

BARDOLOGY

SHAKESPEARE, MUSICALLY SPEAKING

SINCE BRASS,
NOR STONE,
NOR EARTH...

ELGIN YOUTH SYMPHONY ORCHESTRA
BRASS CHOIR CONCERT
FEATURING BRANDON RIDENOUR
WITH PERFORMANCES BY THE EYSO YOUTH SYMPHONY

2013/14 SEASON



SATURDAY, APRIL 12, 2014 | RANDAL SWIGGUM, ARTISTIC DIRECTOR
WENTZ CONCERT HALL, NAPERVILLE



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 is 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

SINCE BRASS, NOR STONE, NOR EARTH...

JASON FLAKS, BRASS CHOIR CONDUCTOR
RANDAL SWIGGUM, YOUTH SYMPHONY CONDUCTOR

TODAY'S CONCERT IS SPONSORED BY OTTO ENGINEERING, CARPENTERSVILLE
AND ALSO BY KITT COOK, IN MEMORY OF FRANK HERBERT KNOX



This program is
partially sponsored
by a grant from the
Illinois Arts Council



Special thanks to our
season sponsor:



PROGRAM

YOUTH SYMPHONY

BALLO (BALLET MUSIC) FROM *MACBETH*

GIUSEPPE VERDI (1813-1901)

While there have been literally hundreds of operas based on Shakespeare, it is a strange fact that only about five or six of them are in the standard repertory today. And of those, three are by Verdi: *Othello*, *Falstaff* (both creations of the composer's later years, and both undisputed masterpieces) and his stirring psychodrama, *Macbeth*, which was Verdi's first work based on the Bard.

Curiously enough, when Verdi set about to adapt *Macbeth* for the operatic stage in 1846, he had never actually seen a stage production of the play. (Shakespeare was still relatively little performed in Italy in the early 19th century.) But Verdi was no stranger to Shakespeare's genius and had been reading the plays and sonnets in translation for many years; in a letter of 1865 he wrote: "He is one of my favorite poets. I have had him in my hands since my earliest youth."

Clearly the new *Macbeth* opera was unusually important to Verdi, although he had already been successful with nine previous blockbuster hits. Writing to his librettist Francesco Piave, he said: "This tragedy is one of the greatest creations of man...If we can't make something great out of it let us at least try to do something out of the ordinary."

Verdi's relationship with Piave was strained over the collaboration, with Verdi constantly making changes, most of which were intended to make the opera's libretto follow the play more closely. Verdi did alter the original play in several ways: the infamous three witches who open the play became a large female chorus, singing in a fantastic and grotesque style. The opera does not end darkly like the play, but instead with a brilliant chorus celebrating victory over the slain Macbeth.

Nearly twenty years later, Verdi was asked to adapt his opera for a production in Paris, premiered April 21, 1865. By now a much more experienced composer (and international celebrity), Verdi made many small changes to the score. Most significantly, he added a ballet, in keeping with French tradition.

The ballet (or "*ballo*") opens Act III. The setting is outside a dark cavern where, in thunder and lightning, witches gather around a boiling cauldron and compare their destructive exploits of the previous night. Suddenly the scene fills with spirits, demons, and more witches who, according to Verdi's instructions, dance wildly around the cauldron. This first section of the *ballo* is among the most unique and frightening musical creations ever—with its mysteriously hushed but frenetic rhythms played by two solo trumpets and a trombone in high register, there is simply no other piece that sounds like this, before or since.

(R. Swiggum)

CONCERTO FOR TRUMPET

ALEXANDER ARUTIUNIAN (1920-2012)

BRANDON RIDENOUR, TRUMPET

DAVID ANDERSON, GUEST CONDUCTOR

The late Armenian composer Alexander Arutiunian was born in Erevan, and had a long career as an instructor at the Erevan State Conservatory, also serving as director of the Armenian State Philharmonic. He received numerous international awards, and was named a People's Artist of the Soviet Union in 1970. Arutiunian had a long and distinguished involvement with music for brass instruments, and produced a whole series of significant works for solo brass with orchestra and for brass ensembles: concertos for trumpet (1950), horn (1959), and trombone (1990), two additional works for trumpet and orchestra—the *Theme and Variations* (1975) and the *Aria and Scherzo* (1983)—as well as a brass quintet (1984) and a trombone quartet (1989). His *Trumpet Concerto* was one of his earliest brass works, has become one of the standards in the trumpet literature.

Arutiunian traced the inspiration for the concerto to summer holidays during his childhood, when he used to hear Armenian trumpeter Zolak Vartasarian practicing in the room downstairs. Later, the two became friends, and in 1943, when the main theme of the concerto came to him, he showed it first to Vartasarian. (According to Arutiunian: "It's strange, but most of the themes of my works appear in my memory while I sleep. It's a delicate way to come by inspiration...") Vartasarian was impressed, and encouraged Arutiunian to complete a full-scale concerto.

Sadly, Vartasarian died in the war just a year later, and the Trumpet Concerto was written with strong memories of him. When the concerto was completed in 1950, it was introduced by the Russian virtuoso Timofey Dokschidser, who championed the concerto and other works by Arutiunian, and who played on the first recording in 1967.

The concerto is laid out in seven sections, played without pause. The influence of Armenian folk style is clearly heard in much of Arutiunian's writing. In the beginning, the trumpet plays a powerful recitative-style line above tremolos from the lower strings. Forcefully-accented string rhythms lead into the main theme, a sprightly dance-style tune introduced by the trumpet. This dance is expanded, before the tempo winds down and a new, more lyrical theme is introduced by solo clarinet. This melody is picked up by the soloist, who plays above quiet counterpoint from the bassoon. The tempo quickens, and solo woodwinds and horn play fragments of the main theme, leading into a full restatement by the trumpet. A lush string passage, punctuated by the trombones, leads into a second slow section: here the trumpet sings a reflective melody above a pulsing background of strings. This section closes with a clarinet solo and there is an abrupt return to the main theme, now developed in quasi-fugal style by the orchestra, before the trumpet makes a final statement. The closing section is a brilliant solo cadenza (written by Dokschidser), which leads to a few blunt closing chords from the orchestra

(©2014 Michael Allsen, *The Madison Symphony Orchestra*)

ELEANOR RIGBY

JOHN LENNON AND PAUL MCCARTNEY,
ARR. BRANDON RIDENOUR

BRANDON RIDENOUR, TRUMPET

DAVID ANDERSON, GUEST CONDUCTOR

B R I E F I N T E R M I S S I O N

BRASS CHOIR

ADAGIO FOR BRASS

BRANDON RIDENOUR (b.1986)

BRANDON RIDENOUR, CONDUCTOR

This is the very first work written by the composer when he was just 16 years old. He wrote it for the brass section of his high school band, Portage Northern High School in Kalamazoo, MI. The inspiration came from a love for two pieces, *When Jesus Wept* by William Schuman and *Adagio for Strings* by Samuel Barber and a desire to create a work for brass that would evoke similar emotions. While brass players are famous for arranging works written for strings so they can be drawn into the brass repertoire, these two works are perhaps the most often mangled when attempted. This is of course due to the simple fact that breathing is a necessity for those that play a wind instrument. The phrases are often impossible to execute because of this. This work begins with a lonely solo euphonium voice whose melodic material is picked up and passed around the ensemble. A powerful French horn melody follows and leads to a euphonium cadenza. From here the piece “resets” and grows to a massive climax. The piece relaxes and the opening motive is heard echoing away.

(J. Flaks)

ARIA, OP. 83

JOHN GOLLAND (1942-1993)

The title of this concert, *Since Brass, Nor Stone, Nor Earth...* comes from Shakespeare's sonnet 65, where the Bard explores the idea of what things endure and why they do. Why is it that certain music endures, staying in the public ear, while other great music disappears? *Aria* is an example of the latter. 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.

(J. Flaks)

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

TRADITIONAL/ARR. HUNSBERGER
BRASS BAND ARRANGEMENT BY MIDDLETON

BRANDON RIDENOUR, TRUMPET

Poet Thomas Moore (1779-1852) wrote the words to this traditional Irish melody, a melody perhaps best known today as the alma mater for Harvard University, *Fair Harvard*. The inspiration is attributed to his wife Elizabeth “Bessy” Dyke. Some accounts say the poem was simply his way of telling her that he would still love her long after the physical beauty of youth had passed.

Others say *Believe Me* was created during a time of pain in the couple’s life. Moore returned from travel to find that his wife had been stricken with small pox which had disfigured her. She refused to leave her room and was prepared to live out her days in darkness lest her husband lay eyes on her in such a sad state. Moore was shocked. He penned this poem and sang it from the doorway. She was so moved that she let him in, lifting the darkness both literally and figuratively from her life.

*Believe me, if all those endearing young charms,
Which I gaze on so fondly today,
Were to change by tomorrow and fleet in my arms,
Like fairy gifts fading away,
Thou wouldst still be adored, as this moment thou art,
Let thy loveliness fade as it will;
And around the dear ruin each wish of my heart
Would entwine itself verdantly still.
It is not while beauty and youth are thine own,
And thy cheeks unprofaned by a tear,
That the fervor and faith of a soul can be known,
To which time will but make thee more dear.
No, the heart that has truly loved never forgets,
But as truly loves on to the close
As the sunflower turns on her god when he sets
The same look which she turned when he rose.*

This wind band version of this work, from which this arrangement is taken, originally appeared on the Wynton Marsalis album, *Carnaval*. This project was instrumental in bringing back solos that had disappeared along with the community and professional bands prevalent at the turn of the century in the United States. Marsalis wrote of the pieces, “Above all, always remember, a good melody is just that...a wonderful experience that sings and soars, one that must be a vehicle of lyrical expression.”

(J. Flaks)

OTHELLO: A SYMPHONIC PORTRAIT IN FIVE SCENES

ALFRED REED (1921-2005)

Jealous suspicion is dangerous even in the most generous of minds. Shakespeare's *Othello* tells the tragic story of a great general, invincible in battle but, due to a trusting heart, vulnerable to manipulation amongst those closest to him. It is this blind trust that allows him to be tragically manipulated by his disgruntled ensign Iago. Convinced by Iago that his wife has been unfaithful, Othello murders her. Upon learning he has been duped, Othello takes his own life. Each movement of the work is inspired by a scene and corresponding line from the play. The composer described each movement:

I. Prelude (Venice)

The first movement establishes at once the tense, military atmosphere that pervades so much of the play, and reveals itself in Othello's statement to the Duke of Venice in Act I, Scene 3: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed..."

II. Aubade (Cyprus)

Aubade means "morning song," or serenade, here played by itinerant musicians under Othello and Desdemona's window (Act III, Scene 1), and titled appropriately, "Good morning, General."

III. Othello and Desdemona

The third movement portrays the deep feeling between Othello and Desdemona, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate in Act I, telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she did pity them."

IV. Entrance of the Court

The fourth movement, is an amalgam of Shakespeare's Act IV, Scene 1 and Boito's handling of essentially the same action in his libretto for Verdi's opera. Following the terrible scene in Othello, driven half mad with rage and jealousy, first upbraids and then strikes Desdemona full view of the court which has come to hail him as a hero, Iago mocks "Behold the Lion of Venice!"

V. Epilogue (The Death of Desdemona)

The fifth and final movement is a summation of the music and final resolution of the tensions heretofore generated, just as Act V, Scene 2 sums up the play and resolves all the wrenching apart of human nature that has preceded it. The music here carries as its quotation Othello's famous last lines, spoken to the dead body of Desdemona, "I kissed thee ere I killed thee. No way but this..."

(J. Flaks)

PENNY LANE

JOHN LENNON AND PAUL MCCARTNEY,
ARR. DEDRICK

BRANDON RIDENOUR, TRUMPET

The fact that *Penny Lane* didn't make the cut for the Beatles *Sgt. Pepper's Lonely Hearts Club Band* speaks to the strength of the album. Originally released as a B side with *Strawberry Fields Forever*, *Penny Lane* shows the Beatles' continued evolution from rock band to artists that explored all that the recording studio had to offer. The most famous aspect of this piece was inspired by an evening in front of the "tele." Paul saw a BBC program featuring the Bach *Brandenburg Concerto No. 2* performed by the English Chamber Orchestra. This piece features the piccolo trumpet performing truly stratospheric material and is widely considered one of the most difficult pieces in the trumpet repertoire. Paul was taken by the sound of the instrument and got in touch with David Mason, the trumpeter on the performance. Mason and McCartney worked out a Bach inspired descant which is now probably the best known use of piccolo trumpet in music. It is interesting to note that Mason saw his work on this piece as nothing more than a gimmick. For this work, Mason was paid 27 pounds and 10 shillings (about \$45).

(J. Flaks)

BRANDON RIDENOUR, TRUMPET



As a virtuoso trumpeter, composer, arranger, and educator, Brandon Ridenour is widely recognized as one of the most multi-talented artists of his generation. Through his wide-ranging activities as a soloist and chamber musician, combined with his passion for composing, Brandon enjoys performing and recording a unique array of repertoire that includes many of his own arrangements and compositions.

In 2006, at the age of 20, Brandon became the youngest member to ever join the prestigious Canadian Brass; a position he held for 7 years. The same year, he won the International Trumpet Guild solo competition playing his own composition, *Sonata for Trumpet and Piano*, and made his solo orchestral debut with the National Symphony Orchestra at the Kennedy Center with Marvin Hamlisch conducting. Brandon is a recipient of several composition awards, including the Morton Gould ASCAP Young Composer's Award and the Reveille Collective Composition Prize. This year he is busy soloing with orchestras around the continent, playing his most recent concerto-sized composition, "Fantasy Variations" on a theme by Paganini. The piece also featured on his latest solo album, "Fantasies and Fairy Tales", featuring many other challenging adaptations for the trumpet.

With repertoire that spans from Monteverdi to Radiohead, Brandon has appeared in front of many distinguished ensembles, including the Los Angeles Philharmonic, Aspen Festival Orchestra, Brass Band of Battle Creek, Ensemble ACJW, New Juilliard Ensemble, and the San Francisco, Dallas, Detroit, Toronto, National Arts Center, Indianapolis, Nashville, Jacksonville, Grand Rapids and Kalamazoo Symphony Orchestras. He has been invited to play in the trumpet section of some of the world's leading ensembles, including the New York Philharmonic, International Contemporary Ensemble, and the Mahler Chamber Orchestra in Europe. Brandon has made numerous appearances at Carnegie Hall, one of which included an invitation to perform "Penny Lane" alongside Sting and James Taylor for Carnegie Hall's 100th Anniversary Celebration. After the performance, he had the opportunity to speak with former President Bill Clinton.

Brandon is a graduate of the Juilliard School and an alumnus of The Academy, a two year fellowship program with Carnegie Hall, Juilliard and the Weill Music Institute. Brandon began playing piano at the age of 5 under the tutelage of his father, Rich Ridenour. The two perform regularly now as a father-son duo and have created their own repertoire of arrangements for trumpet and piano. Brandon currently resides in Brooklyn, New York.

BRASS CHOIR

HORN

Madeleine Bolz, Saint Charles
Ethan Burck, Aurora
Mary Cyr, Winfield
Scott Eriksen, Aurora •
Kathleen Glasby, Elgin
Emily Hall, Geneva
Olivia Halterman, North Aurora •
Emily Krasinski, Aurora •
Clay Musial, Elgin
Andrew Selig, Sycamore

TRUMPET

Kevin Farley, Geneva •
Gloria Ferguson, Saint Charles •
Collin Frank, Geneva
Tyler Grenert, Elgin

Jesse Kuntz, Carol Stream •
Anaka Riani, Geneva
Thomas Schafer, Batavia
Benjamin Van Wienen, Sycamore •
Justin Winterroth, Elgin

TROMBONE

Damaris Fuentes, Elgin
Matthew Granger, Elgin
Rodolfo Hernandez, Elgin •
Chris Lenell, Cary
Bruce Liu, Schaumburg
Luke Molloy, Wayne
Samuel Schatz, South Elgin
Benjamin Shabowski, Geneva •
Bryan Sheridan, Streamwood
Carter Taylor, Aurora •

EUPHONIUM

Jack Druffel, Saint Charles
Jared Jurss, Bartlett

TUBA

Angelo Calero, Elgin
Bradley Geneser, Geneva •
Christopher Miller, Yorkville •
Carmela Montenegro, Elgin •

PERCUSSION

Leela Herena, Elgin x
Jack Reynertson, Geneva x

• Chamber Music Institute
x Percussion Ensemble

YOUTH SYMPHONY

VIOLIN

Fernando Arias, Wheaton
Ilar Asadnejad, Schaumburg
Madeleine August, Campton Hills
Amelia Benich, Glen Ellyn • ~
Michelle Chin, Naperville • ~
Paul Christian, Glen Ellyn • ~
Joseph Connolly, Schaumburg •
Joshua Delamater, West Chicago • +
Vishrut Dixit, Schaumburg •
Emily Fischer, Elgin
Sarah Fischer, Elgin
Erin Fisher, Cary •
Alyssa Gao, Batavia
Rachel Gonzalez, Saint Charles
Shaina Huang, Gilberts
Vandana Karan, Naperville
Calvin Kuntz, West Chicago +
Matthew Landi, Glen Ellyn
Ellen Maloney, Wheaton •
John Mazzocco, Elmhurst
Gina Park, Inverness
Michael Priller, Arlington Heights • •
Andrew Reed, Naperville • ~
Jeff Rollins, South Elgin
Lina Saleh, Naperville
Mehak Sarang, Saint Charles
Meghan Shaughnessy, Schaumburg •
Mariko Siewenie, Inverness •
Monika Stoskute, Saint Charles
Rose Thompson, Aurora
Christine Wang, Naperville
Austin Wu, South Barrington

VIOLA

Christina D'Antonio, Wheaton •
Marlies Emmelot, Lake Zurich
Sadie McCloud, Wheaton •
Rhannon Owano, Algonquin •
Jacqueline Scavetta, Naperville
Emma Spellman, Elburn • ~
Daniel Werner, Saint Charles •
Claire Wright, Aurora • • ~

CELLO

Rachel Becker, Elgin
Adilene Esquinca, Naperville
Madeleine Felder, Loves Park
William Kennedy, Saint Charles
Marisa Maniglia, West Chicago •
Kayla Schoeny, Yorkville • • ~
Ari Scott, Downers Grove •
Orion Sidoti, Des Plaines •
Jacob Song, Barrington • • ~
Sophia Spiegel, Lafox •

BASS

Kathryn Balk, South Elgin •
Kerry Freese, Saint Charles •
Sarah Grant, Sycamore
Kolten Heeren, Yorkville • •
Amy Pearson, Saint Charles
Henry Robbins, Elgin
Amy Smith, Wheaton

FLUTE

*Tom Matthews Memorial Principal
Flute Chair*

Jessica Pang, Aurora
Samantha White, Saint Charles •
Natalie Zoia, Woodstock

OBOE/ENGLISH HORN

Rebecca Accettura, Gurnee •
Timothy Hommowun, Saint Charles •
Emma Olson, Sycamore

CLARINET

Sarah Bennett, Saint Charles •
Tushar Dwivedi, Naperville
Emily Johnson, Saint Charles
Thomas Wu, Roscoe •

TENOR/ALTO SAXOPHONE

Matthew Pilmer, Aurora

BASSOON

Rachel Hecht, Sycamore •
Bradley Johnson, Carol Stream

HORN

Madeleine Bolz, Saint Charles
Ethan Burck, Aurora
Mary Cyr, Winfield
Scott Eriksen, Aurora •
Emily Krasinski, Aurora • %

TRUMPET

Kevin Farley, Geneva • %
Thomas Schafer, Batavia
Benjamin Van Wienen, Sycamore • %

TROMBONE

Matthew Granger, Elgin
Rodolfo Hernandez, Elgin •
Luke Molloy, Wayne
Carter Taylor, Aurora • %

TUBA

Christopher Miller, Yorkville • %

PERCUSSION

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

HARP

Abigail Hughes, Saint Charles •
Theodora Barclay, South Barrington

PIANO

Amanda Gao, Batavia

+ Co-concertmaster
* Principal
• Chamber Music Institute
~ Maud Powell String Quartet
% Sterling Brass Quintet
~ Hanson String Quartet

ELGIN YOUTH SYMPHONY ORCHESTRA

Since 1976 the EYSO has been challenging and inspiring an ever-widening circle of young musicians with rich and deep musical experiences. Today the EYSO is the largest and oldest youth orchestra program in northwest Illinois, with more than 350 students from over 65 communities. With five orchestras, a Brass Choir, and a large Chamber Music Institute, the EYSO continues to offer its members not only a lively performance season, with a full curriculum of performance and critical thinking skills, but the opportunity to experience the greatest symphonic literature in the world.

The EYSO is an In-Residence Ensemble at the Arts Center of Elgin Community College.
EFS Foundation is a generous supporter of the EYSO Chamber Music Institute.

HONORS CHAMBER GROUPS

For advanced high school and college age musicians, these high-level chamber groups are unique to the EYSO. Selected by competitive audition, they are offered on full scholarship, thanks to several generous patrons of the EYSO. Students selected for these groups have unparalleled coaching and performance opportunities, including school day tours throughout the Chicagoland area, and recent invitations by the Atlanta Symphony Orchestra and radio 98.7 WFMT's "Introductions" program.

STERLING BRASS QUINTET

Since 2007, the Sterling Brass Quintet has been wowing audiences with its signature sound. Coached by Matthew and Kari Lee of the acclaimed Millar Brass Ensemble, the quintet focuses on performance techniques unique to brass playing, and an eclectic mix of repertoire from the Renaissance to the 21st century. The quintet includes horn, trombone, tuba, and 2 trumpets. Its guest coaches are among the finest brass players in the world, and have included former CSO trumpeter Will Scarlett, Stephen Burns of Fulcrum Point, tuba virtuosi Rex Martin and Floyd Cooley, Gail Williams, Barbara Butler, and members of the Wisconsin Brass Quintet.

The SBQ is made possible by the generosity of EYSO patron Stu Ainsworth.

MAUD POWELL STRING QUARTET

Named for Maud Powell (1867-1920) America's first international violin superstar (who, we're proud to say, grew up in Aurora, Illinois), this premier string quartet is coached by Brant Taylor, cellist in the Chicago Symphony Orchestra. Each year, the quartet works with a star-studded list of guest artists and coaches which have included Midori, Rachel Barton-Pine, Jaime Laredo, Isabella Lippi, Roland Vamos, and members of the Pacifica Quartet. With an active rehearsal and performance schedule, the quartet has in recent years explored the quartets of Beethoven, Mozart, Brahms, Mendelssohn, Dvorak, Ravel, and Shostakovich, and newer works, as well as String Quartet No. 3 by renowned composer Daniel Brewbaker, written for and premiered by the MPSQ.

The MPSQ is offered tuition free each year through the generosity of EYSO patrons Ed and Joyce McFarland Dlugopolski.

HANSON STRING QUARTET

This second honors quartet for high-level string players was added to the EYSO Chamber Music Institute in 2010 and is named for the EYSO's founding conductor Robert Hanson. It is coached by Australian cellist Timothy Archbold, who has performed with orchestras and string quartets throughout the world and is currently on the faculty of Bradley University. The HSQ is offered on partial scholarship to its members, who are selected by competitive audition.

2013/14 SEASON

SOUND AND FURY

SUNDAY, NOVEMBER 3, 2013,
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

CHAMBER MUSIC INSTITUTE CONCERTS

SUNDAY, NOVEMBER 24, 2013, 1:00 PM,
2:15 PM, 3:30 PM, 4:45 PM
ECC SPARTAN AUDITORIUM

OPEN HOUSE

SUNDAY, MARCH 2, 2014 3:30-8:00 PM

FANTASTICAL BANQUET

SUNDAY, MARCH 16, 2014,
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

OPEN HOUSE

SUNDAY, APRIL 6, 2014 3:30-8:00 PM

CHAMBER MUSIC INSTITUTE CONCERTS

SUNDAY, APRIL 6, 2014
1:00 PM, 2:15 PM, 3:30 PM, 4:45 PM
SUNDAY, APRIL 13, 2014
1:00 PM, 2:00 PM, 3:15 PM
ECC SPARTAN AUDITORIUM

SINCE BRASS, NOR STONE, NOR EARTH...

BRASS CHOIR CONCERT WITH
BRANDON RIDENOUR, TRUMPET
SATURDAY, APRIL 12, 2014
NOON MASTERCLASS
2:00 PM CONCERT
WENTZ CONCERT HALL, NAPERVILLE

STAR CROSS'D

SUNDAY, MAY 4, 2014,
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

AUDITION FOR 2014/15 SEASON

MAY 29-JUNE 1, 2014
ECC ARTS CENTER

Elgin Community College Arts Center | 2013-2014



Broadway's Next H!T Musical

An Improvised Musical Comedy

Saturday, February 1

Every lyric, melody, and jazz hand is entirely improvised in this hilarious performance.



Old Town School on the Road

Saturday, February 15

Experience Old Town School of Folk Music stars Corky Siegel's Chamber Blues, Michael J. Miles, and Sons of the Never Wrong.



Naturally 7

Wednesday, February 5

Naturally 7 stuns with rich harmonies and the unbelievable ability to replicate instruments.



ERTH's Dinosaur Zoo™

Tuesday, April 1 and

Wednesday, April 2

Cute baby dinos and teeth-gnashing T-Rexes come to life!



American English February 1964

Saturday, February 8

Celebrate the 50th anniversary of The Beatles' appearance on *The Ed Sullivan Show*.

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BARDOLOGY

SHAKESPEARE, MUSICALLY SPEAKING

SOUND AND FURY

SUNDAY, NOVEMBER 3, 2013
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

FANTASTICAL BANQUET

SUNDAY, MARCH 16, 2014
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

SINCE BRASS, NOR STONE, NOR EARTH...

BRASS CHOIR CONCERT
WITH BRANDON RIDENOUR, TRUMPET
SATURDAY, APRIL 12, 2014, 2:00 PM
WENTZ CONCERT HALL, NAPERVILLE

STAR CROSS'D

SUNDAY, MAY 4, 2014
2:00 PM, 4:30 PM, 7:30 PM
ECC ARTS CENTER

AUDITIONS

MAY 29 - JUNE 1, 2014
ECC ARTS CENTER

ELGIN YOUTH SYMPHONY ORCHESTRA 2013/14 SEASON

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