BARDOLOGY SHAKESPEARE, MUSICALLY SPEAKING FANTASTICAL BANGUET

ELGIN YOUTH SYMPHONY ORCHESTRA 2013/14SEASON ELLIPSTERS OF THE PROPERTY OF THE

SUNDAY, MARCH 16, 2014

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 and Supporters,

The Elgin Youth Symphony Orchestra welcomes you to the 2013-14 season! As we begin our 38th season, I am happy to announce that the EYSO remains a growing organization that is as strong as ever. We continue to experience solid growth as reflected in the record high number of auditions and enrollment. This season, the EYSO has 351 active students that represent 63 different communities and our Chamber Music Institute can boast record enrollment as well. As President of this wonderful organization and on behalf of the full Board of Directors, I would like to take this opportunity to thank all of our parents, supporters and students for the hard work and dedication to make this happen.

I have been part of the Board of Directors since 2002 and I am very impressed with the strength and stability of the organization as well as the strong leadership provided by our Executive Director, Kathy Matthews and our Artistic Director, Randal Swiggum. The tireless efforts put forth by these two individuals are always incredible.

As a volunteer for this great organization, I share the belief that our goal should be much more than great concerts. My desire to support youth, education, and the arts as well as the opportunity to work alongside an exceptional staff, are the glue that has held me close to the EYSO for all these years.

If these observations ring true to any of you and you have the ability and desire to contribute your time, talents and resources to the EYSO, please feel free to contact me or Kathy Matthews to learn about volunteer opportunities. We can't do what we do without the generous help of our community.

Please put away your cell phones, take a deep, relaxing breath and enjoy the performances of "Bardology: Shakespeare, Musically Speaking."

Sincerely yours,

Jeffrey A. Wheeler EYSO Board President

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BARDOLOGY SHAKESPEARE, MUSICALLY SPEAKING FANTASTICAL BANGIFT

SUNDAY, MARCH 16, 2014 | ECC BLIZZARD THEATRE

2:00 CONCERT

PRELUDE ORCHESTRA

ANDREW MASTERS, CONDUCTOR

SINFONIA

JASON FLAKS, CONDUCTOR ANDREW MASTERS, ASSOCIATE CONDUCTOR

PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

4:30 **CONCERT**

PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR JOSEPH BERIBAK, ASSISTANT DIRECTOR

BRASS CHOIR

JASON FLAKS, CONDUCTOR

PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

YOUTH SYMPHONY

RANDAL SWIGGUM, CONDUCTOR

7:30 **CONCERT**

PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR JOSEPH BERIBAK, ASSISTANT DIRECTOR

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You all make life more beautiful just by being in it! Ed and Joyce McFarland Dlugopolski

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TOM MATTHEWS MEMORIAL INSTRUMENT FUND

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

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JULIE BICKEL

2014 EYSO MUSIC EDUCATOR OF THE YEAR AWARD

Julie Bickel joined the Wheaton College Community School of the Arts faculty in 1999 as a violin instructor and Director of the Vivaldi Strings chamber group. She holds a B.A. in Violin Performance and a B.S. in Pre-Med from the University of Notre Dame, as well as a M.M. and Performers' Certificate in Violin Performance and Pedagogy from Northern Illinois University.

Bickel studied with Betty Monahan, Almita and Roland Vamos, Rachel Barton Pine, Simin Ganatra, Mathias Tacke, Vermeer Quartet, and Brian Lewis. She has performed the Mendelssohn, Khachaturian, and Beethoven Concerti with orchestra and currently performs with the Butterfield String Quartet with colleagues, Anita Arch, Emily Puntuzs, and Dr. Tanya Carey. She has trained extensively since 1996 in Suzuki Pedagogy and has taught at various music institutes, including Sound Encounters in Ottawa, Kansas; Texas State University Suzuki Strings Institute in San Marcos, Texas; Intermountain



Suzuki String Institute in Draper, Utah; DFW-WOW in Dallas, Texas; American Suzuki Institute in Stevens Point, Wisconsin; and the Chicago Suzuki Institute in Deerfield, Illinois. She has taught String Pedagogy at the Wheaton College Conservatory of Music and has also been a participant in all seven Starling-DeLay Symposiums at the Juilliard School of Music.

As the director of the Wheaton College Community School of the Arts' Vivaldi Strings touring group, she has prepared the group for national tours to California, Indiana, Kansas, Kentucky, Michigan, Minnesota, Missouri, New York, Ohio, and Wisconsin; internationally, they have traveled to Canada, China, Italy, and Puerto Rico. The group has been featured on both ABC and NBC Chicago affiliates as well as Beijing TV and the NHK Japanese-English website. In 2012, the group was invited, all expenses paid, by the Chinese government to represent the USA along with 42 other countries in the International Children's Culture and Art Festival. In June 2014, the group will be touring Japan.

Bickel coordinated the Suzuki Youth Orchestras of the Americas for the 11th and 12th SAA Conferences. At the 13th SAA Conference in 2008, Vivaldi Strings was selected to perform for the International Ensembles Concert and for the 2014 Conference the group was chosen to perform again at the 16th SAA Conference.

Bickel embraces the teaching philosophies of Dr. Shinichi Suzuki, positing that every child is born with an innate ability to learn when provided a nurturing environment and exposure to high quality models. Bickel's students focus on technique as a means of reaching their musical potential, but also grow in character development enabling them to become strong contributing members of society. Although her students achieve high levels of musical proficiency, her focus is on the student's academic achievements with many pursuing careers other than music.

An avid quilter for Lutheran World Relief, Bickel enjoys spending time with husband Brian and two-year-old daughter Lucy. She would like to thank the EYSO for this honor as it has been a privilege to teach students who participate in this high quality organization.



Today's concerts are dedicated to the memory of Jean Grotberg (1920-2014).

Jean was a pioneering force for music education and especially strings programs

in St. Charles, and the recipient of the EYSO Music Educator of the Year in 2007.

FROM THE ARTISTIC DIRECTOR

BARDOLOGY

SHAKESPEARE, MUSICALLY SPEAKING

II. FANTASTICAL BANQUET

...His words are a very fantastical banquet, just so many strange dishes.

These magical words come from the garden scene of Shakespeare's madcap romp, *Much Ado About Nothing*, as Benedick is pondering how Claudio, now head over heels in love, is always spouting flowery and flamboyant words.

But it's fun to imagine Shakespeare himself smiling as he penned these words, acknowledging his own rhetorical power at combining (and even inventing!) words. Now we recognize the Bard as perhaps the greatest "master chef" of the English language, conjuring up with words of all sorts and wonderfully rich entrees and "strange dishes."

Even the words "fantastical banquet" themselves are an evocative turn of phrase—a tasty hors d'oeuvre, if you will—which tickles the imagination and celebrates the inventive and playful. It is this aspect of Shakespeare—the abundance of his creativity—which we feature in today's concerts. Our students have explored the rhythmic beauty of iambic pentameter, the varieties of adaptations of *Hamlet*, the power of orchestral music to add layers of meaning to a film, and the idea of *motif* whether in a symphony or *Macbeth*.

It is this sense of abundance, the sheer variety, depth, and range of Shakespeare's imagination, which comes alive in today's banquet of great music from Vivaldi to Bernstein to opera to film to incidental music for the theatre—all in the vibrant language of the orchestra.

Thank you for joining us today for the feast!

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 three 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. Thank you for your cooperation!

Please turn off all electronic devices. No audio or video recording or photography of any kind is permitted during the concert. Video cameras should be checked in the lobby.

PROGRAM / 2:00 PM CONCERT

PRELUDE ORCHESTRA

ANDREW MASTERS, CONDUCTOR

ALLEGRO IN D

WILLIAM BYRD (1540-1623) ARR. STEVEN FRACKENPOHL

We opened last November's concert, *Sound and Fury*, with a rousing fanfare from Elizabethan composer William Byrd. Today we feature the trumpet again as we open with Vivaldi's celebrated Concerto for Two Trumpets, arranged for strings.

In Elizabethan England, the trumpet signaled battle, announced the opening of important ceremonies, and heralded the arrival of the royal court. By the Baroque era, the trumpet had evolved into a more versatile musical instrument and composers were even able to write for it as a solo instrument, but it was very difficult to play. The instrument lacked modern valves, so changing pitches was done completely by the musician's lips and air pressure. 18th century trumpet music was most commonly written in the clarino style which featured the instrument's highest register and was reserved for only the finest of virtuosos.

This music is celebratory and flashy and what one would expect to hear at an important ceremony, for which it was probably written. Some suggest it was one of the hundreds of concertos Vivaldi composed for his students at Ospedale della Pieta, an all-girls orphanage in Venice, but trumpet playing was typically restricted to men in the 18th century. The music is in standard ritornello form, with a theme that "returns," alternating between soloists (concertino) and the full ensemble (ripieno.) Frackenpohl transcribed the concerto beautifully for strings, preserving the virtuosity and excitement of the original trumpet parts, now featured primarily by the violins.

FOUR ROYAL DANCES

ERIC EWAZEN (b.1954)

- I. THE LORD
- II. THE LADY
- III. THE JESTER
- IV. THE KNIGHT

Ewazen pays homage to courtly life and our fascination with the past in this dramatic piece for strings. As Shakespeare used descriptive and imaginative writing to illustrate and develop characters, the composer does the same with musical themes. Studying the *Four Royal Dances* through the lens of a writer (and in an Elizabethan context) provided a tangible experience for Prelude musicians as we examined how Ewazen uses pastiche, imitating musical styles of the past, to bring the characters of the court to life.

- I. The Lord: The music is majestic, proud, regal, and proper. The modal mix of major, minor, and dorian tonalities create the sound of antiquity while the sharp rhythm in the melody and syncopated accompaniment give the music a feeling of strength and power.
- II. The Lady: An elegant, flowing melody reflects the lady's inner beauty and the strength with which she carries herself.
- III. The Jester: Elizabethan jesters also often doubled as actors. William Kemp, an Elizabethan jester, was one of the principal actors in many Shakespeare plays. This music is quick, jaunty, sometimes elusive, and sly. Listen for a funny little melody in C mixolydian, crisp accented bow strokes, and dynamics that change like a magician's magic trick.
- IV. The Knight: The melody gallops rhythmically in 6/8 time. Jabs of syncopation and use of hemiola remind us of moments of impact, perhaps while jousting. A minor key suggests both danger and bravery while a final major chord conveys a sense of pride and satisfying resolution.

WEDDING MARCH FROM A MIDSUMMER NIGHT'S DREAM

FELIX MENDELSSOHN (1809-1847)
ARR. WILLIAM RYDEN

"Midsummer" refers to the arrival of the summer solstice, which Elizabethans celebrated with mischief, wonderment, enchantment, and even witchcraft. According to pagan tradition, on the eve of the midsummer, fairies come to life and hold revels in the woods, playing tricks on unsuspecting passers-by. Such was the case for a group of four friends and a troupe of commoners who find themselves spell-bound and magically (and mistakenly) love-struck in Shakespeare's comedy, *A Midsummer Night's Dream*. In Shakespeare's day, "comedy" meant a story which ended in a wedding.

The teenage Felix Mendelssohn was inspired to compose an overture based on Shakespeare's comedy after reading it with his sister Fanny. Mendelssohn returned to this work to expand it into incidental music for a new production of the play at the invitation of King Friedrich Wilhelm IV almost 20 years later, in 1842. The wedding march occurs as an entr'acte between the fourth and final act before the joint wedding celebration of Theseus and Hippolyta, Lysander and Hermia, and Demetrius and Helena. Probably Mendelssohn's most famous and recognizable piece, the music is grand and joyful. It is in rondo form featuring three main themes, possibly representing the three couples.

SINFONIA

JASON FLAKS, CONDUCTOR
ANDREW MASTERS, ASSOCIATE CONDUCTOR

DANCE OF THE CLOWNS FROM A MIDSUMMER NIGHT'S DREAM

Among the many festivities planed for the wedding of Theseus (The Duke of Athens) and Hippolyta (the Queen of the Amazon) is a play put on by a group of rustics led by carpenter Peter Quince and weaver Nick Bottom. The troupe of commoners retreats to the enchanted woods to rehearse and becomes entangled in the fairies' mischief. For example, the blustering Bottom gets turned into a donkey and becomes the object of the affection of fairy queen Titania who is under a spell.

During the wedding in the final act, the play is finally performed. But it is tedious and unintentionally morose and the actors only make it through the prologue. Theseus dismisses the troupe and would prefer to dance, where we hear the Dance of the Clowns. Mendelssohn re-purposed material from his original Overture to Midsummer Night's Dream for this quick, festive, and delightfully entertaining piece. For example, Mendelssohn takes what would be a simple three-note melody and displaces the final note of the phrase by an octave, not only giving a quirky lift to the music but imitating a "hee-haw"—an obvious reference to Nick Bottom's unfortunate (but comical) transformation.

FELIX MENDELSSOHN (1809-1847) ARR. RODNEY MAYES

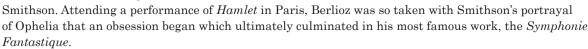


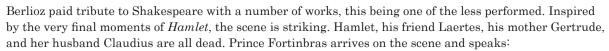
III. FUNERAL MARCH FOR THE LAST SCENE OF HAMLET

Tributes to heroes often take the form of monuments. Mount Rushmore is one of the most famous and provides a fitting parallel to this work. It is likely that Hector Berlioz would have reserved two of the spots on his personal "Mount Rushmore" for Beethoven and Shakespeare. Both of them had a tremendous impact on the course of his work and his life. His *Funeral March* is a tribute to them both.

Those familiar with Beethoven's Seventh Symphony, the second movement of which is arguably the greatest funeral march in orchestral music, will immediately recognize its opening rhythm in this work. The quote is no coincidence. In a letter Berlioz wrote: "It is when you have heard the sublime instrumental compositions of the eagle Beethoven that you can see how right the poet is in exclaiming: 'O divine music, speech is powerless and weak, and yields to your magic.'"

But speech was also powerful to Berlioz, and Shakespeare is the reason he was first brought in contact with his muse, Harriet





Let Four Captains
Bear Hamlet, like a soldier to the stage;
For he was likely, had he been put on,
To have prov'd most royally: and for his passage
The soldier's music, and the rites of war,
Speak loudly for him.
Take up the bodies; such a sight as this
Becomes the field, but here shows much amiss.
Go bid the soldiers shoot.



THREE DANCES FROM THE MUSIC TO HENRY VIII

- I. MORRIS DANCE
- II. SHEPHERDS' DANCE
- III. TORCH DANCE

When the curtain went down on the Henry Irving production of *Henry VIII* at London's Lyceum Theatre in 1893, a tremendous amount of money had been lost. While Irving was revered as a Shakespearean actor, the cost overruns of this production tarnished his reputation in the theatre world. Music for the production had been composed by Edward German (that part of the budget obviously well spent!). The dances that survive from this production do what good incidental music should do: capture the mood of a scene. They appear in this arrangement in the opposite order in which they appeared in the production.

The *Morris Dance* occurred during the change to Queen Katherine's country estate. It is during this scene that the scheming Cardinal Wolsey is dispatched to convince the Queen that she should go along quietly with the King's plan to divorce her and marry Anne Bullen. The opening has a hopeful sound that is quickly extinguished, settling into a minor melody that while noble in sound, has a genuine sadness. It tells in sound the unjust treatment of a Queen alone, far from home and family.

The Shepherds' Dance captures love at first sight. Henry utters this line in his first encounter with Anne Bullen.

The fairest hand I ever touch'd! O beauty, Till now I never knew thee!

Already questioning his marriage to Queen Katharine, the overwhelming emotions felt during his dance with Anne set in motion events that would rewrite history and lead to the demise of a loyal Queen. The introduction to this dance provided an opportunity to study how music has the power to capture all the complicated levels of emotion in a scene. It features an innocent melody set atop a minor chord set atop a long pedal tone. The melody

evokes the excitement of new feelings of love. The minor chord (in the second violin and viola) lurks beneath the melody, reminding the listener of the questionable moral decisions about to be made. The pedal tone represents the inevitability of the relationship and eventual marriage of Henry and Anne. All this in less than thirty seconds of music.

The *Torch Dance* would have opened the production. The use of half steps and wild tempos highlight the unpredictable nature of Henry's court. Full of back-stabbing, secret allegiances, and power struggles, the court was not a place for the meek.



PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

BALLABILE FROM OTELLO

Please see the 4:30 program for notes.

GIUSEPPE VERDI (1813-1901)

PROGRAM / 4:30 PM CONCERT

PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR
JOSEPH BERIBAK, ASSISTANT DIRECTOR

BATTERIE ERIC RATH (b.1978)

Batterie is the very first short work from a new publication entitled Beyond Basic Percussion. The words basic and first are important in this context. What context? This is the very first piece to be performed in the very first appearance of the new EYSO Percussion Ensemble. This is an exciting moment. And this piece, as you will note, is indeed basic. It presents a host of the most common non-pitched (with the exception of the timpani) percussion instruments to be played in the orchestra. Collectively, these instruments are known as the "battery." (In French, "batterie.") After a cascade of tremolos that presents each instrument in a stereophonic series of entrances, the theme offers a very straightforward rhythmic idea in 3/4 time. Metallic percussion (crash cymbal, triangle, suspended cymbal scraped with a quarter) clearly demarcate four-bar phrases that offer interlocking complementary rhythms on castanets, tambourine and snare drum, underpinned by bass drum and a harmonic complement from the timpani. In the final short passage, each instrument is once again given a short soloistic "highlight" before the piece recedes into the distance...until only the resonance of the triangle can be heard. From the tail end of that resonance, the final theme is presented once more in sharply punctuated fashion and the piece is over before you know it.

Simple, yes. Basic even. But, this piece has served these students as a vehicle for the exploration of essential musical concepts—producing a good sound on the instrument, moving together, listening, balance, instrumental color and more. The growth of the ensemble through this piece has been quite inspiring. Importantly, this is a humble but essential place to begin. Watch for the next Percussion Ensemble offering on our May concert!

BRASS CHOIR

JASON FLAKS, CONDUCTOR

ARIA, OP. 83

JOHN GOLLAND (1942-1993)

The upcoming April 12 masterclass and concert, *Since Brass, Nor Stone, Nor Earth...*is going to take a look at why certain music endures, staying in the public ear, while other great music disappears. *Aria* is an example of the later occurring. With the advent of YouTube it would seem that it would be impossible for any music to "slip through the cracks," but if one searches for *Aria* no recording will be found. In fact, it took two months of emails to Norway to purchase the only CD recording in existence. The question is, how could this happen with such an amazing piece?

The work opens with a hypnotically impressionist sound canvas created by muted trumpets and horns, vibraphone, and chimes, but the tonal language soon eases into a more romantic vein. The main body of the work consists of rich melody and countermelody interplay, interspersed with retrospective echoes of the opening material. It is a melody guaranteed to be recalled and perhaps even hummed on the car ride home.

PHILHARMONIA CHAMBER ORCHESTRA

DAVID ANDERSON, CONDUCTOR

OVERTURE TO EGMONT, OP. 84

LUDWIG VAN BEETHOVEN (1770-1827)

Shakespeare frequently based his plots on historical events. In fact, a major category of his output is his historical plays, including works such as *Richard III*, *Henry V*, and *Julius Caesar*. In addition to these, many of his other plays, such as *Hamlet* or *Macbeth* use historical figures as a starting point. Johann Wolfgang von Goethe, the nineteenth century German poet and playwright, dramatized history in much the same way with his play *Egmont*. Egmont led the Flemish people in resistance against Spanish rule. He was beheaded in 1568, but his cause eventually succeeded. Goethe wrote the play in 1788, and the Burgtheater decided to ask Beethoven to provide incidental music for an 1809 revival. Beethoven provided nine movements for the play, and the overture acts as an overview to the entire story.

The overture opens with an ominous unison F played by the entire orchestra. Oppressive string chords in F minor lead to pleading in the woodwinds. The slow introduction is eventually interrupted by a much faster theme; it begins in the first violins and cellos, and contains a restlessness throughout. Other instruments enter, the timpani explodes onto the scene, and one senses a continual undercurrent of struggle and unease. A second, more heroic theme appears in A-flat Major, but the music quickly shifts back to the foreboding quality of the beginning. After a restatement of both themes, the second theme is repeated several times by various groups of instruments. It is at this moment that the violins erupt with a high, descending two-note figure outburst that depicts the beheading of Egmont. Soon after, the music switches dramatically to F Major, and the final section is a celebration of victory. After the oppression of the introduction and the anxiousness of much of the following music, the Flemish people are free, the Spanish have been overthrown, and Egmont's memory lives on as the one who led the revolution.

PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

"JE VEUX VIVRE" FROM ROMÉO ET JULIETTE

DESIRÉE HASSLER, SOPRANO

EUX VIVRE" FROM CHARLES GOUNOD (1818-1893)

It comes as no surprise that Shakespearean plots of love, murder, and treachery could be quite effective as operatic plots and the most frequently adapted is *Romeo and Juliet*. Charles Gounod's 1857 was an overnight success and has remained in the repertory since its premiere. Today we hear several famous arias sung by Juliet, from the very beginning and very end of the opera. "Je veux vivre" is sung by Juliet at the beginning of the opera, as she reflects on the pleasure of enjoying youth.

I want to live in the dream that exhilarates me. This day again!
Sweet flame, I guard you in my soul like a treasure!
This rapture of youthfulness doesn't last, alas, but a day.
Then comes the hour at which one cries, the heart surrenders to love, and the happiness flies without returning.
Far from a morose winter, let me slumber and breathe in the rose before it dies.

WILLIAM WALTON (1902-1983)

HAMLET: A SHAKESPEARE SCENARIO

- I. PRELUDE
- V. THE QUESTION
- II. FANFARE
- VI. THE MOUSETRAP
 - I. THE PLAYERS
 - II. ENTRY OF THE COURT
 - III. THE PLAY
- VIII. RETRIBUTION AND THRENODY
- IX. FINALE, FUNERAL MARCH

Since the days of Euripides and the Greek chorus, music has been used in the theatre to help tell the story—to amplify the emotions onstage, to reveal character, and to establish mood and setting. With the advent of film, some of the 20th century's greatest composers contributed symphonic music to the storytelling, not only creating beautiful soundtracks, but often enriching the concert hall repertoire as well.

A wonderful example of this is William Walton's collaboration with actor and director Laurence Olivier in three critically acclaimed Shakespeare adaptations, $Henry\ V\ (1943)$, played today by Prelude Orchestra and Youth Symphony, $Hamlet\ (1947)$, and $Richard\ III\ (1955)$. At the 1949 Academy Awards, Hamlet won Best Picture, Olivier won Best Actor for playing the title role, and William Walton was nominated for Best Score.



Walton's music is dark, complex, technically challenging, and a fitting match for history's most famous tragedy. The music was so expertly crafted that it was immediately recognized as suitable for the concert hall. Christopher Palmer took Walton's score and adapted it into a ninemovement suite, *Hamlet: A Shakespeare Scenario*. Today we perform four of these movements. Studying them has given us the opportunity to not only play this amazingly sophisticated music, but also to trace the plot of *Hamlet*, and to hear every member of the orchestra quote a few lines of Shakespeare.

The Prelude crashes onto the scene with richly layered textures of rhythmic and harmonic dissonance, all with an undercurrent of instability. Wide leaps, sharply dotted rhythms, and extreme use of quintuplets (five notes to the beat) all contribute to its foreboding quality. The intensity eventually dies away by the end of the movement, but this creates an even more frightening mood, as the orchestra plays a varied reprise of the opening statement followed by a trumpet and flute dotted figure that seems to foreshadow ugly events.

In the famous "To be or not to be?" soliloquy, Hamlet wrestles with dark and disturbing questions. In "The Question," Walton sets up the famous passage with several minutes of music that rapidly changes mood. After a calm opening in the strings, the pace picks up, the pitches rise, more instruments are added, and the music rushes to a brief climax before slowing back down. Over a chromatic cello ostinato, the low brass punches out an accented figure as strings interject comments; we quickly reach another climax before dying down once again. In the movie, the soliloquy begins here, and Walton's music retreats into the background while still setting the mood. Palmer retained this interplay between orchestra and speaker in the concert suite.

A traveling troupe of actors visits the castle, and Hamlet convinces them to adapt one of their plays to portray the murder of his father to trap Claudius, who Hamlet believes murdered him. The play is called "The Mousetrap" and after the Fanfare, Walton's music depicts the introductions of actors, audience, and play. Solo wind instruments take turns entering, followed by strings and brass in the first portion, of the movement called "The Players." A stately dotted figure represents the "Entry of the Court." For "The Play," Walton adapts the form of a baroque concerto. He features a concertino, or a small group of solo instruments, and eventually allows the ripieno, or the larger group of non-solo instruments to enter the texture. The concertino is made up an oboe, English horn, bassoon, viola, cello, harpsichord, and harp, and this instrumentation evokes an older style of music that Walton is using to depict the play within a play.

At first, melodies and harmonies are pleasing and predictable, and the phrase groups are nearly all four measures each. But when the ripieno enters, the music is immediately unstable, underscoring Claudius' increasing agitation as he watches the reenactment of the king's murder at his own hand. He forces the play to stop and runs from the room. Events are spiraling out of control, and a tragic ending is inevitable.

Hamlet includes no less than eight deaths and the pace of murders accelerates as the story reaches its conclusion. Walton's music for the final scene, "Retribution and Threnody," is a stark representation of all the carnage. Like "The Question" it begins more subdued then rushes to a climax, but the music is even more chaotic, more rhythmically and harmonically unstable. After outbursts from the low instruments depicting the dying Hamlet, the final movement, "Threnody," grieves for the dead prince and the other characters. A melody first played by the strings and clarinet dominates the texture throughout, and eventually dies away.

"AMOUR RANIME MON COURAGE" (POISON ARIA) FROM *ROMÉO ET JULIETTE*

CHARLES GOUNOD (1818-1893)

DESIRÉE HASSLER, SOPRANO

This aria takes place near the end of the opera, when Juliet takes the potion that will cause her to appear dead to those around her.

God, what is this that courses through my veins?

What if this potion is not strong enough!

Vain fears! I shall not belong to the Count against my will!

No! This dagger shall be the guardian of my faith!

Love, revive my courage, and from my heart drive away the fear.

To hesitate is to do you insult, to tremble is to show a lack of faith!

Come, pour out the potion for yourself!

Oh Romeo, I drink to you!

But what if tomorrow, in the funeral crypt I were to awake before his return?

God almighty! This horrible thought chills my blood!

What will become of me in the darkness of that place of death and lamentation,

that the past centuries have filled with the remains of my family?

Where Tybalt, still bleeding from his wound shall sleep near to me in the dark night.

God! My hand will touch his hand!

What is this shadow from the dead escaped?

It is Tybalt!

He calls me and wants to drive away my husband and his fatal sword.

Phantoms, disappear! Disperse, fatal dream!

May the dawn of happiness rise above the shadows of past torments.

BALLABILE FROM OTELLO

GIUSEPPE VERDI (1813-1901)

Verdi did not speak English, but loved Shakespeare which he read in translation. In fact, three of his operas are Shakespeare play adaptations: *Macbeth*, *Falstaff*, and *Otello*. With *Otello* (1887), he and librettist Arrigo Boito adhered to the original play quite closely—quite a feat since the play has 3,500 lines which the opera necessarily condenses to 800!

French operatic productions traditionally included ballet and Verdi created this music for the Paris premiere in 1894. This "ballabile" is often omitted from modern productions of *Otello*, but it has found a place in the orchestral concert repertoire. Verdi was very specific in his instructions to the dancers, but today's listeners need none of this information to appreciate this evocative music.

Trumpets open with a fanfare quickly followed by an exotic melody played by the flutes and eventually upper woodwinds. The full orchestra joins, leading to what Verdi calls "Invocation to Allah," with bassoons and horns playing a chant-like melody. "Greek Song" is a dialogue, with strings and harp playing one melody and winds playing another. Abruptly the mood changes, and the music is now in a fast 6/8 meter. After building to a climax, trumpets steal the show in a "Warrior's Song." The final section of the piece showcases an iconic Verdi ending: fast, loud and triumphant.

SOPRANO DESIRÉE HASSLER has been described as possessing an "angelic voice combining a shimmering brilliance with lyric warmth." In addition to singing in the full-time chorus at Lyric Opera of Chicago, the soprano has sung and covered roles at Lyric in Oklahoma!, Manon, Macbeth, Boris Godunov, Show Boat and Elektra. Recent performances include Bach's B Minor Mass with Chicago Bach Project (John Nelson, conductor), Violetta in Verdi's La Traviata with the Lake Geneva Symphony Orchestra, Ellen in Oklahoma! at Lyric Opera of Chicago, Kondja in The Rose of Stambul with Chicago Folks Operetta, soprano soloist in the Brahms Requiem with the Santa Clarita Master Chorale, Barber's Knoxville, Summer of 1915 with the Prairie Ensemble, Vaughan Williams' Sea Symphony, as well as



Haydn's Lord Nelson Mass with the Wichita Symphony. A California native, Hassler has successfully competed from the regional to international levels at the Bel Canto Competition, Metropolitan Opera National Council Auditions, International Franz Liszt Competition and is the recipient of many distinguished awards.

Hassler enjoys performing music from the Renaissance to the 21st century, in recital, concert and opera mediums. Hassler graduated in 2011 with a doctorate in Vocal Performance and Literature from the University of Illinois at Urbana-Champaign, where she completed a master's degree in 2003. Dr. Hassler teaches voice lesons, vocal literature, and diction courses at Chicago's Moody Bible Institute. When she's not doing lip trills or drinking coffee, Desirée is likely gardening or riding bikes with her super-husband, Dan, and four fabulous children in Oak Park, IL.

YOUTH SYMPHONY

RANDAL SWIGGUM, CONDUCTOR

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LEONARD BERNSTEIN (1918-1990)

Please see the 7:30 program for notes.

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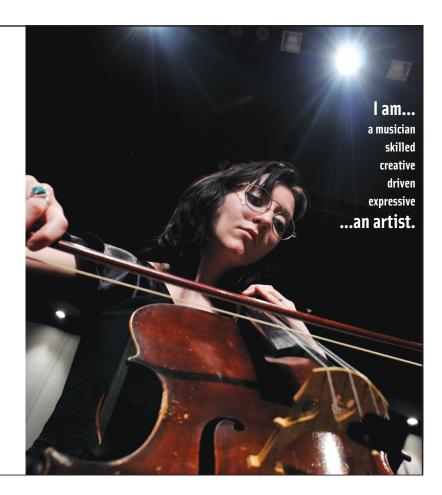
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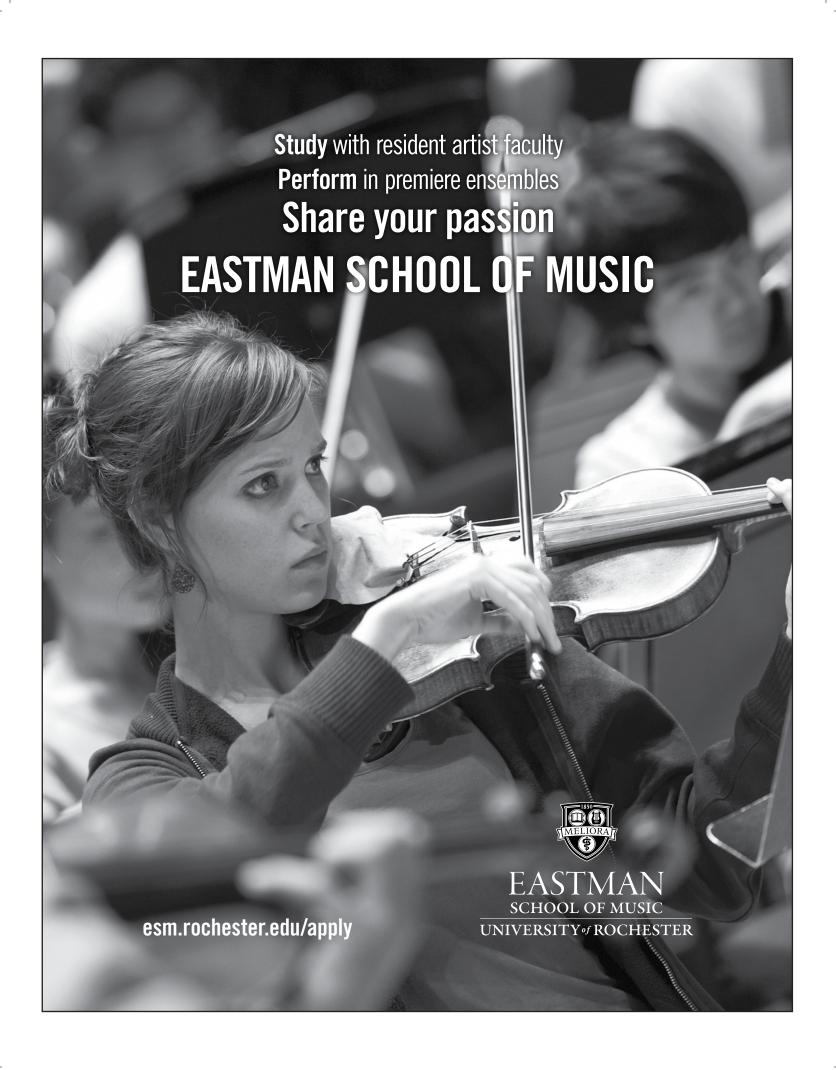
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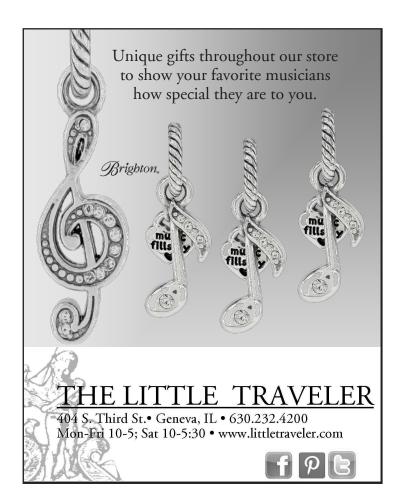




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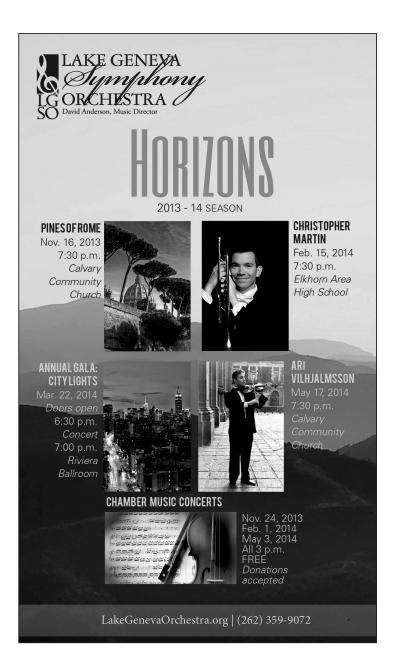
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PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR
JOSEPH BERIBAK, ASSISTANT DIRECTOR

BATTERIE ERIC RATH (B.1978)

Please see the 4:30 program for notes.

STERLING BRASS QUINTET

KEVIN FARLEY AND BENJAMIN VAN WIENEN, TRUMPETS CARTER TAYLOR, TROMBONE EMILY KRASINSKI, HORN CHRISTOPHER MILLER, TUBA MATT AND KARI LEE, COACHES

The 2014 Sterling Brass Quintet makes its EYSO mainstage debut with two dynamic pieces with much in common. Both were written by New York composers with Midwestern roots. Eric Ewazen was born in Cincinnati and Daniel Brewbaker in Elgin. Both earned graduate degrees and taught at the Juilliard school. And both have developed reputations for writing compelling, exciting music for brass players.



ERIC EWAZEN (B. 1954)

- 1. BRIGHT AND FAST
- 2. GENTLE AND MYSTERIOUS

Already considered a contemporary classic for brass quintet, *Frost Fire* was commissioned by the renowned American Brass Quintet for its 30th anniversary in 1990. Their intention was a piece "powerful and serious, but also engaging and accessible." The three movements of *Frost Fire* have proven to be exactly that. The opening movement is indeed "bright and fast," with snappy, percussive chords and meters which change with lightning frequency. A variety of contrapuntal textures, with each voice of the quintet responding to the others in imitation, brings each of the soloists to the foreground. The second movement is entirely built on the motif of the first two notes, an ascending minor third, reminiscent of Brahms' famous lullaby. Indeed, the entire piece sustains a lullaby mood of "gentle and mysterious" but also tender, intimate, and noble.



AN AUGUST OCCASION

DANIEL BREWBAKER (B.1951)

WORLD PREMIERE PERFORMANCE

Like Frost Fire this piece was also written to celebrate a notable milestone. Longtime Elgin residents Medina and Herb Gross commissioned Daniel Brewbaker to write a piece for brass quintet in honor of their son-in-law Michael's receiving his master's degree from the Lake Forest Graduate School of Management. With a title reflecting his well-known love for word-play, Brewbaker wrote an "august" piece, both earnest and serious, but also with "the feel of a summer day in Elgin." Part fanfare, part march, and all breezy, joyful energy, the piece is densely motivic (in the Brewbaker style), all built on a short four-note motif heard immediately in the trumpet. Even in its occasional moments of quiet lyricism, this snappy, youthful motif is never far away, asserting itself throughout the ever-changing texture of the piece and driving the piece to its ending, a vigorous flourish.

THE STERLING BRASS QUINTET is the premiere brass ensemble of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. It provides a chance to study and perform the most significant chamber music literature at the highest level and to work with some of the finest artist teachers and chamber music coaches in the world. The Quintet works with regular coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches including former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and John Stevens and Daniel Grabois of the Wisconsin Brass Quintet (UW-Madison) and others. Now in its seventh season, the Sterling Brass Quintet is made possible by the generosity of EYSO patron Stu Ainsworth.

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.

VIOLIN CONCERTO IN D MAJOR, OP.35

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

I. ALLEGRO MODERATO

MICHELLE CHIN, VIOLIN WINNER OF THE 2014 EYSO YOUNG ARTISTS CONCERTO COMPETITION

The greatest works of art are nearly always those with such a rich, multi-layered complexity that invites endless interpretation.

Consider *Hamlet*. Just a quick survey of film versions and YouTube clips reveals a dizzying variety of approaches to the work from directors, designers, and actors. Indeed, the famous "To be or not to be" soliloquy alone has been studied, debated, and dissected by both scholars and actors for centuries, and "mash-ups" of various actors' approaches to these 244 words are fascinating to compare. How to pace the flow of language? What words to emphasize? What subtext to reveal?

These are familiar issues for the musician: how to take a musical score, like a play script, and struggle to uncover all of its depth and layers, so as to interpret its details in a coherent performance. And the justly famous Tchaikovsky Violin Concerto is the kind of piece that invites this kind of interpretive challenge: each of its three main themes have such a strong individual profile, like characters in a story, and the transitions between them invite the musicians to consider questions like "does this music point forward to what's ahead, or is it reflecting on what has just passed?"

The circumstances of this concerto's origin are well-documented. In 1878, Tchaikovsky, whose life story could inspire many plays and feature films, had retired to the Swiss resort of Clarens on Lake Geneva, to recover from the breakdown and depression he suffered as the result of his disastrous marriage to Antonina Miliukova. While there, he was joined by his composition student, Josek Kotek, who was also a talented violinist. Inspired by Kotek's support, his friendship and great musicianship, Tchaikovsky created this extended three-movement work in mere weeks. Considered so difficult as to be virtually unplayable, nearly every violinist Tchaikovsky approached declined the opportunity to premiere the piece, which finally had its first public performance in Vienna three years later, in 1881, by the thirty year old Adolph Brodsky. Critical reaction was mixed, with powerful critic Eduard Hanslick declaring that "the violin was not played, but beaten black and blue."

The work is notoriously difficult but it has grown in stature since its premier and been beloved by many generations of listeners and violinists who find its intoxicating melodies, colorful orchestration, and delicate interplay between soloist and orchestra irresistible. In classic concerto tradition, the first movement climaxes with an extended *cadenza* for the soloist, as eloquent as a Shakespearean soliloquy, and a rich opportunity for the soloist to display their interpretive skill.

MICHELLE CHIN is a senior at Naperville North High School in Naperville. At the age of four she began private violin lessons with Julie Maura Bickel at the Community School of the Arts at Wheaton College. Michelle became a member of the Vivaldi Strings Tour Group in 2004. Since then, she has traveled and performed in Canada, France, New York, California, Puerto Rico, Italy, and China. Michelle has been selected four times to perform at the Suzuki Association of the Americas biennial Conferences. She has received First Place in the Geneva Granquist Music Competition six times, and has been a member of the EYSO for nine years. In 2008, Michelle performed in the EYSO master class with renowned violinist Midori. In 2012, Michelle participated in ILMEA (Illinois Music Educators Association) as Principal Second of the District 9 orchestra and Concertmaster of the All-State orchestra. In school, Michelle is a Peer Tutor, on the Freshman Leader Executive Board, is a TA, and on the Robotics Team. She also volunteers at the Dupage Children's Museum, and Edward's Hospital as a part of the music therapy program. She would like to thank the EYSO for all of the amazing experiences and opportunities she has been so fortunate to have, as well as Ms. Julie, Mrs. Wood, Mr. Anderson, Mr. Swiggum, and her parents for their support and guidance.

RALPH VAUGHAN WILLIAMS (1872-1958)

SYMPHONY NO. 6 (1947)

III. SCHERZO: ALLEGRO VIVACE IV. EPILOGUE: MODERATO

PREMIERE PERFORMANCE BY AN AMERICAN YOUTH SYMPHONY

One of the towering masterworks of English music, Vaughan Williams' Sixth Symphony was premiered shortly after the end of the Second World War, and is a brilliant but deeply unsettling work of art, with the same power to disturb as Othello or Hamlet. The distinguished musician and scholar Deryck Cooke (who later completed Mahler's Tenth symphony) was present at the first performance on April 21, 1948. He described the effect of the piece on him as "nothing short of cataclysmic—the violence of the opening and the turmoil of the whole first movement; the sinister mutterings of the slow movement, with that almost unbearable passage in which trumpets and drums batter out an ominous rhythm louder and louder and will not leave off; the vociferous uproar of the Scherzo and the grotesque triviality of the Trio; and most of all the slow finale, pianissimo throughout, devoid of all warmth and life, a hopeless wandering through a dead world ending literally in nothingness. This at any rate was my impression while the music was being played. I remember my attention was distracted, near the end, by the unbelievable sight of a lady powdering her nose—one wondered whether it was incomprehension, imperviousness, or a defense-mechanism. The symphony, as a work of art, more than deserved the overwhelming applause it got, but I was no more able to applaud than at the end of Tchaikovsky's *Pathéthique* Symphony—less so, in fact, for this seemed to be an ultimate nihilism beyond Tchaikovsky's conceiving: every drop of blood seemed frozen in one's veins."

A symphony, like a Shakespeare play, is a large-scale work created by piecing together thousands of carefully chosen details to create not only a coherent whole, but a work which is essentially dramatic—that is, about a *conflict*. High school English classes emphasize this feature of plays: the protagonist who battles an antagonist, whether another character, circumstances without, or forces within. A symphony also depends on setting up a dramatic conflict and watching (hearing) how it plays itself out over time.

In this symphony, there are four musical conflicts. To use specific musical vocabulary, they are conflicts between:

- · Duple rhythm (moving in twos) and triple rhythm (moving in threes)
- · Major thirds and minor thirds
- · Keys separated by a half step (F minor and E minor)
- The tritone (augmented fourth)

The last three of these are among the most emotionally painful terms of musical language, which helps explain the shattering effect that this symphony can have on listeners.

When the piece premiered in 1948, many listeners heard it as powerfully reflecting the cataclysmic war through which the entire world, but especially Britain, had suffered. The violence and relentless churning of the third movement was easy to hear as "war" music and the desolate, nihilistic final movement was interpreted by many as the bleak image of a post-Hiroshima landscape, devoid of human warmth.

The challenge of understanding what this symphony "means" was compounded by the composer's own program notes for the first performance, which are trivial, flippant and deliberately unhelpful. Vaughan Williams was irritated by the constant speculation about the symphony's meaning and was widely quoted as saying "It never seems to occur to people that a man might just want to write a piece of music." When pressed however, he did suggest that the last movement might best be understood with a quote from Shakespeare, from Act IV of The Tempest:

We are such stuff as dreams are made on; and our little life is rounded with a sleep.

All four movements are distinct, but played without a break. Tonight's performance reflects our continuing study of the piece since November, focusing on the third and fourth movements, with the entire symphony to be performed in May.

LEONARD BERNSTEIN (1918-1990)

SYMPHONIC DANCES FROM WEST SIDE STORY

COOL MAMBO

The Shakespeare play which has inspired more musical works and visual art than any other is indisputably *Romeo and Juliet*. In fact the EYSO will be dedicating our final concerts in May, *Star Cross'd*, to this single play. *Romeo and Juliet* has shown itself to be an endless source of interpretation and adaptation—a new production on Broadway, with Orlando Bloom as Romeo, just opened a few weeks ago.

But without question, the most wildly successful and beloved adaptation of *Romeo and Juliet* is *West Side Story*, which opened on Broadway in 1957. Its creators, Leonard Bernstein, Stephen Sondheim, and Jerome Robbins, fashioned an updated version of the tale, placing the star-crossed lovers Tony and Maria on opposite sides of a conflict between street gangs in the slums of the upper west side of Manhattan.



By the time the 1961 film version of the musical appeared (which won ten Academy Awards, including Best Picture) interest in the show's music had reached a fever pitch, and the film's soundtrack was a best seller. Using the original orchestrations now expanded for a full symphony orchestra, an extended medley—a fantasia, really—was created, tracing the show's plot with its music. Premiered by the New York Philharmonic in 1961, it was titled *Symphonic Dances* and has been a staple in the repertory for American orchestras (and orchestras abroad) ever since.

Tonight's concert features "Cool," Bernstein's famous take on 1950's bebop jazz, with its frenetic tempo and instrumental virtuosity, a la Charlie Parker. In the musical, the song is sung by Riff, leader of the Jets gang, just before they are about to rumble with the Sharks, and is his warning to them to remain detached and "cool"—to keep their raging anger in check. In the film, the order of musical events was shifted and the song is sung by the character Ice after Riff is killed and the Jets are distraught, confused, and thirsty for revenge. In both settings, Bernstein's genius is evident in creating music that is obviously simmering with intense feeling, occasionally bursting out in rage, but constantly trying to hold onto control. In a brilliant touch, the composer inserts a fugue—a melody of very controlled long notes introduced by muted trumpet. Dating back to the 18th century, and made famous by Bach's many examples, the fugue is a notoriously cerebral musical form—about as "cool" and controlled as music gets.

The "Mambo" is one of the many musical episodes in the "Dance at the Gym" where the Jets and Sharks, and their girlfriends, mask their mutual hatred and distrust in vigorous, violent dance.

Notoriously difficult, with a large percussion section and technically demanding wind and brass parts, the entire thirty-minute long *Symphonic Dances* is a year-long project for the Youth Symphony, to be performed in its entirety in May.

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Jessica Pytel, Hampshire
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HORN
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Clay Musial, Elgin c
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Bradley Geneser, Geneva *

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Leela Herena, Elgin x
Benjamin Simon, Geneva x

Abigail Hughes, Saint Charles *
Theodora Barclay, South Barrington

Gracia Watson, Sycamore *

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TRUMPET

Kevin Farley, Geneva ** Thomas Schafer, Batavia Benjamin Van Wienen, Sycamore **

TROMBONE

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Christopher Miller, Yorkville **

PERCUSSION

Makena Barickman, Geneva x Nikesh Patel, Oswego x Allison Rychtanek, Elgin x Katherine Sherburne, Carol Stream x

Abigail Hughes, Saint Charles *
Theodora Barclay, South Barrington

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