HONOR OF JOANNA WESTER
Justin and Keeley Nauman

CORPORATE & FOUNDATION DONATIONS

MAESTRO’S CIRCLE
($10,000 and above)
Florence B. and Cornelia A. Palmer Foundation
Grand Victoria Foundation
Illinois Arts Council,
   A State Agency
Otto Engineering
USPlate Glass Insurance Company

CONDUCTOR’S CIRCLE
($5,000 & $9,999)
EFS Foundation
Elgin Cultural Arts Commission,
   City of Elgin
Hoffer Foundation

SYMPHONY ($2,500 to $4,999)
Anonymous
Joel Cohen and Perla Benrubin

CONCERTO ($1000 to $2,499)
Kiwanis Club of Elgin
The Little Traveler

SUITE ($250 to $499)
Dawn Schlarb

OVERTURE ($100 to $249)
Dr. and Mrs. Steven Coker
Scott and Wendy Hermes
Jack and Marlene Shales
Dr. Peter and Susan Starrett
John Zawada and Erik Anderson

FUGUE ($50 to $99)
Nancy McGowan
Andrew Papke

SCHERZO (Under $50)
Dr. Gwen Gage
Dawn Schlarb

MATCHING GIFTS

Benevity Community Impact Fund
Exxon Mobile Foundation
Foundation for the Carolines
Global Charitable Fund
ITW Foundation
JP Morgan Chase
Leo Burnett Company
Oracle
PepsiCo Giving Program
Pfizer
Prudential Foundation
SCHOLARSHIPS
Floyd and Betty Brown
Rick and Kitt Cook
Elgin Breakfast Rotary Club Foundation
Claudia Fortney
Michelle Fortney
Nancy Gerner
St. Charles Noon Kiwanis Foundation
St. Charles Noon Rotary Foundation
Jeffrey and Lynette Wheeler

IN-KIND DONATIONS
Country Donuts
Elgin Community College Arts Center
Interlink Solutions (David Moller)
9ine Design Co. (Noel Childs)
Lori Rollins
Susan Thorne
Judy Van Dusen

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

It is always our intention to thoughtfully and appropriately credit our incredibly 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.

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.

Stu Ainsworth
David Anderson and Susan Rice
Jill Halow Barnes
Jeanne Berezka
Harry & Phyliss Blizzard
Robert & Molly Bolz
Rita Borkowski
Pat Calvert
Joel Cohen and Perla Benrubi
Dr. & Mrs. Steven Coker
Rick & Kitt Cook
The Connolly Family
James & Christine Coughlin
Laury Dame
Michael & Christine Dohan
E. & Joyce McFarland Dlugopolski
Steven Duchrow & Janet Berkes
Elgin Community College Arts Center Staff
Janet Mitchell Fischel
Carl & Mary Ellen Flaks
Mark & Colleen Flaherty
Victoria Frank
Fox Valley Cleaners
Ronald & Madeline Gallagher
Steven & Cynthia Gaspardo
Robin Geis
Linda Gerke
Sylvia Grady
Edward & Lynne Green
Amy Hall & Martin Ehrrardt
Bruce & Murna Hansemann
Robert and Linda Hanson
Mary Hatch and Mark Hardiman
Christa & Rudy Hebling
Robert & Mary Hedel
Chad & Lynn Hembel
Patrick & Donna Hernandez
Helen Hershner
John & Donna Holecek
Dolly & Jerry Halloran
James & Nancy Hopp
Gloria Hunter
Candace Jacobson
Chad Kellenberger
Joan Kelly
David & Anne Kepley
Eric Lenting & Gina Guzman
Ron Long & Martha VanNess
Daniel & Karen Maki
Dennis & Lorna Marquis
George Masek
Andrew Masters
Julia McClendon
Mary McGuire
David Moller & Family
Robert & Darlene Nauman
Oscar Swan Country Inn
Joseph & Marilyn Owen
Keven & Terrey Peterson
Eileen Rafferty
Robert & Joyce Reid
Barbara Reninger
Andrew & Lori Rollins
Amy Rose
Michael Ross & Kristen Fruit
Rachel Saldana
Arthur & Nancy Schueneman
John & Judy Scully
Sandy Sebolt-Pogge
Jack & Marlene Shales
Susan & Peter Starrett
Jeffrey & Margaret Studer
Bruce & Linda Swanson
Susan Taphorn
Susan & Frederick Thorne
Joanna Vest
Susan Taphorn
Sue Watkins
Welcome Stitchery
(Monica & Lee Pratt)
William & Lydia Weilemann
Verne & Joanna Wester
Jeffrey & Lynette Wheeler
Angela Wifler
From The Artistic Director

I. Things That Go Bump

From ghoulies and ghosties
And long-leggedy beasties,
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 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!
Scene from **Swan Lake**

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 Siegried, 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**”

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**

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)

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)
Brass Choir
Jason Flaks, Conductor

Siegfried’s Funeral March
from Götterdämmerung

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)

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

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 Boheme, 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 ebb 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

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)

CMI Concerts
November 16, 2014
1pm, 2:30pm, 4pm, 5:30pm

April 12, 2015
1pm, 2:15pm, 3:30pm, 4:45pm

April 19, 2015
2pm, 3pm

ECC Spartan Auditorium

Downton Abbey Tea
May 17, 2015
Oscar Swann Country Inn
in Geneva, 2–4pm

$45 per person
For reservations
call 847-841-7700
or rsvp@eyso.org
2015 AUDITIONS

APPLETON
JANUARY 24* & 31
FEBRUARY 21* & 28*

ATLANTA
JANUARY 7

AUSTIN
JANUARY 8

BOSTON
JANUARY 16

CHICAGO
FEBRUARY 2

DENVER
JANUARY 10

INTERLOCHEN
JANUARY 17

LOS ANGELES
FEBRUARY 12

MINNEAPOLIS
JANUARY 12

NEW YORK
JANUARY 14

SAN FRANCISCO
FEBRUARY 15

SEATTLE
FEBRUARY 11

WASHINGTON, D.C.
JANUARY 13

DEGREE OPTIONS
• Bachelor of Music
• Double Degree—Bachelor of Music/Bachelor of Arts
• Bachelor of Arts in Music

MAJOR OPTIONS
• Music Performance
• Music Education
• Music Theory/Composition

REGISTER ONLINE AT
GO.LAWRENCE.EDU/AUDITION

*Music Education Workshop available
^Theatre Workshop available
DISCOVER MUSIC AT ILLINOIS

AREAS OF STUDY
Composition
Conducting
Jazz Studies
Music Education
Music Performance
Music Technology
Musicology
Piano Pedagogy
Vocal Coaching/Accompanying

Comprehensive degree offerings include baccalaureate, masters, artist diploma, and doctoral programs.

WWW.MUSIC.ILLINOIS.EDU

ILLINOIS SUMMER YOUTH MUSIC
One-week summer programs for students completing grades 5-12.
Junior and Senior High programs in Band, Choir, Orchestra, and Jazz.
Pre-college instrument-specific programs on most instruments for advanced students.
Visit isym.music.illinois.edu for complete listings.

SCHOOL OF MUSIC | FINE + APPLIED ARTS

A respected degree at an affordable cost.

Columbia College of Missouri
established 1851

Offering Bachelor’s and Master’s Degrees. Learn more at GoForGreater.org
Elgin Campus (847) 214-7197
Crystal Lake Campus (815) 477-5440
ANNUAL EYSO ALUMNI PARTY

Friday, January 2, 2015
5:00-8:00pm
Elgin Public House
“This school will change your life.”

KELLY KASLE, ’14

Ji-Yeon Lee, Bachelor of Music, Applied Music, Violin, ’15
Matthew Cox, Bachelor of Music, Applied Music, Viola
and Kauffman Entrepreneurial Year (KEY) Program, ’15

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Learn more at esm.rochester.edu/apply
COMMITMENT TO OUR Community

CONTROLS, COMMUNICATIONS, COMMUNITY

2 East Main Street
Carpentersville, Illinois 60110
847-428-7171
www.ottoexcellence.com

If you have any questions about our company, products or job opportunities, please contact us at 847-428-7171 or info@ottoexcellence.com

© Copyright 2014 OTTO Engineering, Inc. & OTTO and the OTTO Expect Excellence logo are registered trademarks of OTTO Engineering, Inc. All rights reserved.
INTERLOCHEN AUDITIONS

FRIDAY • JAN. 9, 2015
Hubbard Street Dance
1147 W. Jackson Blvd.
Chicago, IL 60607

PRE-REGISTER AT:
www.interlochen.org/audition2015
dance • theatre • music
Amenities and Services

- IHG Rewards
- 243 Guest Rooms Including 63 Suites
- Discounted Group Room Rates are Available
- 7,500 sq ft of Banquet Space including a Grand Ballroom
- Full On-Site Catering including Wedding, Quinceanera and Reunion Packages
- Complimentary Wireless Internet Access
- Indoor Pool and Whirlpool
- Complimentary Business Center
- Ample Parking—including Free Bus Parking
- Crystal’s Breakfast Restaurant
- Bennigan’s Bar and Grill for Lunch, Dinner and Cocktails
- Room Service

Holiday Inn Hotel & Suites Chicago—Northwest
495 Airport Road Elgin, IL 60123
847-486-9000

www.holidayinn.com/elginil

Members Only Fine Dining

Extensive renovations have transformed the distinctive club while recapturing its historic charm and beauty.

www.theanvilclub.net
Call for reservations 847.426.7710
309 Meier Street, East Dundee, IL
Memberships Available!
Cuisine Thyme
Chef
Debbie Domagalski
630-747-4988
www.cuisinethyme.com
cuisinethyme@att.net

imedia
Tom Jancauskas
Media Engineer
630.443.6858
tom@imediarecording.com
1718 Jeannette Ave
St. Charles, IL 60174

Cassandra Strings
A Tradition of Music & Education
Sales, Repairs, Rentals,
Lessons & Accessories of
Violin Family Instruments
215 S. Main Street • Algonquin, IL 60102
847.458.7386 • www.CassandraStrings.com

Music @ NIU
Janet Hathaway, Acting Director
Study with an extraordinary faculty of artists and scholars, including the Avalon String Quartet, artists-in-residence.
Beautiful, modern music building with its own library, classrooms
• 125 practice rooms—many with Steinway grand pianos
• spacious instrumental and choral rehearsal rooms, recital hall
• Bautell Memorial Concert Hall
• ensemble rehearsal rooms
• recording studios
Approximately 350 undergraduate and graduate music majors

Degree programs include
• Bachelor of Music with a variety of areas of study
• Bachelor of Arts
• Master of Music with a full complement of majors
• Performer’s Certificate in Music
• Individualized degree programs for graduate students interested in nontraditional courses of study
• Summer Master of Music in Music Education program

Ensembles include: orchestra, three choirs, three concert bands and marching band, jazz ensembles, early music ensemble, opera theatre, chamber music ensembles, steel bands, Japanese and Balinese gamelans, tabla, Afro-Cuban music, Middle Eastern music, Latin music, Chinese music, and others
• Graduate string quartet-in-residence program
• Graduate brass and woodwind quintets-in-residence program
• Graduate jazz combo-in-residence program
• Nationally recognized program in Jazz Studies

For detailed information about auditions, financial aid, and admissions please contact:
Lynn Slater,
Coordinator of Admissions
School of Music
Northern Illinois University
DeKalb, Illinois 60115-2889
815-753-1546
lslater@niu.edu

Bravo! Media
The Voice of YOUR Business
Commercial Voice-over and Narration
Cindy Bravos
630.638.1391
P.O. Box 915 • St. Charles, IL 60174
www.cindybravos.com

Northern Illinois University
School of Music
College of Visual and Performing Arts
niu.edu/music
Find Your Future Here

In the classroom, on the stage, and throughout the city of Chicago, our students uncover a depth and breadth of musical training that make a North Park education so remarkable.

The School of Music offers four undergraduate degrees in music, taught by expert faculty: bachelor of music programs in performance, music education, and music in worship, and a bachelor of arts in music, with concentrations in arts administration, composition, jazz studies, and general studies. We also offer a master of music in vocal performance, and a new master of music in collaborative piano.

We are also pleased to offer a certificate in music for social change, based on the El Sistema-inspired philosophy of music instruction developed by celebrated Venezuelan economist and musician Maestro José Antonio Abreu.

Undergraduate Auditions
February 7 and 28, 2015
Schedule an audition, visit campus, attend a class, experience a performance, talk to professors, and learn more by contacting Dr. Rebecca Ryan, music recruiter, at (773) 244-5623 or ryan@northpark.edu.

North Park University’s School of Music is fully accredited by the National Association of Schools of Music (NASM).

Colleen Noe, DC
1400 Lincoln Highway
Suite C
Saint Charles, IL 60174
(630) 549-7199
www.ifhealthcare.com

Elgin Symphony Orchestra
Single Tickets On Sale Now!
Great seats start at just $25!
Student tickets are only $10!

View the entire 14-15 season and purchase tickets online at www.ElginSymphony.Org or call the Box Office at 847-888-4000.
Your Future Starts in Chicago

With Undergraduate Degrees In:

Performance  |  Music Education  |  Sound Recording Technology
Composition   |  Jazz Studies     |  Performing Arts Management
               |  BA in Music      |
Your source for copiers, MFP's, printers, facsimiles, SHARP AQUOS Boards, service, support, ink & toner supply products.

1-800-400-COPY

Sudden Cardiac Arrest (SCA) Can Kill Anyone, Anywhere, Anytime. AED (Automated External Defibrillator) is the only device that can restore the SCA victim's heart rhythm to normal. Do you know, anyone can use AED and save a life. For more information please visit our website or call 888-541-2337

Authorized Dealer & Distributor:
Philips, Medtronic/Physio-Control, GE Healthcare Zoll,
Defibtech, Nihon Kohden & Prestan

Corporate Office:
346 W. Colfax, Palatine, IL 60067 (USA) 847-502-3658
888-541-2337  Fax: 847-502-2337

AED-Automated External Defibrillators, Diagnostic Cardiology, Portable X-Ray Machines Imaging, ECG Medical Equipment, First Aid Oxygen & CPR/AED Training
iwu.edu/music

Degree Programs
Bachelor of Music in Performance
Bachelor of Arts in Music
Bachelor of Music in Composition
Bachelor of Music Education
Four-year double major option
Five-year dual-degree option

Renewable Scholarships
$10,000-$20,000 Talent Awards
$30,000 Director’s Scholarships

Contact Us!
Laura Dolan, Music Admissions Coordinator
(309) 556-3063 • fax: (309) 556-3121
e-mail: ldolan@iwu.edu

Since 1986 the Elgin Children’s Chorus has been “teaching life through song”.

Join the fun!
• Ages 7-16 with unchanged voices
• No prior performance experience is necessary
• Meet new friends who enjoy singing too!
• Auditions are ongoing

For more information, please visit our website: ElginChildrensChorus.org

847-931-SING

www.9inedesign.co
@9inedesign

EYSO 2014/15 Season branding & design by 9ine Design.
Contact Noel Childs at 630.664.1642 or email noel@9inedesign.co for more info.
Program / 7:30 pm Concert

Percussion Ensemble
Gregory Beyer, Conductor
Joe Beribak, Associate Conductor

Wave Interference (2013)
World Premiere Performance
(please see 4:30 program for notes)

Sonidos de la noche (1969)
(please see 4:30 program for notes)

Youth Symphony
Randal Swiggum, Conductor

Scheherazade
Suite Symphonique, op. 35

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.  

(ster al Sonu)

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)
Sensemayá, written in 1938, is Revueltas' best known and most performed work. It is a symphonic interpretation of a poem by the Afro-Cuban poet Nicolas 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.
Private Instructors

**VIOLIN**
- Bernardo Arias *
- Honna Austin
- Remus Badea
- Denise Beiermann
- Julie Maura Bickel
- Lamar Blum
- Char Bogda
- Rita Borkowski ♦
- Louise Brodie
- Joanna Bryk-Roberts
- Lisa Chodorowski
- Denise Connolly ♦
- Naomi Culp
- David Dai
- Ann Donahue
- Wendy Evans ♦
- Jacqueline Fisher ♦
- Elizabeth Fredriks
- Mara Gallagher
- Katy Gillan
- Betty Haag-Kuhnke
- Drostan Hall
- Karen Hallier
- Katherine Hahn
- Jenn Harding
- Tom Havel
- Gabriel Hwang
- Victoria Jacobson
- Lisa A. Johnson
- Lee Joiner
- Maggie Jones
- David Katz
- Young Hee Kim
- Grace Ko
- Anne Kolb
- Andrew Ladendorf
- Meg Lanfear
- Kathryn Layug
- Drew Lecher
- Eun-young Lee
- Kelvin Lin
- Martin Lopez
- Elspeth Losch
- Mary Mandel
- Jennifer Masters
- Luke Molloy
- Jackie Moore
- Sarah Moreau
- Eyley Napoli
- Henrietta Neeley
- Joanna Newby ♦
- Nancy Noel
- Kjersti Nustbakken
- Linda Oper
- Elizabeth Ortiz
- Myeong Su Park
- Catherine Pittman
- Laura Polick ♦
- Susan Posner
- Emily Puntuzs
- Lori Rollins ♦
- John Ronai
- James Sanders
- Rebecca Sandrock
- Tom Scheffler
- Danny Seidenberg ♦
- Gretchen Sherell
- Kathryn Seigel
- Teresa Simon
- Steven Sjoberg
- Patrick Smith
- Sarah Smith
- Susan Starrett
- Rose Thompson
- Susan Thorne
- Simonne Tingley ♦
- Almita Vamos
- Karen Weckerly
- Thomas Wermuth
- Kathleen Goll
- Steve Winkler
- Gina Young
- Paul Zafer

**VIOLA**
- Denise Beiermann
- Char Bogda
- Rita Borkowski ♦
- Tristan Broeker
- 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

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

**HORN**
- 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 Rimmac
- Jennifer Swenson
- Natalie Szabo
- Patty Sampson
- Deb Zelman

**BASSOON**
- Kathy Cross
- Gwyn Downey ♦
- Amy Rhodes

**CLARINET**
- Richard Evans
- Marjan Fadrowski
- Larry Glazer ♦
- Jennifer Gontarek
- Ann Griffin ♦
- Sally Gross
- Kathy Heikininen ♦
- Ashley Hofer
- Anita Hwang
- Catherine Kuna
- Mark Kunis
- Andrea Lafranzo ♦
- Kerena Moeller
- Don Montgomery
- Nancy Moore
- Karen Muller
- Alexa Muhly
- Jennifer O’Donnell-Jones
- Carol Ourada
- Rachel Saldana ♦
- Nereya Sanchez-Tio
- Linc Smelser
- Hope Shepherd
- Sara Sitter
- Lisa Tang
- Jonathon Wiest

**TRUMPET**
- Mark Baldwin
- Kevin Dobbeck
- Jason Flaks
- Ryan Hobbs ♦
- Tim Kuntz
- Rick Leister
- Mark Ponzo
- Jana Porter
- Rick Leister
- Mark Running

**TROMBONE**
- Mark Barton
- Paul Bettcher
- Phil Brown
- Kirk Dobbeck ♦
- Mark Fry
- Tom Kordus
- Cherai McCauley
- Keith O’riordan
- Mark Running

**EUPHONIUM**
- Scott Teige ♦

**TUBA**
- Chris Chausey
- Paul Loucas
- Scott Teige ♦

**PERCUSSION**
- Joe Baribal ♦
- 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 Alum or parent of Alum
- * Denotes parent of current EYSO student

- * Denotes EYSO Alum or parent of Alum
School Directors

ALGONQUIN
Amy Jones
Rebecca Parvin

ARLINGTON HEIGHTS
Henry Kogler
Rachael Hartmann

AURORA
John Burck
Joshua Chodoroff
Megan Drahows
Don Devany
Mark Duker
Michal Ferguson
Krista Halverson
Mark Liu
Bethany Lugay
Mary Beth Mccarthy
Beth Myers
Daryl Silberman
Rodney Schueller
Stephen Thurlow

BARRINGTON
Luana Byte
Randy Karon
Don Montgomery
Mike Nelson
Clark Sheldon

BARTLETT
Jenna Anne Aukofer
Jennifer Gontarek
Kathy Heikkinen
Paul Loucas
Kelly Larson
Jonathan Winters

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

BURLINGTON
Jim Struyk

CAMPTON HILLS
Andrew Masters

CAROL STREAM
Andrew Burkmper

CARPENTERSVILLE
Melissa Aukes
Mark Betcher
Michael Kasper
Beth Mazur Wood

CARY-GROVE
Marty Magnini

CHICAGO
Michael Teolis

CRYSTAL LAKE
Kristina Melville

DES PLAINES
Bernie Gurtsmayer
Roberta Mieleraski
Jennifer Rosanow
Daniella Valdez

DONWERS GROVE
Jennifer Mullen
Brayer Teague

ELGIN
Andy Anderson
Jeanne Anne Aukofer
Ruth Cavanaugh
Julie Chapman
Brendyn Dobbeck
Elizabeth Freidricks
Jaimie Giraldo
Robert Green
Melisa Hartley
Patrick Henning
Jim Kull
Kelly Larsen
Deborah Shofner
Thomas Weyland

ELK GROVE
Holly Herath

ELMHURST
Michael Pavlik
Ray Oswald

GENEVA
Linda Duneske
Jason Flaks
Patrick Frederick
Julie Lawrence
Shawn Maxwell

GILBERTS
Sarah Yun

GLEN ELYN
Kristi Dutsch
Victoria Jacobson
Brian Ortega
William Ortega

GURNEE
Kurt Gros

HAMPSHIRE
Helen Lawerence
Sarah Yun

HOFFMAN ESTATES
Joe Malmquist

ITASCA
Tim Loest

LAKE ZURICH
Serge Penksik

LISLE
Richard Alifantis
Nicole Grueneberg

LOMBARD
Tim Fawkes
Belford Hernandez
Elizabeth Owens
Brian Shaw

MAPLE PARK
Aaron Puckett

MARENGO
Marcus Hostler

NAPERVILLE
Mark Duker
Dana Green
Krista Halverson
Brian Johnson
Kathryn Lakiotis
Lori Lauff
Stephanie Lein
Dan Moore
Brad Pfeil
Greg Schwaegler

OSWEGO
Stephanie San Roman

RICHMOND
Kateri Tumminello

ROCKFORD
Sheila Felder
Steve Woflgam

ROLLING MEADOWS
Chris Buti
Kevin Carroll
Henry Kogler

ROSELLE
Michael Chiodo
Steven Pyter

SCHAUMBURG
Michael Chiodo

SOUTH ELGIN
Karen Brhel
Kurt Dobbeck
Kathy Heikkinen

ST. CHARLES
Andrian Anderson
Michaelt Bazan
John Blank
Rita Borkowski
Carol Dahlstrom
Ashley Hofer

ST. CHARLES
James Kull
Andrew Masters
Ben Osvalt
Michele Osvalt
James Pesek
Sandra Sebolt-Pogge
James Strombes
Erik Swenson
Brian Wis
John Wojciechowski

STREAMWOOD
David Hain
John Mose
Donna Mansell

SYCAMORE
Ken Goodman
Ken Tonaki

VILLA PARK
Gwen Armwood

WEST CHICAGO
Govrtor
James Sikma
James Wallace
Steve Willemssen
Alexandra Wojciechowski

WEST DUNDEE
Amanda Nelson
Kathleen Way

WHEATON
Grace Chu
Jon Noworta
Philip Rudd
Joanne Wegshied

WOODSTOCK
Cody Halberstadt

YORKVILLE
Victor Anderson
Kim Gyssler

James Kull
Andrew Masters
Ben Osvalt
Michele Osvalt
James Pesek
Sandra Sebolt-Pogge
James Strombes
Erik Swenson
Brian Wis
John Wojciechowski

ST. CHARLES
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 Endalchew, Lake In The Hills
Talein Hairekian, Schaumburg
Avak Hairekian, Schaumburg
Nohl Ingoldsby, Schaumburg
Daigo Ito, Schaumburg
Abigail Landstrom, Elgin

**BASS**

Hailey Yamsuan, Gilberts

**VIOLA**

Eleanor Maloney, Campton Hills
Alexander Mathew, Oswego
Rebecca Millard, Marengo
Riley Moreno, Elburn
Carolina Oxina, Naperville
Tristan Posecion, Algonquin
Rebecca Riani, Geneva
Yuuki Sato, Schaumburg
Amrita Sundaram, Aurora
Mary Syzjanski, Elburn
ETHAN TALREJA, CARPENTERSVILLE
Joseph Villalobos, Bartlett

**CELLO**

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

**BASS**

Michael Parchanski, Saint Charles
Kyle Sengdara, 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
Andana Constantino, Gilberts
Sarah Day, Geneva
Dhiyey Dixit, Schaumburg
Lindsay Drozdik, Saint Charles
Holt Eftefield, Schaumburg
Lasey Emmerich, Saint Charles
Caroline Feyerer, Wheaton
Lauren Flanagan, Aurora
Maggie Gaspardo, North Aurora
Molly Gruman, Aurora
Brett Herman, Saint Charles
Adriana Hogan, Elgin
Benjamin Homowun, Saint Charles
Savanna Huang, Gilberts
Katie Irelan, Elgin

**BASS**

Kevin Hou, South Elgin

**VIOLA**

Sahaj Kaur, Carol Stream
Amy Kuhl, Saint Charles
Esther Kwon, Carol Stream
Virginia Larsen, Elgin
Allana 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 Ulepich, Glen Ellyn
Arden Wheeler, Wheaton
Jade Wohlhe, Saint Charles
Ananya Yammanuru, 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 Reynterston, Geneva

+ 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 Ellingston, Elgin
Liana Fu, Hoffman Estates
Christian Rusha Gatenby, Itasca
Siddharth Gehlaut, Barrington
Emily Greesit, Lombard
Ryan Hajek, South Elgin
Abigail Heinicke, Elburn
Ashlyn Hogan, Elgin
Nohl Ingoldsby, Schaumburg
Eden Irwin, Crystal Lake

**VIOLA**

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 Westen, Saint Charles
Annie Wu, North Aurora
Eunice Yoon, Crystal Lake
Marisa Zajac, Warrenville

**CELLO**

Ernesto Banuelos, East Dundee
Jeana Brown, West Chicago
Elizabeth Carroll, Saint Charles
Jeff Donnan, Saint Charles
Madelyn Dux, Bartlett
Emma Claire Ehhardt, Geneva
Cassandra Flores, 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, Carpentersville  
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  

**TROMBONE**
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  
David Heidenreich, Batavia  
Aiden Perrault, Batavia  

Brass Choir

**HORN**
Ethan Burck, Aurora  
Scott Eriksen, Aurora  
Emily Hall, Geneva  
Olivia Haltermann, 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**
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  

**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 Lewadowski, 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  

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  
Satoshi Radosits, 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  
Yasoob Rasheed, Inverness  
Jacob Rollins, South Elgin  
Klaudia Sowizral, Saint Charles  
Mara Vavaroutsos, Saint Charles  
Alyssa Warcup, Geneva  

**CELLO**
Luke Marshall, Saint Charles  
Samuel Schatz, South Elgin  
Patrick Ward, Schaumburg  
Ryan Williams, Lombard  

**BASSOON**
Joshua Newton, Spring Grove  

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

**OBUE**
Kira Nutter, Saint Charles
Angela Rytlewski, Elgin
Claudia Sandine, Medinah ●

**CLARINET**
Teighan Brummel, North Aurora
Mark Lamb, Geneva

**OBOE**
Kira Nutter, Saint Charles
Angela Rytlewski, Elgin
Claudia Sandine, Medinah ●

**HORN**
Olivia Halterman, North Aurora ●
Alexandra Lillig, North Aurora ●
Meredith Manning, Aurora
Clay Mustal, Elgin

**TRUMPET**
Michael Johnson, Elgin ●
Cliff Mustal, Elgin
Paul Nebres, Naperville
Anaka Raini, Geneva ●

**TROMBONE**
Jameson Ford, Streamwood
Samuel Schatz, South Elgin ●

**TUBA**
Carmela Montenegro, Elgin ●

**PERCUSSION**
Caleb Fringer, Geneva x
Leela Herena, Elgin x
Benjamin Simon, Geneva x

**PIANO**
Gracia Watson, Sycamore

---

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 ●

**CELLO**
Nathaniel Blowers, Naperville ●
Brett Carney, Pingree Grove ●
Nia Damgova, Saint Charles ●
Elizabeth Leibel, Naperville

**OBUE**
Kira Nutter, Saint Charles
Angela Rytlewski, Elgin
Claudia Sandine, Medinah ●

**CLARINET**
Sarah Bennett, Saint Charles ●
Albrect Escobar, Naperville
Kristal Scott, Aurora
Elyssa Smith, Bartlett

**BASS**
Chloe Robbins, Elgin ●
Genesis Rosiles, Carpenterville

**FLUTE**
Amy Acton, Geneva ●
Rebecca Kline, South Barrington
Leilah Petit, Hoffman Estates
Briana Staheli, South Elgin

**OBUE**
Kira Nutter, Saint Charles
Angela Rytlewski, Elgin
Claudia Sandine, Medinah ●

**CLARINET**
Teighan Brummel, North Aurora
Mark Lamb, Geneva

**OBOE**
Kira Nutter, Saint Charles
Angela Rytlewski, Elgin
Claudia Sandine, Medinah ●

**HORN**
Olivia Halterman, North Aurora ●
Alexandra Lillig, North Aurora ●
Meredith Manning, Aurora
Clay Mustal, Elgin

**TRUMPET**
Michael Johnson, Elgin ●
Cliff Mustal, Elgin
Paul Nebres, Naperville
Anaka Raini, Geneva ●

**TROMBONE**
Jameson Ford, Streamwood
Samuel Schatz, South Elgin ●

**TUBA**
Carmela Montenegro, Elgin ●

**PERCUSSION**
Caleb Fringer, Geneva x
Leela Herena, Elgin x
Benjamin Simon, Geneva x

**PIANO**
Gracia Watson, Sycamore

---

CMI Only

**VIOLIN**
Kira Nutter, Saint Charles ●
ECC at a Glance

- Beautiful campus; diverse student body
- Award-winning teachers; friendly student services experts
- Small class sizes
- Tuition just $114 per credit hour
- University transfer majors, career and technical programs, adult basic education, and non-credit personal and professional development
- Vibrant student activities
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  SOIREE 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

tickets: 847.622.0300 or http://tickets.elgin.edu

eyso.org

The Elgin Youth Symphony Orchestra is an in-residence ensemble at the Elgin Community College Arts Center, 1700 Spartan Drive, Elgin IL.