

**BARDOLOGY**

SHAKESPEARE, MUSICALLY SPEAKING

**STAR  
CROSS'D**

**ELGIN YOUTH SYMPHONY ORCHESTRA**  
**2013/14 SEASON**



SUNDAY, MAY 4, 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**

# **STAR**

# **CROSS'D**

**SUNDAY, MAY 4, 2014 | ECC BLIZZARD THEATRE**

**2:00**  
**CONCERT**

**PRIMO ORCHESTRA**  
DARYL SILBERMAN, CONDUCTOR

**PRELUDE ORCHESTRA**  
ANDREW MASTERS, CONDUCTOR

**SINFONIA**  
JASON FLAKS, CONDUCTOR  
ANDREW MASTERS,  
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**PHILHARMONIA**  
DAVID ANDERSON, CONDUCTOR

**4:30**  
**CONCERT**

**BRASS CHOIR**  
JASON FLAKS, CONDUCTOR

**PERCUSSION ENSEMBLE**  
GREGORY BEYER, DIRECTOR  
JOE BERIBAK,  
ASSISTANT DIRECTOR

**PHILHARMONIA**  
DAVID ANDERSON, CONDUCTOR

**YOUTH SYMPHONY**  
RANDAL SWIGGUM, CONDUCTOR

**7:30**  
**CONCERT**

**YOUTH SYMPHONY**  
RANDAL SWIGGUM, CONDUCTOR

**PERCUSSION ENSEMBLE**  
GREGORY BEYER, DIRECTOR  
JOE BERIBAK,  
ASSISTANT DIRECTOR

**MAUD POWELL**  
**STRING QUARTET**

**STERLING BRASS QUINTET**

**YOUTH SYMPHONY**  
RANDAL SWIGGUM, CONDUCTOR

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♪ Denotes EYSO parent(s), Alum(s),  
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IN HONOR OF THE MAUD POWELL  
STRING QUARTET**

*You all make life more beautiful  
just by being in it!*

Ed and Joyce McFarland  
Dlugopolski

**IN HONOR OF ED AND JOYCE  
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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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## THE DAVID MOLLER SERVANT LEADER AWARD 2014

*The David Moller Servant Leader Award* is the highest honor given by the EYSO to a volunteer or alumni for exceptional contributions to the EYSO. Established in 2013, the award was named in gratitude for one of the EYSO's most dedicated and loyal volunteers, parent, and Board Member, David Moller, known and loved by hundreds of EYSO students and parents for his enthusiasm and passion for the EYSO.

This year's recipients might be considered members of the "greatest generation." When Tom Brokaw coined the phrase in 1998, he was referring to those who grew up in the shadow of the Depression and World War II, and served their country and society not for fame or glory but "because it was the right thing to do." The same can certainly be said for this year's award winners, Stu Ainsworth, and Joyce and Ed Dlugopolski. Read about their fascinating stories and dedication to the EYSO on the next page.

**JOYCE AND ED DLUGOPOLSKI** live in Batavia and have been lifelong artists and educators themselves—Joyce as musician and Ed in the visual arts.

Joyce has also served as an arts administrator and journalist but probably her greatest influence has been as a leader in the development of the arts scene in Elgin and the Fox Valley. She holds a Bachelor of Music Education degree from Illinois Wesleyan University (minor in violin.) She was Elementary General Music coordinator in District #45, Villa Park, where she first met Ed who was teaching art in the same district. She also served as admissions counselor at Iowa Wesleyan College, led PR and Media Relations for a regional orchestra, and was publisher and editor of Arts Beat.

Joyce serves as a board member for the Elgin Symphony Orchestra and the Fox Valley Arts Hall of Fame, and has received both the Illinois Council of Orchestras “Volunteer of the Year” Award and the Margaret Hillis Award for the Arts, presented at the annual Elgin YWCA Leader Luncheon.

She is a trustee of the Maud Powell Society for Music and Education, based in Brevard, NC. Her tireless energy for promoting the legacy of legendary Aurora violinist Maud Powell knows no bounds and she has supported many projects of the Society, including the donation of Nicholas R. Brewer’s famous oil portrait of Maud Powell to the Smithsonian National Portrait Gallery.

Ed grew up in Chicago, the eldest of eight children born to Polish immigrants who themselves had arrived in the U.S. as teenagers. It was attending St. Adalbert’s Catholic School where Ed first learned to speak English, but it was at Tuley High School where his passion for art blossomed. At the encouragement of his art teacher, Samuel Greenberg, Ed entered the all-city art competition. Of 1400 entries, it was Ed’s which won first prize, earning him free tuition to attend the Art Institute of Chicago. Even with a two year stint in the Army, serving in Korea, Ed managed to finish three degrees through the G.I. Bill, at the Art Institute, the University of Chicago, and at Northern Illinois University, where he earned the Master of Arts.

Ed was an enthusiastic high school teacher, first in Crystal Lake, and then in District #45 where, at the lunch table, he met another young teacher named Joyce McFarland. His next job was in Chicago and then at Glenbard West High School where he taught for 22 years. Besides growing the art program at GWHS, he taught a popular humanities course and created a new U.S. History Heritage Course, for which he developed the curriculum. Ed retired “early” in 1987 (after thirty years of teaching), in order to pursue his love for painting, printmaking, and photography.

Besides their avid participation in the rich cultural life of Chicago and the Fox Valley, Ed and Joyce have been generous patrons of several bold and visionary artistic projects. They have sponsored a singer in the Lyric Opera’s Ryan Center Artist program and underwrote completely the Elgin Symphony’s first professional recording, of the music of Aaron Copland, on the highly acclaimed Naxos label.

Besides being longtime supporters of the EYSO (and dedicated concert attenders), they took their passion for the EYSO to a new level when they became the founding patrons of the Maud Powell String Quartet, which they have funded each of its seven seasons. To speak of their generosity does not begin to describe the depth and commitment they have shown to the young people of the EYSO, and to the future health and success of the entire organization.

**STERLING (“STU”) AINSWORTH** of St. Charles, is well-known in the Fox Valley for his leadership and boundless enthusiasm for the arts and young people—an enthusiasm which began with his first musical experiences around a rickety piano in a one-room school house. Stu was born at home on a farm in northwest Iowa, outside Clare, near Fort Dodge. He was the second of five children in an Irish Catholic family that raised corn, soybeans, oats, and sheep, and sometimes as many as 10,000 chickens.

Farm life taught discipline, independence, and the value of hard work—all keys for success in music—but Stu was the only one of his siblings to pick up an instrument, the clarinet, in junior high school. By the time he enrolled at Fort Dodge High School, he was good enough to play in the Fort Dodge Municipal Band where he had the life-changing experience of playing under Karl L. King, the legendary bandmaster and composer.

Stu’s work ethic and determination served him well at Iowa State University, where he graduated in 1955 with a B.S. in Agriculture, and specialties in Entomology and Ecology. Married within a few weeks of graduation, he and his new wife Tammy moved to Midland, Michigan, where Stu joined the agricultural chemical branch of Dow Chemical. Within a few years, the company had promoted the former Iowa farm boy to a new position—at 45 Rockefeller Plaza in New York City, a real culture shock! But Stu always hoped to move back to the Midwest and after several jobs with international firms was hired by Abbott Laboratories in North Chicago. As his own family was growing, his sales area with the company was also expanding until eventually he was managing the entire western hemisphere.

As Tammy’s health began to deteriorate, Stu made the choice to retire from traveling for Abbott and became a consultant instead. Suddenly he found himself with the leisure time to do something he had not done since childhood—make music. He joined the Elgin Choral Union in 1990 and has been a dedicated member ever since—sometimes performing onstage with the EYSO! He eventually joined the boards of the Elgin Symphony Orchestra and the Fox Valley Arts Hall of Fame.

But it was joining the EYSO Board in 2005 that launched his many-faceted relationship with the EYSO and its kids. From 2007 to 2010, Stu served as President of the EYSO Board, putting in hours of work each week to help galvanize and inspire what was still a relatively young non-profit organization. In fact, the first email he ever sent was as EYSO Board President!

Stu has been a generous financial supporter of the EYSO, too—setting the pace by participating in his own NOTES campaign each year, not only to raise funds but to raise awareness of the EYSO. In 2007, Stu became the founding patron of the Sterling Brass Quintet and has been its sole sponsor for each of its seven seasons. Stu also has the distinction of being the only chaperone to have travelled with the EYSO on both its Aberdeen Festival Tour in 2006 and Civil War Tour in 2012. Students on the trip to Scotland will always remember our final celebration at the Edinburgh Tattoo, each student’s ticket paid for by Stu. On the Civil War Tour, Stu endeared himself to all the students, not just with his rendition of “Ol’ Man River” at one of our final dinners together in Gettysburg, but with his joy and excitement day by day as the tour unfolded.

Stu is very proud of his family. Ask him to talk about his four sons, or his four grandchildren and their accomplishments in music, theatre, sports, and academics. But also ask him to talk about what makes EYSO kids great and you’ll get an inspiring earful. Stu has already established a legacy for hundreds of “musical grandchildren” in the EYSO.

# FROM THE ARTISTIC DIRECTOR

# BARDOLOGY

## SHAKESPEARE, MUSICALLY SPEAKING

### III. STAR CROSS'D

It's safe to say that no Shakespeare play has inspired more music, operas, ballets, and films than *Romeo and Juliet*, the focus of our final concert cycle. What is it about the star-crossed lovers that continues to engage and inspire us today, more than 400 years after the play was first performed?

Like any great work of art, the layers of *Romeo and Juliet* run deep. One of the play's themes is something that arts teachers (and we EYSO conductors) take very seriously: the value of understanding ambiguity, what Shakespeare might have called "doubleness."

As Friar Lawrence muses, "Virtue itself turns vice being misapplied, and vice sometime's by action dignified." An herb, for example, can contain both medicine and poison. The Friar's own role in the play is ambiguous: as he tries desperately to help the lovers, his own actions bring about their tragic demise. To Shakespeare, understanding that nothing is purely good or bad—that everything contains elements of both, and it is *perspective* that reveals this—was key to making sense of the world.

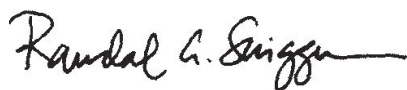
It is no secret that much of education, where finding the one correct answer is the goal, ignores this important idea. The multiple choice test is a great example. What makes it "objective" is not the way the test items are selected—it's objective simply because of how it's scored: for a single correct answer. It makes no allowance for the test scorer to exercise judgment or reveal flexibility in thinking; that's why a machine can score it.

On the other hand, the arts are still one of the best places to get comfortable with the idea of ambiguity, multiple interpretations, and different perspectives—all important skills that have real-world benefits.

This is just one of many powerful lessons the arts teach. In the EYSO we hold fast to these values, which go beyond merely producing great concerts. Celebrating student achievement and hard work is important, and hearing great masterworks of music played passionately by young people is thrilling. But we are going for something even deeper, more substantial and more lasting.

It is one of the reasons we have taken on the colossal task of hosting the National Youth Orchestra of Iraq here in August, for their first-ever American tour, an event we are anticipating with great excitement. It is also the reason our artistic staff plunged deeply into Shakespeare with our students this year—and the rewards have been inestimable.

Thanks for being part of this rich, wonderful, memorable season.



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

## PRIMO ORCHESTRA

DARYL SILBERMAN, CONDUCTOR

### “WAR MARCH OF THE PRIESTS” FROM *ATHALIA*

FELIX MENDELSSOHN (1809-1847)  
ARR. HALL

In addition to his famous score to Shakespeare's *A Midsummer Night's Dream*, Mendelssohn also wrote incidental music to several other plays. The music for *Athalia* was written at the request of King Friedrich Wilhelm of Prussia for a private performance in Berlin in 1845. The play, by Jean Racine, was written in 1691, and featured a complex plot about an Old Testament queen. Mendelssohn's score added orchestra, chorus, and three soloists. The most famous movement—still frequently performed today—is the “War March of the Priests,” a vivid and dramatic melody, here cast in ABA form. Its change of styles and return of the triumphant main melody has given Primo Orchestra a wonderful opportunity to work on contrasting stylistic techniques and musicianship.

## COMBINED PRIMO & PRELUDE ORCHESTRAS

ANDREW MASTERS, CONDUCTOR

### RONDEAU FROM *ABDELAZAR*

HENRY PURCELL (1659-1695)  
ARR. PHILLIPS

In the last five years of his life, Henry Purcell composed incidental music for ten different plays in London. Music was always important on the English stage, and a typical play included not only songs but short orchestral pieces to get the audience's attention at the start, to mark the change of scene between acts, and at the final curtain.

In April of 1695, just a few months before his tragically early death at age 36, Purcell composed incidental music for *Abdelazar or A Moor's Revenge* by Aphra Behn, one of several women playwrights who contributed to the lively theatre scene in Restoration England.

The original story, *Lust's Dominion*, concerns Eleazar, a Moroccan prince seeking revenge for the killing of his father by the Spaniards. His anger overtakes him and he becomes obsessed with seizing the Spanish throne, but he is defeated and dies in his sorrow. Most of Purcell's theatre music was unpublished and neglected at his death, but this tune was brought to prominence by Benjamin Britten, who used it as the basis for his *Young Person's Guide to the Orchestra*, written in 1946.

## PRELUDE ORCHESTRA

ANDREW MASTERS, CONDUCTOR

### A TIME FOR US (LOVE THEME FROM *ROMEO AND JULIET*)

NINO ROTA (1911-1979)

Nino Rota was born into a musical family in Milan, Italy. In 1929 he completed his musical studies in Rome at the Conservatory of Santa Cecilia and soon became famous as both a composer and conductor. Today, he is best recognized for his film scores. He received an Oscar for his score for *Godfather II*.

The 1968 film version of *Romeo and Juliet*, starring Olivia Hussey and Leonard Whiting, was directed by Franco Zeffirelli. It earned Oscars for Best Cinematography and Best Costume Design, and was nominated for Best Director and Best Picture.

In the film, a troubadour sings this Elizabethan style ballad to the words “What is a Youth?” at the Capulet’s ball:

*What is a youth? Impetuous fire.  
What is a maid? Ice and desire.  
The world wags on.  
  
A rose will bloom, it then will fade.  
So does a youth. So does the fairest maid.*

The melody was later arranged by Henry Mancini as an instrumental piece, retitled “A Time for Us,” and became a Number-One hit on the Billboard charts of 1969.

## ROMEO AND JULIET

PYOTR ILYICH TCHAIKOVSKY (1840-1893)  
ARR. GRUSELLE

Tchaikovsky’s *Romeo and Juliet* is “as expansive in its expressiveness as the Shakespeare tragedy for which it is named,” says arranger Carrie Lane Gruselle. Though it is subtitled “fantasy overture” it is understood musically as a tone poem that uses descriptive thematic writing to tell a story. This version includes the three main themes of the original. It opens with a subdued introduction depicting the devoutness of Friar Lawrence, who secretly marries the two young lovers. The dark minor key and simple hymn-like opening underscore the tragic tone of the story. The music accelerates into the second theme depicting the conflict between the Montagues and Capulets. We hear the strife of violence in the dissonant harmonies, syncopated rhythms, and relentless sixteenth notes that slash like swords. The third melody is the famous love theme; a sweeping, yearning melody over full, lush harmonies. The piece ends as definitively and tragically as the play, calling to mind its epilogue:

*A glooming peace this morning with it brings;  
The sun for sorrow will not show his head.  
Go hence to have more talk of these sad things,  
Some shall be pardoned, and some punished,  
For never was a story of more woe  
Than this of Juliet and her Romeo.*

## SINFONIA

JASON FLAKS, CONDUCTOR  
ANDREW MASTERS, ASSOCIATE CONDUCTOR

## POMP AND CIRCUMSTANCE MARCH NO. 4, OP. 39

EDWARD ELGAR (1857-1934)

“I have something of the soldier in me.” This quote came from a 1904 issue of *The Strand* and was Elgar’s way of saying that he had a talent for creating music that captured the splendor of the British military at the turn of the century. The title “Pomp and Circumstance” comes from Shakespeare’s *Othello*, Act 3 Scene 3. In this scene, Othello, the great general, has been tricked by one of his lieutenants into believing that his wife has been unfaithful to him with another of his trusted men (she hasn’t). This realization shakes him to the core and leads to his downfall. In this moment, where the madness of jealousy is consuming him, Othello articulates the essence of his passion for military life.

*Farewell the tranquil mind! Farewell content!  
Farewell the plumed troops and the big wars  
That makes ambition virtue! Oh, farewell!  
Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, th’ ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp, and circumstance of glorious war!  
And O you mortal engines, whose rude throats  
The immortal Jove’s dead clamors counterfeit,  
Farewell! Othello’s occupation’s gone.*

For those that heard the William Walton *Crown Imperial March* performed by Sinfonia in November, a number of parallels are evident. Both pieces, in English march style, are built around two melodies. The opening melody is crisp and rhythmic. The lyric melody is noble and flowing. This piece was used as a recessional for the 1981 wedding of Prince Charles and Lady Diana. (Will and Kate used the Walton).

## EARLY ONE MORNING

TRADITIONAL, ARR. PERCY ALDRIDGE GRAINGER (1882-1961)  
ED. DANA PERNA

The old English folk song, "Early One Morning," paints a picture of the innocence and vulnerability of young love. The tender, simple melody captures the essence of the moment where one has given up their heart to another, making this a fitting addition to a program about *Romeo and Juliet*.

*Early one morning, just as the sun was rising,  
I heard a young maid sing in the valley below.*

*Oh, don't deceive me, Oh, never leave me,  
How could you use a poor maiden so?*

Grainger masterfully uses all the timbres of the orchestra to create settings of the melody that sound as though they could each be fleshed out into a larger individual piece. This was the work of a master arranger who clearly had a great mind. This orchestral version was prepared by Grainger for a recording devoted to his music under the direction of Leopold Stokowski.

## OVERTURE TO *WEST SIDE STORY*

LEONARD BERNSTEIN (1918-1990)

*Romeo and Juliet* has inspired many artistic reworkings, but none as famous or successful as *West Side Story*. This modern take on the classic tale was created for the Broadway stage by composer Leonard Bernstein, lyricist Steven Sondheim and producer/director Jerome Robbins and was premiered in 1957. The story is set in New York with Maria and Tony as the title characters caught in the middle of their clashing respective gangs, the Sharks and the Jets. The music of this production is heavily influenced by 1950's jazz as well as Latin American dance music, representative of the two clashing cultures.

The show itself actually does not begin with an overture or curtain raiser, but with a tightly choreographed dance sequence, the Prologue, which sets up the gang rivalry between Jets and Sharks. Bernstein collaborator Maurice Peress, assembled this "overture" for concert performance, and it features four numbers: the famous Quintet which ends Act I (sung in different locales by the Jets, Sharks, Tony, and Maria, in a powerful piece of stagecraft), "Tonight" (surely one of the most soaring love songs ever composed), "Somewhere" (There's a Place for Us), and the electrifying Mambo, from the dance at the gym.



## PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

## ROMEO AT JULIET'S GRAVE FROM *ROMEO AND JULIET*, OP. 64

SERGEI PROKOFIEV (1891-1953)

Please see the 4:30 program for notes.

# PROGRAM / 4:30 PM CONCERT

## BRASS CHOIR

JASON FLAKS, CONDUCTOR

### SIX DANCES FROM *LA DANSERIE*

TYLMAN SUSATO (c.1500-c. 1561)  
ARR. IVESON

- I. LA MOURISQUE
- II. BRANSLE QUATRE BRANSLE
- III. RONDE
- IV. BASSE DANSE BERGERET
- V. RONDE—MON AMY
- VI. PAVANE BATAILLE

The Renaissance is usually credited to the Italians, but the Flemish also had a huge influence on intellectual and artistic life in the 16th century. Susato played a big part in putting the Low Countries on the musical map and even making their composers sought after by the Italians. A trumpet player and composer, Susato was the first to open a publishing house in Antwerp. He was famous for printing all elements of vocal music—notes, staff, and words—in a single impression. His large catalog of publications quickly found their way across Europe.

This set of dances, taken from his larger publication *La Danserie*, highlight many of the popular dances that would have been heard at the courts of Europe during this time. Most of these dance styles were still popular during Shakespeare's time and would have been featured in his productions. (J. Flaks)

## PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR  
JOE BERIBAK, ASSISTANT DIRECTOR



### STRATIFORM STRUT (PREMIERE)

JOE BERIBAK (b.1987)

Percussionists need to command their performance space, asserting their presence with unquestioning authority. *Stratiform Strut* is a “coronation march” for our new Percussion Ensemble, to crown itself as an autonomous entity within the EYSO. Stratiform describes an arrangement in thin layers that form a unified structure. Playing percussion in an orchestra is all about knowing how an individual part contributes to the collective intent. A percussion section is one layer of the orchestral sound. However, the percussion section itself has layers of its own.

Because percussion instruments occupy a wide spectrum of timbres these musicians need to create their own balance, which in turn balances to the rest of the group. I want these young musicians to understand how they fit into the collective, while unapologetically occupying the space that they need. (J. Beribak)

## CLAVE AND SONS

ERIC RATH (b.1978)  
ARR. GREG BEYER

I chose this simple piece for the EYSO Percussion Ensemble specifically as a “light music” corollary to an incredible work you’ll hear later on this program, Leonard Bernstein’s famous *Symphonic Dances* from *West Side Story*. The inspiration of New York City and the potent blend of American jazz and Puerto Rican/Cuban popular musics in the Bernstein are nowhere more present than in the percussion section, where timbales, cowbells, guiro, maracas and drum set pound out polyglot rhythms with color, panache, and verve. For the young percussionists in the various groups of EYSO, facing the daunting demands of the Bernstein score offered them their first real exposure to many of these salsa instruments. Therefore, *Clave & Sons* seemed a perfect vehicle through which the students could take greater ownership of these instruments and their playing techniques and traditions. Set as a blend of Afro-Cuban inspired musics, this simple melody is supported by the standard salsa percussion instruments—claves, guiros, maracas, timbales, bongos and congas—and the timpanist and marimba act as ersatz bass and piano. Melody is given to the xylophone and a good time is had by all. I took the liberty of writing a break for the percussionists, heard twice in our arrangement, to make things a bit more authentic and “saboroso.” (G. Beyer)

## PHILHARMONIA CHAMBER ORCHESTRA

DAVID ANDERSON, CONDUCTOR

### OVERTURE TO *THE MARRIAGE OF FIGARO*

WOLFGANG AMADEUS MOZART (1756-1791)

*The Marriage of Figaro*, one of the most-performed operas of all time, contains action that spans the course of a single day. Throughout these few hours, the plot moves at breakneck speed, showing how a nobleman is outwitted by his wife and servants. It is a comic opera, but like all great works of art, operates on many levels at once. Mozart and librettist Lorenzo da Ponte infused the work with commentary on love and satire on society, often through biting wit and irony. While the overture does not foreshadow specific themes found in the opera itself, it does set the tone for fast-paced action and wealth of melodic writing.



# PHILHARMONIA

DAVID ANDERSON, CONDUCTOR

## SYMPHONIE ESPAGNOLE, OP. 21

EDOUARD LALO (1823-1892)

### I. ALLEGRO NON TROPPO

Edouard Lalo's father, a decorated military man, fought for Napoleon and was not at all supportive of his son's choice to be a musician. However, at the age of 16, Edouard left his home in Northern France for Paris, where he briefly went to the Paris Conservatoire, then made a living teaching lessons and playing viola in the Armingaud String Quartet. The few works he composed in the early part of his career are not known today, but his professional association with the famous violinist Pablo Sarasate helped to establish his reputation as a composer. Sarasate premiered Lalo's Violin Concerto in 1874 and his *Symphonie Espagnole* the following year; the latter was immediately popular and it is by far his most well-known piece.

Although the title implies a symphonic work, it features the solo violin to such an extent that it more easily falls in the concerto category. The entire piece is five movements; featured today is the first movement. An orchestral statement of four measures begins with strings, horns and bassoons playing an ascending fifth. They do this twice, once featuring a two-note group (duple), and then a three-note group (triple). This idea of duple versus triple is one of the basic building blocks of the entire movement, and one that helps give it a Spanish character. The solo violin enters with its own four-measure idea, and finally soloist and orchestra play



together, with the solo violin featuring the duple/triple idea once again. Throughout the movement, Lalo shows his skill at not only developing the ideas presented in the first few measures, but also his craftsmanship in writing for the orchestra. Violin and orchestra have a continuous dialogue throughout, as each will often continue the musical thought of the other. Powerful orchestral tutti sections add to the drama, but they are normally only a few measures long, and the solo violin quickly takes over the conversation in each instance. At the end of the piece, the violin begins a fast figure in the lower register, repeating it higher and higher, in what seems like it will be the climax of the movement. It is indeed the end, but it is not the violin who brings the work to a close. Instead, in a manner fitting for the entire movement, the full orchestra completes the musical idea begun by the violin.

(D. Anderson)

**ISABELLE CHIN** is a seventh grader at Jefferson Junior High School in Naperville. At age four, she began violin lessons with Ms. Julie Maura Bickel at the Community School of the Arts at Wheaton College. At age five, Isabelle showed a great interest in piano and started taking piano lessons with Mrs. Wendy Wu. Isabelle became a member of the CSA performing group "Vivaldi Strings" in 2011. She has traveled and performed in China and California. Isabelle has been selected three times to perform at the Suzuki Association of the Americas biennial Conferences. She has received outstanding and first place a few times in the Geneva Granquist Music Competition and has been a member of the EYSO for three years.

At school, Isabelle is a part of the speech and drama team. She and her group members have won first place and were selected as Judges' Choice. Isabelle is also in Chorus, Jefferson Singers, and Chamber Singers. She loves to read, write, draw, sing, act, make crafts and eat. Isabelle would like to thank the EYSO for the amazing experiences that played an important role in helping her grow as a musician. She would also like to thank Ms. Julie, Mrs. Wu, Mrs. Wood, Mr. Beder, Mr. Anderson, and her family, for helping her discover the beauty of music.

## ROMEO AT JULIET'S GRAVE FROM *ROMEO AND JULIET*, OP. 64

SERGEI PROKOFIEV (1891-1953)

The plan seemed so perfect. Even though their families were at war with each other and even though Juliet was to marry someone else, they were going to be together. Romeo and Juliet, with the help of Friar Laurence, were going to trick everyone into thinking that Juliet is dead. Prokofiev's music depicts Romeo arriving at Juliet's grave, but the mood is bitter, shrill, and anguished. Only strings play at the beginning in their highest registers, which helps create an air of restlessness. Romeo has failed to receive an important piece of information: he does not know that Juliet is alive in the grave.

Music from Prokofiev's movement "Romeo at Juliet's Grave" from his *Suite No. 2* comes near the very end of his full ballet. The main melody begins as a four-note B-flat minor ascending triad; the fifth note is the extremely high dissonant leading tone of A that musically depicts Romeo's shriek of grief. The melody continues to develop, and eventually descends back to the same place it began. In the ballet, as the same theme is presented throughout the movement, Romeo comes to terms with what he views as the fact of Juliet's death. He dances with her body, but it is lifeless. The scene is absolutely heartbreaking, as the horror becomes more and more real for Romeo, and he realizes what he must do.

Prokofiev composed the ballet score in 1935, but the work had a difficult beginning. Prokofiev decided to change the plot by having Juliet wake up in time to prevent Romeo from committing suicide. In addition, the dancers called his music "un-danceable." Another major factor that contributed to delays in production is that its librettist, Adrian Piotrovsky, found himself one of the many Soviet artists whose works were labeled as dangerous to the state. He was eventually arrested and killed in 1937. In the meantime, believing in the quality of his score and eager to have it performed, Prokofiev extracted two orchestral suites for concert performance. The premiere of these suites in the U.S. was actually in Chicago in 1937. The premiere of the complete ballet finally took place in Brno, Czechoslovakia in December of 1938 (with the name "Piotrovsky" excised from the score and other documents.) The ballet was finally performed in Russia in 1940 and was immediately popular.

The movement heard this afternoon has been shortened by Prokofiev from the original ballet, but even here, the musical depiction of events is clear. The pace quickens, the mood grows extremely dark, and the musical lines all descend as the action pauses. Romeo drinks the poison that will end his life. The first violins eventually enter as the second violins pulse a dotted triplet "heartbeat" figure, and Romeo dies as Juliet wakes up. The final chord of the movement is a bright, hopeful C major; the two lovers will be united in death.

(D. Anderson)

## OVERTURE TO *WEST SIDE STORY*

LEONARD BERNSTEIN (1918-1990)  
ARR. MAURICE PERESS

Leonard Bernstein's *West Side Story* takes the *Romeo and Juliet* story and moves it to the Upper West Side of New York City in the mid 1950s. Racial tensions of street gangs of the Jets and Sharks replace the feuding families of Montagues and Capulets. Tony, the former leader of the Jets, falls in love with Maria, sister of Bernardo, leader of the Sharks. In this musical, Bernstein delivers memorable tune after tune, and several of these will be heard this afternoon.

The show itself actually does not begin with an overture or curtain raiser, but with a tightly choreographed dance sequence, the Prologue, which sets up the gang rivalry between Jets and Sharks. Bernstein collaborator Maurice Peress assembled this "overture" for concert performance, and it features four numbers: the famous Quintet which ends Act I (sung in different locales by the Jets, Sharks, Tony, and Maria, in a powerful piece of stagecraft), "Tonight" (surely one of the most soaring love songs ever composed), "Somewhere" (There's a Place for Us), and the electrifying Mambo, from the dance at the gym.

(R. Swiggum)

## YOUTH SYMPHONY

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Piece to be announced. Please see the 7:30 program for notes.

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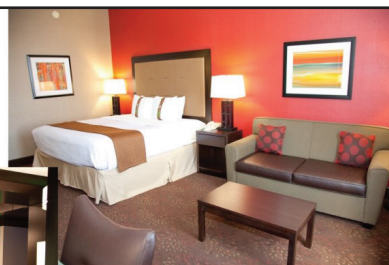


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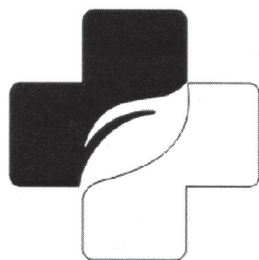
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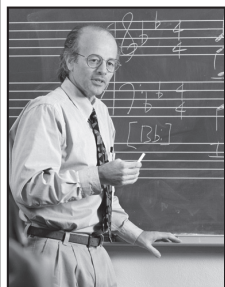
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# PROGRAM / 7:30 PM CONCERT

## 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.

## MONTAGUES AND CAPULETS FROM *ROMEO AND JULIET*, OP. 64

SERGEI PROKOFIEV (1891-1953)

In January 1937 composer Sergei Prokofiev came to Chicago at the invitation of then Chicago Symphony Orchestra Music Director Frederick Stock to conduct the CSO in the American premiere of music from his ballet setting of Shakespeare's *Romeo and Juliet*.

Prokofiev was eager to make the trip, as Chicago was a city that he knew well and loved greatly. This was the composer's fifth visit to the city, which had been the site of several American premieres of his works throughout the years and, during most of 1921, his home. That was the year that Prokofiev oversaw the world premieres of two major works: his *Third Piano Concerto*—which Prokofiev himself performed downtown with the CSO—and his opera *The Love for Three Oranges* for the Chicago Opera Association, which the composer conducted at the Auditorium Theatre.

On this occasion, however, Prokofiev had another agenda in wanting to come to Chicago at that particular juncture: his ballet of *Romeo and Juliet* had yet to be presented. Prokofiev was determined that his music be heard, despite the delays in getting it staged back home in Russia.

Prokofiev had originally composed *Romeo and Juliet* on commission from the Kirov Ballet. He had wanted a full-length and "lyrical" subject, and when Kirov director Sergei Radlov suggested setting the Shakespeare play of doomed lovers as a ballet, Prokofiev was inspired by the idea. He had already begun composing the music when the two sat down in early 1935 to set out the general scenario of the narrative in dance form, and Prokofiev subsequently spent the summer of 1935 completing the score. Curiously, that initial scenario had a "happy" ending for the couple. Prokofiev later apologetically explained this initial "barbarism" in his autobiography as "purely choreographic: living people can dance, the dying cannot."

That original version was never publicly mounted. The notorious Pravda editorial "Chaos instead of Music" criticizing Shostakovich's opera *Lady Macbeth of Mtsensk* and other "degenerate" Soviet modern music was published in January 1936. Often attributed to Josef Stalin, the editorial brought a grinding, though temporary, halt to Shostakovich's career and had a stifling effect on all national projects. Not helping matters was that, like Shostakovich's *Lady Macbeth*, Prokofiev's *Romeo and Juliet* was also modern music with Shakespearian associations.

Seeking to look as if the company had taken the Stalinist edicts seriously, the Kirov went on a purge of its "avant garde" artists, and Radlov was ousted as its director. Plans to mount Prokofiev's *Romeo and Juliet* were cancelled. The Bolshoi Theatre picked it up with the stipulation that Shakespeare's tragic ending be preserved, but the Bolshoi ended up backing out as well, ultimately pronouncing Prokofiev's music un-danceable.

Attempting to find other outlets where his *Romeo and Juliet* music could get out and be heard, Prokofiev arranged two orchestral suites of seven pieces each from the score. The complete ballet was finally given in Brno, Czechoslovakia, in 1938, a quiet event that Prokofiev did not participate in or attend. The Russian premiere took place in 1940—at the Kirov Theater that had originally commissioned it—but during the rehearsals, Prokofiev's music was reviled and ridiculed by the choreographer Leonid Lavrovsky, prima ballerina Galina Ulanova (Juliet), the dancers and even the orchestra, which threatened a walkout. Satirizing the Prince's last line of the play, the creative team spawned the adage, "Never was a story of greater woe than Prokofiev's music for Romeo." And yet despite such animosity from those involved with it, Prokofiev had the last laugh: the ballet was well received and became a huge success for all involved. The work has remained a staple of the ballet repertoire ever since.

When assembling the concert suites from his ballet score, Prokofiev gave each movement a descriptive title. The Youth Symphony discussed how "Montagues and Capulets" is actually not very accurate for this particular movement, which is actually three distinct moments in Act One, juxtaposed musically for powerful effect. The jarring opening chords are Prince Escalus' stern edict to the warring families. The famous main melody, both noble and menacing, is often referred to as the "Dance of the Knights" and is danced by the proud Capulets at their ball. The tender central section is Juliet's solo, capturing her youth, beauty, and naiveté. Particularly striking is the composer's use of novel colors in the orchestra, especially the celeste and tenor saxophone.

# PERCUSSION ENSEMBLE

GREGORY BEYER, DIRECTOR  
JOE BERIBAK, ASSISTANT DIRECTOR



## STRATIFORM STRUT (PREMIERE)

JOE BERIBAK (b.1987)

## CLAVE AND SONS

ERIC RATH (b.1978)  
ARR. GREG BEYER

Please see the 4:30 program for notes.

# MAUD POWELL STRING QUARTET

MICHELLE CHIN AND AMELIA BENICH, VIOLINS  
CLAIRE WRIGHT, VIOLA  
KAYLA SCHOENY, CELLO  
BRANT TAYLOR, PRINCIPAL COACH

## STRING QUARTET NO. 1 IN G MINOR, OP. 27

EDVARD GRIEG (1843-1907)

### I. UN POCO ANDANTE—ALLEGRO MOLTO ED AGITATO

Although Norwegian composer Edvard Grieg loved Shakespeare as much as every 19th century intellectual—and attended performances of the Bard's plays as often as possible, both in Norwegian translation and in English—he wrote very little music inspired by Shakespeare. Notable is a short piano piece, the “Watchman’s Song”, written one night after seeing a performance of *Macbeth*.

Grieg, however, did share a creative trait with Shakespeare—borrowing and adapting earlier sources to create new works. *Hamlet*, for example, was most likely based on a pre-existing play, probably by Thomas Kyd, from about ten years earlier, which itself was based on a story familiar to Elizabethans, dating back to 13th century Icelandic sagas. It is also generally accepted that Shakespeare based *Romeo and Juliet* on Arthur Brooke’s narrative poem of 1562, *The Tragical History of Romeus and Iuliet*.

Grieg’s single string quartet is also a reworking of previous material—in this case, his own song “Spillemaend” (Fiddlers), written in 1876 to a text by Henrik Ibsen. The song is about an evil sprite that lures minstrels to its waterfall by promising them the gift of music, but gives them grief instead. Grieg may have found some autobiographical inspiration in this tale, perhaps the frustration of a composer who finds his artistic goals out of reach. In a letter he wrote to a friend in 1898, he quoted the poem and then wrote, “Herein lies, as you will understand, a bit of a life story, and I know I had to endure a great spiritual struggle and expend a great deal of spiritual energy in giving shape to the first part of the Quartet.”

The icy “fiddler’s motif” from the song is announced in unison by the strings at the opening of the piece and most of the movement’s musical ideas derive from it, transformed through variations of timbre, rhythm, and harmony.

One of the most striking features of the piece—and beautifully highlighted in the performance by this Maud Powell Quartet—is the rich, thick textures of the piece, which came under harsh criticism by early reviewers of the piece who felt they were too “orchestral” for a string quartet. The stunning effect is achieved through “multiple-stopping”—having each of the four players play not one note, but several at a time. One of the first harmonies of the piece, in fact, is a thirteen-voice chord, with each of the players simultaneously playing three notes, and the first violin playing four. It is a thrilling sonority unique to this piece, and unique in the string quartet repertory. (R. Swiggum)



**THE MAUD POWELL STRING QUARTET** is the premiere string quartet of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. A one-of-a-kind program among youth orchestras anywhere, 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 Quartet's regular coach is Brant Taylor, cellist with the Chicago Symphony Orchestra, and guest coaches have included Rachel Barton Pine, Ray Ostwald, Charlie Pikler, Isabella Lippi, Roland Vamos, Jaime Laredo, Midori, and members of the Pacifica Quartet. Founded in 2007, the Maud Powell String Quartet is made possible by the generosity of EYSO patrons Ed and Joyce Dlugopolski.

## STERLING BRASS QUINTET

**KEVIN FARLEY AND BENJAMIN VAN WIENEN, TRUMPETS**

**CARTER TAYLOR, TROMBONE**

**EMILY KRASINSKI, HORN**

**CHRISTOPHER MILLER, TUBA**

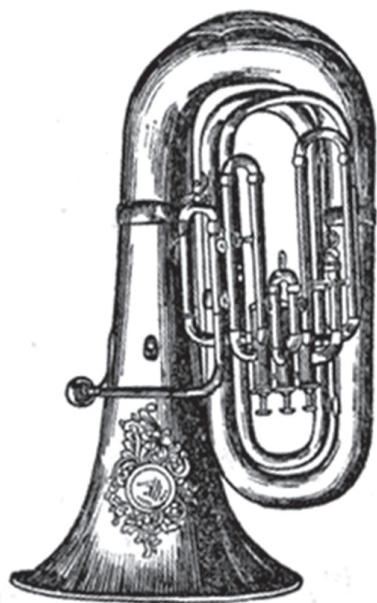
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## JUST A CLOSER WALK WITH THEE

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**THE STERLING BRASS QUINTET** is the honors brass ensemble of the EYSO Chamber Music Institute, auditioned in June, and offered on full scholarship. It provides a chance to study and perform the most significant chamber music literature for brass and to work with some of the finest brass artists 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), Brandon Ridenour, trumpet, (formerly of the Canadian Brass) and John Stevens and Daniel Grabois of the Wisconsin Brass Quintet (UW-Madison). Now in its seventh season, the Sterling Brass Quintet is generously funded by EYSO patron Stu Ainsworth.

# YOUTH SYMPHONY

RANDAL SWIGGUM, CONDUCTOR

## SYMPHONY NO. 6 (1947)

RALPH VAUGHAN WILLIAMS (1872-1958)

I. ALLEGRO

II. MODERATO

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 Pathétique 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."

From the standpoint of the EYSO Bardology season, this piece has almost nothing to do with Shakespeare. It has, however, offered countless opportunities for the Youth Symphony to explore aspects of structure and style shared by symphonic movements and dramatic works.

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.

Vaughan Williams does something significant which is also a feature of many Shakespeare plays: disclosing what the piece is "about" in a crystallized, almost hidden form, in the very first few moments of the piece. Of course, it's only in retrospect that the audience realizes that the piece's ideas were revealed at the outset, but this is one of the pleasures of a great work of art: bearing up under repeated listenings and constantly revealing something new or something missed earlier.

In the opening eight lines of *Hamlet* (the night watchmen at Castle Elsinore), in what may seem like "throw-away dialogue," Shakespeare reveals at least one of the main themes of the play: *unfold yourself*. *Hamlet* is about the unfolding or deconstruction of the self, the revealing of the real person beneath the exterior pretense

With the same spare efficiency, Vaughan Williams uses the opening gesture of his symphony to reveal the musical conflicts of the entire symphony. In just the first two measures are already the seeds that will generate 35 minutes of sonic conflict: two against three, minor third versus major third, F minor versus E minor, and the tritone.



The opening allegro begins stormily but eventually subsides. A second jazzy theme appears on trumpets in close harmony, with an accompaniment sounding like a “grotesque Teddy Bears Picnic.” A third melody on the strings—glorious, soaring, and the only hopeful music in the whole work—is more lyrical, but still ambiguously explores the major third versus minor third. This theme eventually breaks through into a sunny E major towards the end of the movement, but the F-minor/E-minor tensions of the beginning return at the end.

The second movement is brooding and threatening. It is underpinned by an obsessive, almost neurotic rhythm which alternates with an ominously quiet string chorale passage. Eventually the rhythm drives the whole orchestra to a massive climax, but even this does not bring relief—it is quickly suppressed, and the dark clouds remain.

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, emphasizing the piece’s long narrative arc and interconnectedness of themes. Tonight’s performance, the first ever by an American youth symphony, represents thousands of hours of labor by these young musicians, both individually and together. It has been a labor of love, as this is exceedingly difficult music, both to play and understand. (R. Swiggum)

## SYMPHONIC DANCES FROM *WEST SIDE STORY*

LEONARD BERNSTEIN (1918-1990)

PROLOGUE  
SOMEWHERE  
SCHERZO  
MAMBO  
CHA-CHA  
COOL  
RUMBLE  
FINALE (“I HAVE A LOVE”)

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.

Notoriously difficult, with a large percussion section and technically demanding wind and brass parts, the entire thirty-minute work has been a year-long project for the Youth Symphony. The piece opens like the show, with the electrifying “Prologue” which introduces through dance the rivalry between the Sharks and the Jets. The opening three-note motif is a whistle signal used by the Jets and used to identify them throughout the show. The rest of the jazz-inflected music is alternately teasing, taunting, and violently threatening, with the music sometimes saying “Get lost!” and sometimes saying “I dare you...” Finger snaps add an element of adolescent cool, and the police whistle a startling shock.

“Cool” is 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 mask their mutual hatred and distrust in vigorous, violent dance.

According to Sid Ramin, who worked on the orchestration of this piece with the composer, the order of the *Symphonic Dances* was based on “feel” more than on the plot of the show. The beautiful flute solo after the Rumble was newly composed for this work and does not appear in the show. It serves as a dramatic and beautiful transition to the Finale, “I Have a Love,” the only piece in the suite not a dance in the show and some of the most powerful music for the theatre ever written.

(R. Swiggum)

## THE TURTLE DOVE

TRADITIONAL; ARR. G. WINSTON CASSLER

*Fare you well, my dear, I must be gone and leave you for a while.*

*Though I go away, I'll come back again, though I roam ten thousand miles, my dear....*

An organization nearly forty years old naturally has some time-honored traditions. The playing of *The Turtle Dove* as the season farewell is one of the most beloved of those traditions, which began on a concert tour through Wisconsin and Minnesota in 2000. The Youth Symphony had learned the piece in preparation for a visit to St. Olaf College, to hear the St. Olaf Symphony Orchestra and be coached by their renowned conductor, Steve Amundson. The piece itself had been originally written for the St. Olaf Orchestra by a music professor at the college. The Youth Symphony learned to sing the old folk song upon which it is based and on that tour grew to love the piece as “the best way to say goodbye.” Thus, an EYSO tradition was born.

The song has taken on layers of meaning over the years and is the traditional ending for Fall Camp every August, where many new Youth Symphony members learn it for the first time. During the 2012 Civil War Tour, students spent a time of solitary reflection wandering in the stillness of the National Cemetery in Gettysburg. It was this song—quietly and spontaneously—that came forth in a circle of singing, gently giving voice to a swirl of emotions that had seemed impossible to express.

(R. Swiggum)

## CONGRATULATIONS TO OUR EYSO GRADUATING SENIORS

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Adilene Esquinca	5	Matthew Landi	2	Christine Wang	4
Kevin Farley	4	Emily Long	2	Benjamin Wilt	4
Natalie Farrell	1	Nathan Miner	2	Justin Winterroth	1
Madeleine Felder	1	John Mazzocco	5	Austin Wu	5
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### “MOZART’S MAGNIFICENT VOYAGE”

Elgin Youth Symphony Orchestra with George Stelluto, Conductor

August 2, 2014

10am Gates Open, 11am Concert

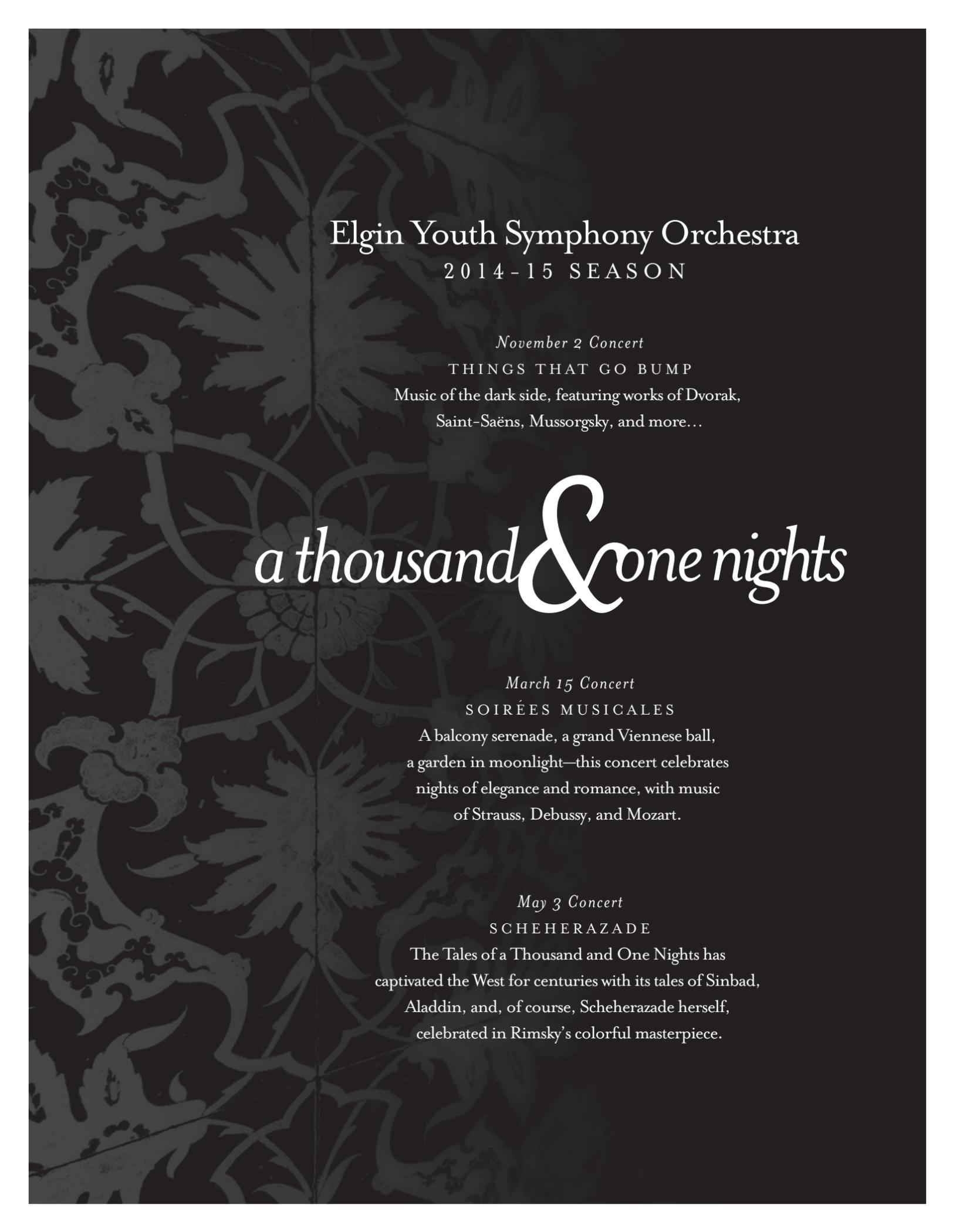
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Elgin Youth Symphony Orchestra  
2014-15 SEASON

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Linda Oper  
Susan Posner  
Emily Puntuzs  
John Renei  
Lori Rollins ♪ \*  
Jennifer Silk  
Susan Starrett  
Simonne Tingley ♪

## CELLO

Tim Archbold  
Denise Beiermann  
Ariel Borkowski ♪  
Tom Clowes  
Wendy Cotton  
Dorothy Deen  
Nazar Dzhuryn  
Richard Evans  
Larry Glazer \*  
Jennifer Gontarek  
Ann Griffin ♪  
Kathy Heikkinen ♪  
Ashley Hofer  
Catherine Kuna  
Mark Kunts  
Andrea Lafranzo

Kerena Moeller  
Don Montgomery  
Nancy Moore  
Jennifer O'Donnell  
James Pesek  
Rachel Saldana  
Nereyda Sanchez-Tio  
Hope Shepherd  
Sara Sitzler  
Lisa Tang

## BASS

Andy Anderson  
Pam Breuning  
Virgina Dixon  
Brian Ferguson  
John Floeter ♪  
Jeremy Glaser ♪  
David Huber  
Mike Kriegelstein  
Don Montgomery  
Mary Olds \*  
Tracy Rosenkrans  
Tim Shaffer

## FLUTE

Jean Bishop ♪  
Allison Brady  
Maria Fadrowski  
Lynne Green  
Cate Hummel  
Ellen Huntington  
Scott Metlicka ♪  
Debra Stombres

## OBOE

Anna Cooley  
Debra Freeland  
Kathy Green  
Kristine Mertens

Christine Phillips  
Sonya Rhode  
Deb Stevenson  
Trish Wlazlo

## CLARINET

Greg Barrett  
Hannah Qualls ♪  
Trevor O'riordan  
Maggie Rimmac  
Jennifer Swenson  
Natalie Szabo  
Patty Sampson  
Deb Zelman

## BASSOON

Kathy Cross  
Gwyn Downey ♪  
Amy Rhodes

## HORN

Eric Kaiser  
Michael Kasper  
Rob Murphy  
Kristine Mutchler  
Dennis Ostermann  
Susan Oszvath  
Olivia Pannell  
Jeanne Slatkay  
Brenda Vishanoff

## TRUMPET

Mark Baldin  
Jason Flaks  
Ryan Hobbs ♪  
Tim Kuntz  
Rick Leister  
Mark Ponz

## TROMBONE

Mark Bettcher

Kirk Dobbeck ♪  
Mark Fry  
Tom Kordus  
Cherai McCauley  
John Mose  
Olivia Pannell  
Bob Skallerup  
Sean Solburg  
Maddie Strajer

## EUPHONIUM

Scott Tegge ♪

## TUBA

Chris Chaussey  
Paul Loucas  
Scott Tegge

## PERCUSSION

Heather Bouton  
Steve Butters  
Jeff King  
Tom Leddy  
Jeff Matter  
Vern Spevak

## HARP

Lillian Lau  
Laura Fako Utley

## PIANO

Cheryl Lim  
Eva Woo

♪ Denotes EYSO Alum  
or parent of Alum

\* Denotes parent of  
current EYSO student

# SCHOOL DIRECTORS

## ALGONQUIN

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Rebecca Parvin

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Rachael Hartmann

## AURORA

John Burck  
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Michael Ferguson  
Krista Halvorson  
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Mary Beth McCarthy  
Beth Myers  
Rodney Schueller  
Stephen Thurlow

## BARRINGTON

Luana Byte  
Randy Karon  
Don Montgomery  
Mike Nelson  
Clark Sheldon

## BARTLETT

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Paul Loucas  
Jonathan Winters

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Maura Brown  
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Rita Feuerborn  
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Beth Mazur Wood ♪

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Dan Moore  
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San Roman

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## ROCKFORD

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Steve Wolgram

## ROLLING MEADOWS

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David Kohut

## ROSELLE

Michael Chiodo

## SCHAUMBURG

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Anne Donahue  
Donna Lundelius  
Keith Riffel  
Nicole Schmidt

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Karen Brhel  
Kurt Dobbeck ♪  
Kathy Heikkinen ♪

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Andrian Anderson  
Micheal Bazan  
John Blank  
Rita Borkowski ♪  
Carol Dahlstream  
James Kull  
Andy Masters  
Ben Oswalt  
Michele Oswalt  
James Pesek

## JAMES STROMBES ♪

Erik Swenson  
Brian Wis  
John Wojchiehowski  
Sandra Sebolt-Pogge

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John Mose  
Donna Mansell

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Ken Tonaki

## WARRENVILLE

Vic Scimeca  
Joanne Wegscheid

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Janet Sikma  
Steve Willemssen

## WEST DUNDEE

Kathy Way

## WHEATON

Grace Chu  
Jon Noworta  
Philip Rudd

## WOODSTOCK

Cody Halberstadt

## YORKVILLE

Victor Anderson  
Kim Gyssler

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or parent of Alum

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office at office@eyso.  
org or 847-841-7700  
with additions or  
corrections.

# PRIMO ORCHESTRA

## VIOLIN

Isabella Borla, Schaumburg  
Laura Burdick, Schaumburg  
Jennifer Catotal, Streamwood  
Holt Eftefield, Schaumburg  
Fiker Endalcachew, Lake In The Hills  
Lauren Flanagan, Batavia  
Austin Gabis, Barrington Hills  
Maggie Gaspardo, North Aurora  
Talein Hairekian, Schaumburg  
Brett Herman, Saint Charles  
Benjamin Hommowun, Saint Charles

# PRELUDE ORCHESTRA

## VIOLIN

Rajesh Balasamy, Hoffman Estates  
Paige Brodeur, Saint Charles  
Ellery Burton, Pingree Grove \*  
Jakob Coker, Saint Charles  
Claire Collins, Carpentersville \* \*  
Ananda Constantino, Gilberts \*  
Kristine Cordero, Algonquin  
Melanie Croke, Burlington  
Rachel Day, Geneva  
Sarah Day, Geneva  
Dhyey Dixit, Schaumburg  
Caroline Feyerer, Wheaton \*  
Liana Fu, Hoffman Estates  
Ashlyn Hogan, Elgin +\*  
Liam Ingoldsby, Schaumburg \*  
Virginia Larsen, Elgin  
Allanna Ledford, Carol Stream  
Perry Li, Algonquin  
Emma Loane, West Dundee

# SINFONIA

## VIOLIN

Julia Bono, Bartlett  
Lucas Coker, Saint Charles  
Sarah Cowley, Elgin  
Sophia Damico, Batavia  
Christian Dik, Batavia \*  
Beth Ann Ellingson, Elgin \*  
Ryan Hajek, South Elgin  
Brittany Hill, Batavia \*  
Mitchell Hopp, Elgin  
Abigail Hutter, Geneva +  
Crystal Kotvan, Saint Charles  
Tess Miller, Schaumburg \*  
Deanna Neil, Lombard  
Paige Newman, Algonquin  
Chayanne Petit, Hoffman Estates  
Akshaya Raghavan, Naperville  
Rohan Rajagopal, South Elgin  
Michael Santos, Saint Charles  
Noah Schroeder, Gilberts \*  
Ayumu Seiya, Saint Charles \*\*  
Claudia Wilkie, Geneva  
Andrew Wilson, Algonquin  
Ian Wilson, Algonquin  
Annie Wu, North Aurora  
Peijing Xu, South Elgin

## VIOLA

Haley Baumgartner, Geneva  
Saffron Bruno, Saint Charles \*  
Matthew Connolly, Schaumburg \*  
Abigail Kehe, Aurora

# 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

Savanna Huang, Gilberts  
Nohl Ingoldsby, Schaumburg  
Amy Kuhl, St Charles  
Eleanor Maloney, Campton Hills  
Elizabeth Medina, Palatine  
Brandon Moffitt, Elburn  
Riley Moreno, Elburn  
Carolina Ospina, Naperville  
Jessica Pytel, Hampshire  
Prashanth Ramachandra, Palatine  
Mary Szymanski, Elburn  
Joseph Villalobos, Bartlett  
Melissa Walden, Aurora

Samuel Mathew, Oswego

Kira Nutter, Saint Charles \*  
Pranav Ramachandra, Palatine \*  
Caitlin Sharma, Elgin \*  
Elizabeth Sheluga, Campton Hills  
John Siewenie, Inverness \*  
Thomas Stanila, Algonquin  
Arden Wheeler, Wheaton  
Joseph Williamson, West Chicago \*  
Vanessa Wlezien, Saint Charles \*  
Ananya Yammanuru, Saint Charles \*  
Eunice Yoon, Crystal Lake \*

## VIOLA

Christine Beal, Elburn  
Storey Childs, Saint Charles \*  
Natalie Gilman, Algonquin  
Noah Hauptmann, Saint Charles \*\*  
Kevin Hou, South Elgin \*  
Kimberly LaFranzo, Elburn \*  
Alexander Laskowski, Saint Charles

Rebecca Kelly, Saint Charles \*

Kara Nickles, Elgin  
Alyssa Warcup, Geneva \*  
Genevieve Zauhar, Saint Charles \*

## CELLO

Franz Allendorfer, Saint Charles  
Jim Atilano, Saint Charles \*  
Elizabeth Carroll, Saint Charles \*  
Trudie Childs, Saint Charles \*  
Isabel Cunningham, Batavia \*  
Jeff Donnan, Saint Charles  
Cassandra Flones, South Elgin \*  
Hunter Fredrickson, Saint Charles  
Daniel Gonzalez, Saint Charles  
Angela Kein, Geneva  
Jimmy Otto, Saint Charles  
Jenna Thelen, Carpentersville

## BASS

Cate Fanning, Glen Ellyn \*  
Dane McKittrick, Batavia \*  
Phillip Swanson, Batavia \*

## FLUTE

Seongbin Koh, Naperville  
Alexandra Krause, West Dundee  
Leilah Petit, Hoffman Estates \*  
Briana Staheli, South Elgin

## OBOE

Katherine Bingham, Saint Charles \*  
Claudia Sandine, Medinah \*

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 \*

## VIOLA

Meredith Abbs, Saint Charles  
Samantha Ahrens, South Elgin  
Sophie Danner, Elgin  
Grace Morby, Saint Charles

## CELLO

Dina Chen, Gilberts  
Emma Froeschke, Carpentersville  
Lauren Gabis, Barrington Hills  
Kaitlyn Novak, Hampshire

## BASS

Tyler Gabis, Barrington Hills  
Kyle Saengdara, Elgin

## CELLO

Jack Charles, Saint Charles  
Abbi Ciganek, Sycamore  
Madelyn Dux, Bartlett \*\*  
Emma Claire Ehrhardt, Geneva  
Catherine Jackson, Saint Charles \*  
Emily Krawczyk, Gilberts \*  
Mary Neville, Geneva  
Hunter Penrod, Gilberts \*  
Arlo Wandell, South Elgin

## BASS

Alexander Carroll, Saint Charles \*\*  
Matthew Foley, Carpentersville \*  
Stephen Hommowun, Saint Charles

+ Concertmaster

\* Principal

\* Chamber Music Institute

## CLARINET

Mark Lamb, Geneva \*  
Mario, Zavala, Carpentersville

## BASSOON

Joshua Newton, Spring Grove  
Chloe Robbins, Elgin \*  
Genesis Rosiles, Carpentersville

## HORN

Kathleen Glasby, Elgin  
Olivia Halterman, North Aurora \*  
Bret Reser, Kingston  
Kaleigh Roselli, Rolling Meadows \*

## TRUMPET

Parker Brown, Elgin  
Matthew Kim, Batavia  
Anaka Riani, Geneva

## TROMBONE

Avalon Bruno, Saint Charles  
Stephanie Olds, Streamwood  
Samuel Schatz, South Elgin  
Benjamin Shabowski, Geneva \*

## TUBA

Angelo Calero, Elgin

## PERCUSSION

Emma Claire Ehrhardt, Geneva  
Jack Reynertson, Geneva x

+ Concertmaster

\* Principal

\* Chamber Music Institute

x Percussion Ensemble

## 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  
Jack Reynertson, Geneva

\* Chamber Music Institute

# PHILHARMONIA

## VIOLIN

Kiersten Aalfs, Saint Charles c\*  
Shruti Bakre, Bartlett \*  
Leah Benrubi, Chicago c\*  
Kathryn Burgis, Wheaton  
Montgomery Carbonell, Saint Charles  
Stella Childs, Saint Charles \*\*c\*  
Isabelle Chin, Naperville ^\*\*c  
Joanna Collins, Geneva  
Lauren Conley, South Elgin +c\*  
Kiran Daniel, Winfield  
Sean Edwards, Elgin c  
Valentina Gardner, Batavia c  
Manilyn Gumapas, Elgin \*  
Joseph Hutter, Geneva  
Nikita Jain, Gilberts c  
Samantha Kichka, Geneva c  
William Mueller, Geneva  
Caroline Neal, Geneva  
Ariana O'Connell, South Barrington c  
Jessica Park, Sycamore c  
Madeline Pawola, Sycamore  
Mary Phillips, Batavia \*  
Nathaniel Quiroz, Elgin  
Satomi Radostits, Aurora c\*  
Mary Claire Shaughnessy, Schaumburg \*  
Amelia Simpson, Saint Charles \* c\*  
Taylor Stevens, Saint Charles  
Ashley Taylor, Bartlett c  
Amy Xie, Bloomingdale c

## VIOLA

Allison Brown, Elgin \* c\*\*\*  
Adam Essling, Elburn c  
Cayla Guerra, Oswego c  
Isabella Kistner, Saint Charles c  
Lexie Livingood, West Chicago \*c\*  
Melissa Milford, Wheaton  
Jacob Rollins, South Elgin c\*  
Klaudia Sowizral, Saint Charles \*  
Tracy Suppes, Elburn c\*

# YOUTH SYMPHONY

## VIOLIN

Fernando Arias, Wheaton  
Ilar Asadnejad, Schaumburg  
Madeleine August, Campton Hills  
Amelia Benich, Glen Ellyn \*\*  
Emily Chang, Geneva  
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 \*  
Rhiannon Owano, Algonquin \*

# CMI ONLY

## VIOLIN

Adrian Bebenek, Saint Charles \*  
Haley Knudsen, Saint Charles \*  
Daniel Souvigny, Hampshire \*

Mara Vavaroutsos, Saint Charles  
Benjamin Wilt, Batavia

## CELLO

Nathaniel Blowers, Naperville \* c\*\*\*  
Brett Carney, Pingree Grove  
Douglas Cunningham, Wheaton  
Nia Damgova, Saint Charles \*  
Andrew Espinosa, Bartlett  
Lara Nammari, Bartlett c\*  
Elise Oppegaard, East Dundee \*  
Madeline Parise, Geneva  
Darcey Pittman, Aurora c\*  
Grace Ramirez, West Chicago  
Benjamin Rieke, Naperville c\*  
Eleanor Sams, Saint Charles  
Emma Seidenberg, Aurora c\*  
Hannah Willging, Saint Charles \* c

## BASS

Megan Asmussen, Gilberts c  
Nicholas Del Giudice, Elgin c  
Anna Moritz, Saint Charles \* c\*\*

## FLUTE

Gianna Capobianco, Sleepy Hollow c\*  
Natalie Farrell, Carol Stream  
Lisa Kucharski, West Chicago c  
Sarah Willging, Saint Charles

## OBOE

Julia Anderson, Wheaton  
Emma Asta, Wheaton c  
Natalie Kulczycki, Naperville c  
Angela Rytlewski, Elgin

## CLARINET

Emily Long, Elgin c  
Madeline Moller, Geneva \*  
Edward Pudlo, West Dundee  
Elyssa Smith, Bartlett c

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

## VIOLA

David D'Antonio, Wheaton \*  
Colin Priller, Arlington Heights \*

## BASSOON

Neil Glazier, Elburn c  
Nathan Miner, Hampshire c\*

## HORN

Emily Hall, Geneva c  
Meredith Manning, Aurora  
Clay Musial, Elgin c  
Andrew Selig, Sycamore c  
Jordyn Shultz, Sycamore

## TRUMPET

Gloria Ferguson, Saint Charles c\*  
Collin Frank, Geneva  
Jesse Kuntz, Carol Stream c\*  
Justin Winterroth, Elgin

## TROMBONE

Damaris Fuentes, Elgin  
Chris Lenell, Cary  
Bruce Liu, Schaumburg  
Bryan Sheridan, Streamwood

## TUBA

Bradley Geneser, Geneva \*

## PERCUSSION

Mikell Darling, Saint Charles cx  
Leela Herena, Elgin x  
Benjamin Simon, Geneva x

## HARP

Abigail Hughes, Saint Charles \*  
Theodora Barclay, South Barrington

## PIANO

Gracia Watson, Sycamore \*

- + Concertmaster
- ^ Chamber Orchestra Concertmaster
- c Philharmonia Chamber Orchestra
- \* Principal
- \*\* Chamber Principal
- \* Chamber Music Institute
- x Percussion Ensemble

## 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
- x Percussion Ensemble

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