

An aerial photograph of a dense forest with a mix of green and yellowish-green trees. The word "earth" is overlaid in the center in a large, semi-transparent, light blue font. The letters are slightly blurred, blending with the forest background. The forest appears to be a mix of deciduous and coniferous trees, with some areas showing more vibrant yellow-green foliage, possibly indicating autumn or specific tree species. The overall tone is natural and serene.

earth



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Dear Friends,

Welcome to our 42nd season!

Each season, EYSO students explore the world through the study of classical music. This year, they are connecting excellent classical repertoire with the natural world, leading them to explore new ways of thinking about both. Working in the safe, collaborative, creative, and challenging environment EYSO is proud to provide, we are happy to see our students grow and thrive as they become more thoughtful people and musicians.

The EYSO approach has led many students to successful careers as musicians and educators. More importantly, their experience as valued members of a fair and encouraging creative community will serve them well in any profession.

EYSO and our students could not be on this journey without friends like you. Your support is what has brought us to the start of this great season, and is what makes this season and our bright future possible. We want to shout our praise for all of our donors, sponsors, and volunteers. Of course, we will respect your wishes if you want to keep your donations private, but if not, we are expanding the ways in which we acknowledge that support. You'll be celebrated through our:

- Web site at www.EYSO.org
- Annual Report
- Season finale concert program in May
- New community e-newsletter

You are an important part of the EYSO community, and your voice is valued. We look forward to hearing from you throughout this journey we are taking together.

Thank you again for joining us—enjoy the performances!

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ELGIN YOUTH SYMPHONY ORCHESTRA 17/18 SEASON RANDAL SWIGGUM, ARTISTIC DIRECTOR



elemental
what nature tells us about the orchestra

earth

NOVEMBER
5, 2017

2:00PM

PRELUDE

Andrew Masters, Conductor

SINFONIA

Jason Flaks, Conductor
Andrew Masters,
Associate Conductor

4:30PM

BRASS CHOIR

Jason Flaks, Conductor

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Joe Beribak, Conductor

**PHILHARMONIA CHAMBER
ORCHESTRA & PHILHARMONIA**

Anthony Krempa, Conductor

7:30PM

YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard,
Associate Conductor

YOUTH SYMPHONY

PERCUSSION ENSEMBLE
Joe Beribak, Conductor

EARL CLEMENS WIND QUINTET



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ELEMENTAL: WHAT NATURE TELLS US ABOUT THE ORCHESTRA

I. EARTH

When Mahler was sketching his monumental Third Symphony, he penciled these words at the top of the opening measures: *What the Mountains Tell Me*. Although he later erased them, and insisted that the symphony was not programmatic or “about” nature, it’s clear that he was drawing a line of sort between nature and his musical inspiration.

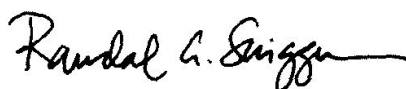
This season’s theme was inspired partly by Mahler’s line. It was first suggested to me several years ago by a colleague of mine who teaches K-5 general music who said “why don’t you do a concert about nature and the orchestra?” Because she is a thoughtful teacher, I knew she did not mean playing a bunch of animal songs or programmatic pieces about the ocean or the sunrise.

What she had in mind, she explained, was a concert that would keep the focus on the music and the orchestra rather than special novelty pieces. A concert that would give kids tools to understand multi-layered symphonic music as “expert noticers”, but which used nature as the analogy for recognizing patterns, seeing how small parts fit together to create larger musical “organisms,” and pondering what “organicism” in Western music might mean. (See *Thinking About Music*, in this program.)

“Expert noticing” has become one of our favorite pedagogical outcomes in the EYSO. Isn’t that what we want for all kids? It’s definitely the point of close reading in their literacy classes, the ultimate aim of any science lab or observation, and the main point of mathematics—to help kids get better at seeing details and how they contribute to the whole. To help them interpret the details they uncover, to create meaning.

This season’s theme teaches by analogy and metaphor. Of course, the symphony and nature are two very different things, and two different *ways of knowing*. Research says that inviting kids to look at one epistemology—one way of knowing—by way of another encourages them to think more divergently, and opens up new pathways of understanding. In other words, using the orchestra to explore more deeply some aspects of the natural world (and vice versa) not only helps them understand both more fully, it also sharpens their ability to transfer ideas, draw inferences, be comfortable with ambiguity, and think creatively. Plus, it’s *way* more fun.

This is the ultimate goal of all education. When we strip away all the education-speak, all the latest acronyms and special assessments for new approaches to literacy or math skills, at their core is the hope that kids will put together a rich life for themselves, where things fit together and make sense. I often say that I don’t think of myself as teaching 10-year-olds as much as “future 45 year olds.” I want them to treasure the way that music (and painting, poetry, and all the arts) teach them how to see the world and understand it more deeply. That is the EYSO way. As I begin my twentieth year in this amazing organization, I appreciate our thoughtful approach more than ever. Thanks for being part of it.



Randal Swiggum



P.S. We continue to celebrate what’s special about the EYSO and the long and storied musical history of Elgin through our *Only in Elgin* initiative, launched in 2010 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.

Please turn off all electronic devices. No audio or video recording or photography of any kind is permitted during the concert. Thank you for your cooperation!

PROGRAM 2:00PM CONCERT

PRELUDE

Andrew Masters, Conductor

Fugue in G Minor (The Little)

J.S. Bach (1685-1750)

arr. Gerald Doan

A fugue is a musical form in which an introductory theme (subject) is consequently imitated by two or more instruments and is repeated and developed throughout the piece. This fugue was originally written for organ and is a four voice fugue. (Not to be confused by another G minor fugue by Bach that is much longer—hence the nickname The “Little.”) In fugues, when a new voice answers the subject, the previous voice continues with a counter-subject that is layered over top. After several imitations, moments of new material are heard, called “episodes” which are two or three measure developments of the original theme. The music is quick to be interwoven with many layers and musical ideas, creating an intricate (and often exciting!) polyphonic texture.

Prelude students looked at examples of both fractals and the naturally occurring Fibonacci series to further their understanding of how a piece like this unfolds. Although there are no real mathematical relationships between these naturally occurring patterns and this piece, looking at these patterns in nature provided visual examples of how one small idea, repeated and developed over time, expands into a bigger, more elaborate organism. [A. Masters]

Adagietto from Symphony No. 5

Gustav Mahler (1860-1911)

arr. Carrie Lane Gruselle

Sometimes the best things in life are worth the wait. This was the lesson for Prelude students as they studied this masterpiece and worked to understand what makes this piece so compelling. It is easy to recognize this piece as “pretty” on the surface. But looking closely reveals an inner beauty and natural truth that mystifies and captivates its listener—that moments of pleasantness often come after and are heightened by moments of unpleasantness. The natural phenomenon of tension and release. The calm after the storm.

Mahler uses tension and release throughout the piece in both micro and macro levels. At the micro level he makes use of suspensions; moments of dissonance occurring by holding out a note over a changing harmony before resolving to consonance. The result is that the “pretty” chords (consonance) sound even prettier. Imagine what pretty chords would start to sound like if that is all we heard. The piece starts to sound flat and unappealing. Boring. But when these suspensions and resolutions occur in almost every measure, it is like looking at a sparkling diamond with depth and radiance.

On a macro level, Mahler uses tension and release in the way he builds up the climax. First of all, he makes us wait for it, putting it at almost the very end of the piece. Imagine what it would feel like to have the most exciting part of a book or movie at the very beginning. The rest of the story seems unimportant and useless. Waves of harmonic uncertainty, softer dynamics, and a slow tempo all add to the “tension” before the music begins to crescendo and build to a fortissimo and consonant resolution. A musical reminder that embracing and working through difficulty helps us to fully appreciate beauty. [A. Masters]

Allegro Moderato from Symphony No. 3

Camille Saint-Saëns (1835-1921)

arr. Deborah Baker Monday

One hundred eighteen. 118. That is the number of times a single motif is repeated in this arrangement of the Allegro of Saint-Saëns symphony. In nature, repetition is something to which human beings have grown accustomed and on which we depend for familiarity, consistency, and comfort. As a device in music, it provides similar aesthetic qualities as well as giving emphasis. 118 times sounds excessive, but the music does not sound monotonous, but instead urgent and exciting.

The motif at hand is rhythmic and revealed at the very beginning. Four sixteenth notes followed by a single eighth note. It is the seed that is developed and used as thematic material for the majority of the movement. In fact, this rhythm is played continuously for sixteen straight measures before we hear something different. And that something different is simply a variant of the motif—replacing the first two sixteenth notes with a single eighth note. Other

times, the eighth note and sixteenth note trade places, and sometimes the eighth note is replaced by an eighth rest, but all of these variations stem from the original rhythmic idea. Like the many scales of a pinecone—all similar, though not identical—that form a complete whole. [A. Masters]

SINFONIA

Jason Flaks, conductor
Andrew Masters, associate conductor

Handel in the Strand

Percy Grainger (1882-1961)

About this piece, Grainger said: "My title was originally *Clog Dance*. But my dear friend William Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English comedy (the 'Strand'—a street in London—is the home of London musical comedy) as if jovial old Handel were careering down the Strand to strains of modern English popular music."

Sinfonia students studied and analyzed the seven Elements of Music to answer the questions 1. Why exactly does the piece sound the way it does? and 2. How can we best approach the way we play it so it sounds the way it is supposed to sound? While all seven elements are always present in a given piece (rhythm, melody, harmony, texture, timbre, dynamics, and form) usually one or two take the lead as the "thing" that define its identity. This unique and quirky piece by Percy Grainger proved to be a great piece to demonstrate how the elements work together to create a piece's individual soundscape because, like most of Grainger's music, the answer is not easily apparent. Through our study we discovered that three of the elements, **rhythm**, **melody**, and **texture** are used in unique ways that give the piece its jolly charm.

Rhythm—Throughout the piece, the rhythm can be characterized as bouncy. Steady, chirping eighth notes permeate the backdrop of the music from the beginning to end. Dotted rhythms and syncopation heighten the sense of light-hearted motion of "careering down the street." Attention was given to playing as short, light, and cleanly as possible.

Melody—What we do not hear right at the beginning is a clear melody. At least not a memorable tune we could easily repeat. The melodic lines we do hear sound more accompanimental—more like someone bumbling a tune to themselves while walking down the street than an actual "song": a static note in the cellos that eventually quickly falls off and is answered by meandering lines in the rest of the string section. We do not hear a clear "tune" until the twenty fifth measure, (one that is hard to get out of our heads!) played by the woodwinds.

Texture—At times, the music can be very polyphonic, meaning, there are multiple voices or musical lines occurring at the same time. Rather than a cluttered and disorderly sound, the way the rhythms are aligned actually give the music a snappy sense of sophistication and class. The multilayered rhythms also give the music a very "active" feel and required an immense amount of focus and listening from the orchestra in order to portray the music's "refined" yet "jovial" character. [A. Masters]

The Final Covenant

Fisher Tull (1934-1994)

"The ear hears, the brain listens. To listen is to give attention to what is perceived both acoustically and psychologically." Pauline Oliveros

Whether animals in the biosphere or musicians in the orchestra, the skill of listening is critical. The parallels that show the importance of this skill are striking and show real connections between music and nature. In their own shared environments, each animal has a unique sound, with its own frequency and occupying a unique place on the sonic spectrum, with which to communicate. In the same way, each instrument occupies a specific spot in the sound of the orchestra. From high to low everyone has their place. Also, the textures of the biosphere can vary from sparse to complex just as the texture of the orchestra can go from minimal to busy. Whatever the texture, the lines of communication must be clear for there to be success. For animals, it is life or death. If they can't read the sounds of the biosphere they can easily become prey. For musicians, the stakes aren't quite as high, but the orchestra that doesn't excel at listening generally doesn't convey the artistic intent of a composer.



The Final Covenant proved to be an excellent piece to develop deep listening skills. In this piece, Fisher Tull has created some incredibly complex music. Complex to play, but also complex to prioritize. The piece opens with six different rhythms occurring at once creating a thick polyrhythm. Over this rhythmic base he sets a lyric melody that glides above the complex rhythm below it. Balancing the parts of the polyrhythm with each other while also respecting the melody requires attentive ears. Other spots that proved to be challenging to prioritize through listening were the two main climaxes in the piece. Easy to hear because of the very loud volume, the texture in these spots is an incredibly intricate web of parts. Without careful study, many of the details that make up this texture would be lost. The hope is that no voice of the orchestra becomes the “sonic prey” of another. [J. Flaks]

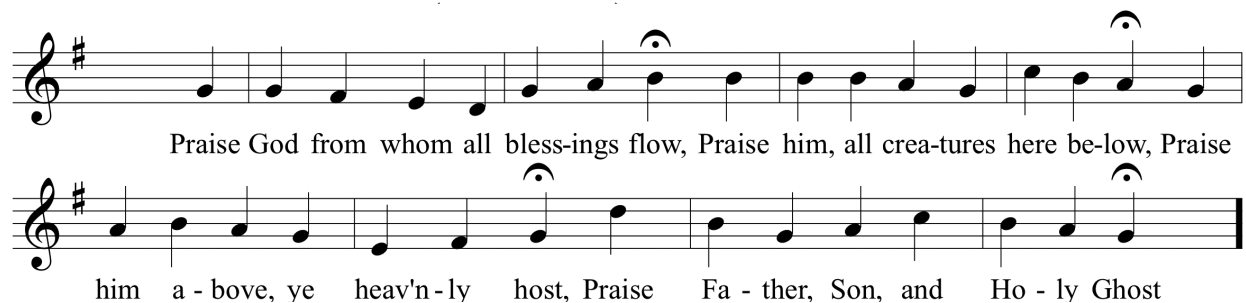
Orchestra Suite from *The Plow That Broke the Plains*

Virgil Thomson (1896-1989)

Prelude
Pastorale (Grass)
Cattle
Blues (Speculation)
Drought
Devastation

The Plow That Broke the Plains is a 25-minute documentary film, produced in 1936 to dramatically show the ecological crisis of the Dust Bowl—how the Great Plains region of the U.S. was being destroyed by uncontrolled agricultural expansion and misuse of the land. One of the many initiatives of the New Deal, the film was controversial in the region it was meant to highlight, but ultimately succeeded in its political message. This success was in no small part due to the film’s soundtrack—still considered a masterpiece of American music.

Capturing the essence of a scene in a movie is one of the main challenges for the composer of a soundtrack. To enhance but not dominate or muddle the vision of the film is the line that must be walked. One of the smartest decisions composer Virgil Thomson made in his score the film was to include religious and folk music in his score. Using music that people already have a relationship with allows the listener to make deeper connections with what is



This staple of Protestant church music is set in a variety of ways throughout the suite, with Thomson changing the musical tone to match the mood on the screen. A traditional setting for the pre-Dust Bowl footage, and then increasingly compressed and dissonant settings as the impact of the disaster came into focus. Also used were the cowboy tunes *I Ride an Old Paint* and *Git Along Little Dogies*. Again, Thomson made statements by setting these melodies over a variety of harmonies, creating a sonic palette that could match the mood of the scene. Aaron Copland, himself heavily influenced by Thomson, paid him high praise for his work on this film. He said, “It is a lesson on how to treat *Americana*.” [J. Flaks]

PROGRAM 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, conductor



Tree of Life

Daniel Brewbaker (1951-2017)

around me surges a miracle of unceasing birth and glory and death and resurrection- e.e. cummings

Daniel Brewbaker was the best "hometown kid" a youth orchestra program could ever ask for. He loved the EYSO and EYSO loved him back. Through the years he was incredibly generous with his time and compositions and gave EYSO an incredible resource. What was particularly admirable about him was that he could find the passion in whatever musicians he was working with, and amplify their love of making music. Whether it was a professional orchestra in Russia, students at the Juilliard School in New York, or a 7th grader in Elgin, his goal was always the same: share the joy of making music.

Daniel was also enigmatic in his humility: Yo-Yo Ma had played his music, yet here he was coming to our rehearsals, answering our emails and phone calls, and taking our suggestions. He put us on equal footing and taught EYSO students a valuable lesson: making music is about sharing joy, respecting and valuing everyone, and cherishing the emotions that come from playing.

Tree of Life was commissioned for the opening of the new Sherman Hospital in Elgin. The e.e. cummings quote above truly sums up the structure of the piece. The faster sections of the piece exude energy and life. There are fanfares in canon, elaborate uses of counterpoint, complex uses of hemiola (creating the feeling of a triple feel in a duple meter), and devilishly fast runs of notes for everyone from trumpet to tuba. The middle of the piece is truly beautiful and haunting. Marked *Lascia ch'io pianga*, this is quote from a famous Handel aria, which translates as "Let me weep." Notes are suspended over others creating tension throughout the section creating a sense of mourning. [J. Flaks]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, conductor

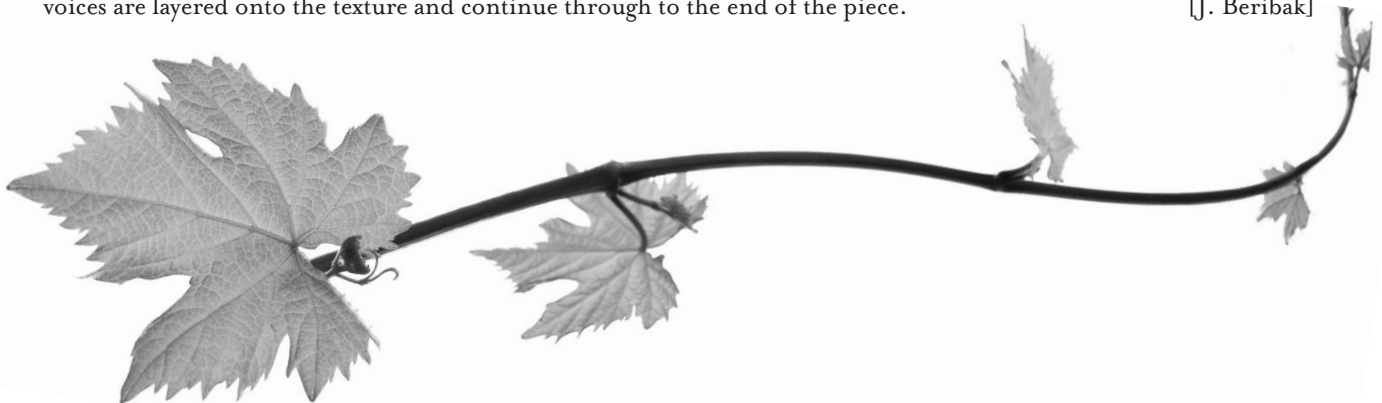


Laborers of the Vineyard

Joe Beribak (b. 1987)

World premiere performance

The inspiration of this work is the parable of the laborers of the vineyard from the Gospel of St. Matthew. In the parable, a landowner hires men at the 1st, 3rd, 6th, 9th, and 12th hours of the day (roughly 6:00am to 5:00 pm). The owner then pays the same wage to all the laborers, regardless of their hours worked. This work explores one facet of the parable, the proportion of time each group of laborers contributes to the overall project. The piece is split into 12 sections, each representing one hour of the day and marked by the sounding of a gong. At the appropriate time, new voices are layered onto the texture and continue through to the end of the piece. [J. Beribak]



PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

Symphony No. 6 in F major, Op. 68

III. A Merry Gathering of Country Folk

Ludwig Van Beethoven (1770-1827)

Contrary to the public perception of an angry, sullen composer who was a recluse as he slowly lost his hearing, Beethoven loved the outdoors. He often would walk the wooded paths outside the city of Vienna to take in the sounds and feeling of nature, pausing from time to time to jot down inspired musical ideas on staff paper he carried with him. His Symphony No. 6, nicknamed "The Pastoral," was a direct outpouring of that love and his only "programmatic" symphony, telling a story. This symphony is in stark contrast to the famous Symphony No. 5 in C minor that he was working on and debuted at the same time.

The movement "Merry Gathering of Country Folk" is so titled by the composer, leading the listener to imagine a festive grouping of villagers, complete with the town band livening up the middle portion of the work. The strings set up a light, tripping dance that is copied and mimicked by the woodwinds as the people spin into a faster, louder and a more intense dance. As it progresses horns and trumpets support and further push the energy. It all ends with a raucous, almost out of control tempo that pushes our orchestra and the country folk they represent to their limit! [A.Krempa]

PHILHARMONIA

Anthony Krempa, conductor

from *Caucasian Sketches*

I. In a Mountain Pass

Mikhail Ippolitov-Ivanov (1859-1935)

Mikhail Ippolitov-Ivanov spent his years after graduating from the St. Petersburg music conservatory in the town of Tbilisi, the capitol of the province of Georgia. Near his post as head of the Tbilisi University music department was the Caucasus mountains, a place that he visited on a regular basis for inspiration and respite. He was so moved by the sights and sounds of the people, wildlife, and landscape that he composed two multi-movement suites inspired by them titled "The Caucasian Sketches."

The first movement of the first set of sketches, "In a Mountain Pass," has been Philharmonia's focus for this concert. We studied how Ippolitov imitated the sound of the signal horns of the mail delivery riders in the French horn, trumpet and woodwinds, even marking them to be played in an echo, much like the sound bouncing off the mountain range walls. We noticed the strings mimic the babbling brooks and rushing streams with their flourishes of notes, and the English horn evoking the indigenous sound of the Zurna, a popular folk instrument from the region. The composer sets you in a place far above the mountains, like a bird floating on high seeing the range for all its grandeur and spectacle. [A.Krempa]

Komm, Süßer Tod (Come, Sweet Death)

Johann Sebastian Bach (1685-1750)

arr. Kjelland

Johann Sebastian Bach was ever aware of his mortality, living in a time when he outlived his first wife and those many of his twenty children who died in infancy. The prevailing feeling about life in the 18th century was that humankind was only earthbound for a short visit, and our eternal slumber and true home was in the afterlife. It was in this context that Bach set the text to "Komm, Süßer Tod" (Come, Sweet Death) to music.

*Come sweet death, come blessed rest!
Come lead me to peace,
For I am weary of the world.
O come! I wait for you,
Come soon and lead me,
Close my eyes.
Come blessed rest!*

Bach's original version was for voice and continuo only (a single bass line played by cello and harmonized by keyboard)—simple and poignant. This arrangement, by Northwestern University professor James Kjelland, highlights the cello in the beginning before expanding to the rich full orchestra texture. As you listen to the melody, notice how the simple strings color supports the cellos without stealing the spotlight. As woodwinds and brass are added the tune is thickened and widened to cover many octaves and harmonies, finally retreating back to a concluding simple chord. Much like the cycle of life, simple beginnings lead to rich and complex stories, eventually leading us back to the earth, to our blessed rest.

[A.Krempa]

From Pictures at an Exhibition

VIII. Catacombs – *Cum mortuis in lingua mortua*

IX. Baba Yaga

X. The Great Gate of Kiev

Modest Mussorgsky (1839-1881)

arr. Ravel

The paintings and drawings that inspired Mussorgsky's piano composition "Pictures at an Exhibition" were created by his friend and fellow Russian artist, Victor Hartmann. After Hartmann's untimely death in 1873, an exhibition of over 400 of his works were on display at a retrospective set for him, and Mussorgsky was deeply moved by what he saw there. He sat down and penned the entire composition for piano in just a few short weeks in early 1874. Almost fifty years later, the French composer Maurice Ravel adapted the original piano pieces for a large and colorful orchestra. Over the decades, many of Hartmann's original works have been lost, but the three works featured in music tonight are still extant.

In our study of Hartmann's paintings, we focused on **elements**, specifically the elements of visual art that Hartmann emphasized, and the inspiration Mussorgsky drew from them to create his music. What do you see in these paintings? Does something stir in you the way it stirred in Mussorgsky? As you listen to Ravel's arrangements of Mussorgsky's passionate creations, see if you can hear the elements of rhythm, melody, harmony, timbre, form, dynamics and texture in each piece and how they were utilized.

[A.Krempa]



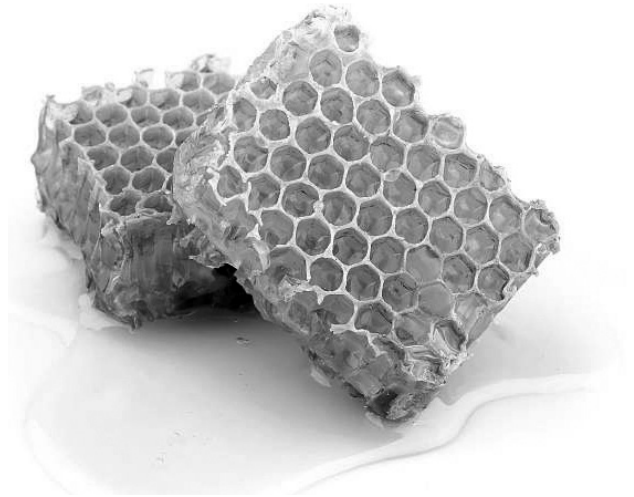
Catacombs



Great Gate of Kiev

THINKING ABOUT MUSIC: ORGANICISM

The EYSO has a tradition of building each season's repertoire around a curricular "theme." Each year, our "Big Idea" is often a metaphor or analogy that functions—as we like to say—as a "window" into human experience and ways of knowing. Studying music through the "lens" of architecture, or Shakespeare, or the concept of time, or politics, necessarily stretches kids' thinking. It compels them to challenge their own understanding of music (admittedly a very abstract subject) and to not just accept anything at face value, which is the very definition of critical thinking. (The number of quotation marks in this paragraph is a reminder that each of these "lenses" is an imperfect analogy to music, but they are still useful and generate lots of divergent thinking.)



This year our focus is on how we are "hard-wired"—both by nature and our human nature—to create and understand music. Nature has taught us to recognize patterns (the structure of a flower or a beehive), to mark time by rhythm (sunrise, the tides, our own beating heart), and to pay attention to subtle changes.

It has also given us a persistent and useful metaphor for understanding Western music in *organicism*. This concept has proven remarkably durable in aesthetic history, stretching back all the way even to the Greeks.

"Organic" means "like a living organism" and that means several things:

- 1) Growth: it develops and grows toward a goal. Birth, life, and death.
- 2) Unity: all of its parts, even the smallest, are coherent and organized as part of larger structures.
The coherence comes from within, from the original seed, which contains the DNA.

In the 19th and 20th centuries, music thinkers were especially drawn to the metaphor of organicism to explain the coherence of music by Bach, Beethoven, and other German masters. In a Bach fugue or invention (such as heard on today's programs) it's fairly easy to see how the entire composition "grows" from a simple seed—the musical motif—which seems to carry within it all the possibilities of growth and development that emerge as the piece reaches its "maturity". In a large work, like Sibelius' Symphony No. 2, this organicism informs the entire 50 minute work, and creates an internal coherence that makes the work unfold in a natural, seemingly inevitable way that feels, well...*organic*.

[R. Swiggum]



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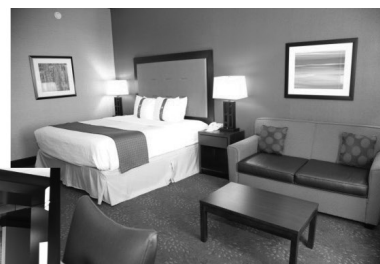
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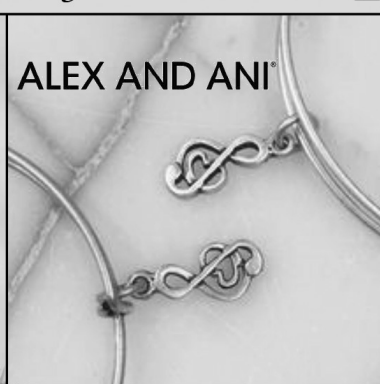
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PROGRAM 7:30PM CONCERT
YOUTH SYMPHONY

Randal Swiggum, conductor
Matthew Sheppard, associate conductor

The 7:30 pm concert is followed by the traditional post-concert chat with Youth Symphony members & Mr. Swiggum. It will begin about five minutes after the concert ends.

Opening from Symphony No. 3

I. Kräftig. Entschieden (Strong and decisive)
"What the Mountains Tell Me"

Gustav Mahler (1860-1911)

Although he later removed these programmatic hints from the published score, Mahler's autograph manuscript of his Third Symphony from 1896 reveals the curious subtitle "What the Mountains Tell Me." Mahler's music is always close to nature, but what could he possibly have meant by this phrase, in this context?

Deeper study helps connect the dots: Mahler's very idea of symphonic music was closely tied to the natural world (among many other things) and also deeply influenced by German idealist philosophy and especially Nietzsche and Schopenhauer. None of this is necessary to know, however, to appreciate the power and provocative strength of his music.

It was Mahler's phrasing of this enigmatic subtitle that inspired our 2017-18 season theme, "What Nature Tells Us About the Orchestra."



Three-Part Invention No. 9

Johann Sebastian Bach (1685-1750)

arr. R. Swiggum

Among Bach's 15 Three Part Inventions (he actually called them "Sinfonias"), which show an astonishing variety of moods, stylistic character, and compositional strategies, there is none quite like Number 9, the Sinfonia in F minor. It not only the longest of the Inventions, but also traverses some of the most profound melancholy, soulful yearning, and thorny dissonance that was conceivable in 1723, all in the space of thirty-five measures and using just two tiny musical "seeds" (motifs):

- A slowly descending chromatic line, all half-steps
In Baroque musical rhetoric this was known as the “lament bass” and was a musical symbol of mourning and grief. Bach used a similar bass line in his B Minor Mass for the Crucifixus (“He was crucified”) movement.
- a “sigh figure” of three notes, repeated twice and then expanded a third time



The way Bach combines these two motifs is both masterful from a compositional standpoint and heartbreakingly beautiful. But what is even more astounding is the subtle way the one becomes the other; in other words, the slow chromatic figure becomes the sigh figure as the piece moves toward its intense climax. This development and growth, from such

simple musical materials, was our introduction to organicism: a tiny seed carries the DNA for the working out of the entire, complex piece. (See *Thinking About Music: Organicism*, above).

Although the piece was written originally for keyboard, this arrangement for full orchestra allows the listener to perhaps hear the motif in all its various developments, as it is passed from instrument to instrument. [R. Swiggum]



YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Love Triangles

I. Down at Nookies Bar
II. Next Morning

Robert S. Cohen (b. 1945)

While the first movement utilizes only non-pitched percussion, Cohen establishes conflict in the same way composers have for hundreds of years: through harmony and dissonance. Short rhythmic motifs are passed among the three musicians to establish a harmonious rhythmic texture, but these are frequently interrupted by dissonant rhythms. This rapid interplay of the harmonious rhythmic texture and the dissonant rhythmic interruptions evokes a mood that may be briefly pleasurable, but hints at a future discomfort.

The second movement unfolds the moment of awakening after the night of revelry. Repetitive patterns gradually layer on top of the slothful, dreamy mood of the opening. Sonic density builds in a most unpleasant sort of way as the movement progresses. As consciousness sets in, the music reaches a complete saturation of obnoxious noise. The ominous mood hinted at by the rhythmic dissonance of "Down at Nookies Bar" becomes the predominant experience of "Next Morning."

[J. Beribak]

EARL CLEMENS WIND QUINTET



Summer Music, op. 31

Samuel Barber (1910-1981)

That composers have been drawn to nature for inspiration is no secret. They often use music to imitate nature's sounds, its patterns, its growth, decay, and death, and its pulsing, rhythmic life. Sometimes, though, composers use music, like a painter or poet, just to capture a particular *feeling* that comes from connecting with nature, whether that be the beauty of a sunset, the damp stillness of morning in a meadow, or the bleak chill of an icy winter day. Barber's *Summer Music* is such a piece. Its title was intended to suggest the relaxed character of the season—in Barber's words: "It's supposed to be evocative of summer—"summer" meaning languid, not killing mosquitoes."

With graceful transitions between sections, the piece feels like a small multi-movement work. It opens with a gentle rocking idea for horn and bassoon, marked slow and indolent, punctuated by energetic bursts from flute and clarinet. This music gives way to a more incisive, aggressive music in a Stravinskian style, with short bursts of repeated notes. The indolent music returns, in what feels like a slow movement, finally leading to a fast concluding section where all five instruments bubble over in ebullient joy. Although the piece is full of sunshine and optimism, many have heard in the plangent oboe and horn parts a sense of loss and yearning, of time passing, of the transience of all things that the feel of approaching autumn brings. This, too, is the power of great music—to carry all these human feelings together, at once.

[R. Swiggum]

The Earl Clemens Wind Quintet

Juan Hernandez, flute, Hampshire

Guillermo Ulloa, oboe, Carpentersville

Rebekah Harness, clarinet, Elgin

Delaney Hajek, horn, Algonquin

Chloe Robbins, bassoon, Elgin

The Earl Clemens Wind Quintet is named after Earl L. Clemens, oboist and professor of music education at Northern Illinois University for 36 years. The quintet has worked with a star-studded list of guest coaches including Fritz Foss (Lyric Opera of Chicago), Jennifer Gunn (Chicago Symphony Orchestra), and Lewis Kirk (Santa Fe Opera and Lyric Opera of Chicago). Its regular coach is Kathryn Pirtle, of the Orion Ensemble. The Earl Clemens Wind Quintet, one of the jewels of the EYSO Chamber Music Institute, is selected by competitive audition and is offered tuition free thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

YOUTH SYMPHONY



Symphony No. 7 (“Toltec”)

Philip Glass (b. 1937)

World premiere performance by a youth orchestra

I. The Corn

Last spring, when we had settled on Sibelius’ Symphony No. 2 as our capstone piece for this program, we knew that we would tackle the subject of musical “organicism.” But how to make this complex concept understandable to young people? Often we don’t really know what something is until we know what it isn’t. Our solution: explore a piece that resists the traditional markers of organicism (growth, goal-orientation, unity through a motivic “seed” which develops over time). And the musical style that most exemplifies this approach? Minimalism, the style introduced in the 1960s by composers like Steve Reich, Terry Riley, and (perhaps its most famous proponent) Philip Glass.

Glass’ Symphony No. 7 (“Toltec”) premiered in 2005, with Leonard Slatkin conducting the National Symphony in the Kennedy Center. Tonight’s performance is the premiere by any youth orchestra in the world.

According to the composer: The world “Toltec” in the title refers to the tradition and beliefs which were the cultural and spiritual matrix of Mesoamerica and which began many centuries before the European invasion. Though its roots began, according to recent research, some five thousand years ago among the Olmec, and achieved its peak in the times of Teotihuacan (500 BC to 500 AD), the traditional belief was that the Toltec culture reached its height in the city of Tula and dominated that part of the world from 700 AD to 1100 AD. The Post-Classic Mayan and Aztec periods that followed maintained the Toltec accomplishments in mathematics, precision in making calendars, building and architecture.

Equally important were the Toltec developments in social organization and personal spiritual development. Like many indigenous traditions, the Toltecs emphasized the relationship with the forces of the natural world (the sun, earth, water, fire and wind) in developing their own wisdom traditions. These kinds of practices can still be found among some of the indigenous peoples of Mexico today.

This symphony is inspired by the Wírrarika sacred trinity, as indicated in the respective movement headings: The Corn, The Hikuri (The Sacred Root), and The Blue Deer. The Corn [the movement heard tonight] represents a direct link between Mother Earth and the well-being of human beings. But it also represents the responsibility of the people to nurture the gifts of Mother Earth—the corn which will sustain them.

Minimalism has become a familiar style, thanks to its influence on commercial music and TV themes (think “X-Files”). Its large-scale repetitions, with very subtle changes, seem to resist the idea of organic development and growth. Professional flutist Ransom Wilson described his first experience hearing a Philip Glass piece: “At first I was bored—very bored. The music seemed to have no direction, almost giving the impression of a gigantic phonograph with a stuck needle. . . . Then, with no conscious awareness, I crossed a threshold and found that the music was touching me, carrying me with it. I began to perceive within it a whole world where change happens so slowly and carefully that each new harmony or rhythmic addition or subtraction seemed monumental.”

Glass himself still carries a large vision for his music. “What a time we live in!” he has said. “Traditions are imploding and exploding everywhere—everything is coming together, for better or worse, and we can no longer pretend we’re all living in different worlds because we’re on different continents. At times it feels like we’re on the verge of an apocalypse—the war in Iraq, the tsunami, physical and social upheavals everywhere.”

“And yet on a personal level, we have access to cultures that simply weren’t available to us even twenty years ago. Think of the way America has changed—of all the new traditions we know about now, from clothing to food to films to martial arts, all of these pretty much unknown when we were growing up. I travel the world, and I’m happy to say that America is still the great melting pot—maybe a chunky stew rather than a melting pot at this point, but you know what I mean. In spite of some narrow-mindedness, I feel that most Americans are genuinely interested in many different cultures and in learning to embrace them. I hope that this symphony—that all my music—is helping that process along.”

[R.Swiggum]

Five Minute Pause



Symphony No. 2

Jean Sibelius (1865-1957)

- I. Allegretto—poco Allegro—Tranquillo
- II. Tempo andante, ma rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

Jean Sibelius and Gustav Mahler were both, in a sense, “nature” composers. They each found inspiration in the solitude of a forest or lake, and both drew on the sounds and sensations of nature in creating many of their sonic environments.

This is where most of the similarity stopped, however. It was the differences in their approaches that were brought to a fine point when the composers actually met in 1904. Mahler was guest conducting in Helsinki and years later, Sibelius recalled their now historic meeting:

When our conversation touched on the essence of “symphony”, I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs. Mahler’s opinion was just the reverse. “Nein, die Symphonie muss sein wie die Welt. Sie muss alles umfassen” (No, a symphony must be like the world. It must embrace everything.)

In contrast to Mahler’s sprawling, epic symphonies with their swirling flux of folk music, military bands, mythic archetypes, and kaleidoscopic themes, Sibelius was committed to a kind of tight, formal *organicism*. (See *Thinking About Music: Organicism*, above).

Indeed, his Second Symphony has become a veritable symbol of “profound logic” (to use Sibelius’ term), where the large structure grows from the smallest of musical motifs—like a seed that contains the DNA of the complex organism it orders and grows. The symphonic model inherited from Beethoven and Brahms was to present themes and then deconstruct them to show their possibilities. Sibelius, on the other hand, presented a seemingly random series of small, unrelated fragments—only showing in the recapitulation how they were not only related, but meant to fit together to form the larger, coherent organism.

The fertile seed from which the entire symphony grows is a simple three-note motif:



The motif is introduced immediately in a restless surging rhythm in the strings:



and then answered in a descending version in the woodwinds, with a completely different character:



A new motif is introduced and seems to take over. It is a typical Sibelian gesture: a long note, released finally by a rhythmic shaking and a dramatic drop of a fifth. (This dropping fifth will punctuate many strategic moments in the next three movements.



Thus, as the first movement unfolds, like much of Sibelius’ music makes something whole and compelling out of bits and pieces. As Sibelius would later write: “It is as if the Almighty had thrown down the pieces of a mosaic for heaven’s floor and asked me to put them together.”

The second movement was most enigmatic for audiences at its Helsinki premiere in 1902, and for American critics two years later who found the symphony “neurotic,” with “too much meaningless repetition.” One critic complimented its “attractive weirdness,” while another proclaimed it “gloriously rude.” This movement was also difficult to understand for Youth Symphony members, until we started to hear in Sibelius’ timpani rolls, restless pizzicatos, and brass outbursts a kind of “non-human” music. At Fall Camp, we decided the clearest definition of “nature” was anything not created by humans. In musical terms, what sounds most “human” is a beautiful, lyrical melody such as might be sung. Although this movement does have several such melodies—the first sung by bassoon—it is mostly these craggy, often bleak and austere musical gestures, punctuated by mysterious silences, that give this music its sense of “outdoors-ness” and propels its (in Phillip Huscher’s words) “wonderful series of adventures.”

[R. Swiggum]

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Megan Zalokar

BARRINGTON

Michael Duggan
Michael Nelson
Randy Karon
Clark Sheldon
Ben Sorce

BARTLETT

Jennifer Gontarek
Eric Hollaway

BATAVIA

Chris Griffith
Allison Liska
Chris Owen
Keith Ozsvath

BURLINGTON

Jim Struyk

CARPENTERSVILLE

Melissa Aukes
William Bocker
Mark Bettcher
Matthew Bishop
Michael Kasper
Preston Krauska
Anna Vonohlan
Beth Wood

CARY-GROVE

Marty Magnini

CHICAGO

Michael Teolis

CRYSTAL LAKE

Tim Blakewell
Keith Levin

DES PLAINES

Roberta Weber

DOWNERS GROVE

Madeline Fiene
Jennifer Mullen
Craig Roselieb

DUNDEE/WEST DUNDEE

Matthew Bishop
Anna Vonohlen

ELGIN

Ruth Cavanaugh
Brendyn Dobbeck 🎵
Elizabeth Fredricks
Jen Melugin
Rachel Monroe
Joanna Newby
Stephan Reichelt
Robert Sanchez
Annaliese Siegel
Thomas Weyland
Lisa Yagow

ELMHURST

Ray Ostwald

GENEVA

Jason Flaks
Patrick Frederick 🎵
Julie Lawrence
Neal Shipton
Kelly Stach

GLEN ELLYN

Thomas Bowling
William Ortega
Jonathan Walsh

HAMPSHIRE

Helen Lawrence
Emma Leland

HUNTLEY

Philip Carter
Alexander Meza

LAGRANGE

Jan Matthews

LINCONSHIRE

Sonny Petway

LISLE

Benjamin Alifantis
Colleen Alvin 🎵

LOMBARD

Tara Cappelletti
Tim Fawkes
Andrew Packer

MAPLE PARK

Aaron Puckett

NAPERVILLE

Kevan Kosobayashi
Stephanie Lein
Erika McCann
Bradley Pfeil
Elle Pressly
Jeffrey Sturgeon
Jerry Zitko

OSWEGO

Kelly O'Neill
Steven Rexroat

PALATINE

Marla Caballero
Matthew Moore

PERU

John Armstrong
Philip Whaley

PINGREE GROVE

MaryBeth Kurnat

PLAINFIELD

Timothy Hatcher

RACINE

Cynthia Banaszak

RICHMOND

Kateri Tumminello

ROCKFORD

Brandt Thompson

ROLLING MEADOWS

Chris Buti
Kevin Carroll
Julie Quitschau

ROSELLE

Mike Lehman

SAINT CHARLES

Adrian Anderson
Michael Bazan
Daniel Beder
Rita Borkowski 🎵
Krista Halvorson
James Kull
Andrew Masters
James Pesek
Sandra Pogge
James Stombres 🎵
Eric Swensen
Angela Wifler
Brian Wis
John Wojciechowski
Gilbert Wukitsch

SCHAUMBURG

Susan Carlson
Anne Donahue
Sarah Finnegan
Mark Hamada
Vincent Inendino
Tobin Langridge
Heather Lofdahl

SKOKIE

Dehuan Brooks

SOUTH ELGIN

Karen Brhel
Kurt Dobbeck
Katherine Heikkinen 🎵
Rachel Saldana

STREAMWOOD

David Hain
Zachary Geller

SUGAR GROVE

Allison Liska
Chris Owen

SYCAMORE

Ken Goodman
Scott Mertens
Ken Tonaki

VILLA PARK

Jan Bobek
John Clemons

WARRENVILLE

Deborah Schmaltz

WAUCONDA

Elizabeth English

WEST CHICAGO

Brad Rathe
Alexandra Wojciechowski

WHEATON

Andrew Ladendorf
Grace Mayell
Bob Mammaing

YORKVILLE

Victor Anderson
Kim Gyssler

PRIMO / PRIMO INTERMEZZO

VIOLIN

Madeleine Afable, Elgin z
Ella Britton, Palatine
Mikey Burdick, Schaumburg
Rafi Dennison, Carpentersville
Luca Edsall, Elgin
Kaitlyn Huang, Aurora z
Angelyn Jerozal, Geneva z
Lauren Johnson, Woodstock
Kaitlyn Kreeger, West Chicago z
Nora McJannett, Schaumburg z
Owen Myers, La Grange Park z
Bridget Nelis, South Elgin z
Mia Song, Saint Charles z

VIOLA

David Brown, St Charles
Allison Goade, South Elgin
Alyson Grommes, Elgin
Alexander Lo, Naperville
Kylie Phommasack, Huntley
Nayeli Wood, Elgin

CELLO

Isaac Chung, Elgin
Gianna Delosreyes, Schaumburg
Simon Dik, Batavia
Grady Mellican, Saint Charles
Mallory Pretkelis, Saint Charles
Marylynn Smith, West Chicago
Alan Taylor, Huntley

BASS

Liam Buehler, Campton Hills
Ailish Seibert, Elgin

z Primo Intermezzo

PRELUDE

VIOLIN

Zander Abear, Campton Hills
Sophia Berger, Long Grove
Isabel Bergmann, Glen Ellyn
Sephora Berhanu, Elgin
Alexandra Bryner, Saint Charles
Defne Celme, Schaumburg
Young Cho, Elgin
Claire Dai, South Elgin
Nathaniel Davison, Geneva
Jean-Denis de Beauvoir, Algonquin
Brook Dudlo, Carpentersville
Fiker Endalcachew, Lake In The Hills
Sarah Goodin, Glen Ellyn *
Nathaniel Graf, Algonquin
Vidya Gundlapalli, South Barrington
Avak Hairekian, Schaumburg
Elizabeth Inion, Crystal Lake
Eli Irwin, Crystal Lake
Jacy Jacobus, Saint Charles *
Grace Kerkbashian, Crystal Lake *
Zachary Kiley, Glen Ellyn
Abigail Kreeger, West Chicago *
Eileen Li, Elgin *
Karen Lu, South Elgin
Shannon Lu, South Elgin
Alexander Mathew, Oswego
Conor McJannett, Schaumburg *
Amaya Munoz, Downers Grove + *
Sophie Murray, Glen Ellyn
Aanya Navsariwala, Bartlett *
Caitlyn Nguyen, Batavia
Hanna Rey, Saint Charles
Ella Roth, Saint Charles *
Vaishnavi Sharma, Aurora + *
Vitaly Starkov, Geneva *
Aidan Talreja, Carpentersville
Metehan Tandag, Schaumburg

Emily Watanapongse, Saint Charles
Mark Zhu, Bartlett *
Morgan Zyrek, South Elgin

VIOLA

Hannah Brazis, Deer Park *
Samantha de Souza, South Elgin *
Molly Denz, Saint Charles *
Derek Hibben, Elburn *
Edward McNally, Saint Charles *
Tiffany Ohnemus, Streamwood
Jordan Vopat, Elgin *

CELLO

Saarang Bakre, Bartlett *
Delia Bonnet, Batavia
Christopher Garbarz, Bartlett
Megan Kamysz, Saint Charles *
Erik Koriath, Saint Charles *
Tiffany Lu, South Elgin
Millan Mallipeddi, Bartlett *
Ioanna Rendas, Elgin
Michael Sandine, Medinah *
Emma Strah, Geneva *
Damian Sulikowski, North Barrington

BASS

Alexandra de Souza, South Elgin
Aisling McGrath, Batavia

+ Co-Concertmasters
* Principal
* Chamber Music Institute

SINFONIA

VIOLIN

Rajesh Balasamy, Hoffman Estates
Lindsey Baron, Pingree Grove
Isabella Bernat, Saint Charles
Zachary Blankenship, Kildeer
Mina Chang, Naperville
Connie Chen, Naperville +
Vasudha Cidambi, Hoffman Estates
Lucia Depaz, West Chicago
Olivia Eftefield, Schaumburg
Abigail Gjata, Algonquin
Molly Gruman, Aurora *
Talein Hairekian, Schaumburg
Savanna Huang, Geneva
Anthony Inforzato, Schaumburg
Nohl Ingoldsby, Schaumburg +
Daigo Ito, Schaumburg *
Kayla Lehmann, Saint Charles
Richard Lu, Warrenville
Riley Moreno, Elburn
Ethan Park, South Barrington * *
Prashanth Ramachandra, Palatine
Rebecca Riani, Geneva
Claudia Robles, Elgin
Veronica Sereda, Carpentersville
Jillian Stachon, Saint Charles
Amrita Sundaram, Naperville
Kate Ulepic, Glen Ellyn
Daniella Untivero, Hoffman Estates
Renita Varghese, Hoffman Estates
Arden Wheeler, Wheaton
Emily Willis, Sugar Grove
Catherine Winsor, Campton Hills *
Kevin Xu, Naperville
Hailey Yamsuan, Gilberts
Madison Yehling, Geneva *
Crystal Yeo, Schaumburg

BRASS CHOIR

HORN

Veronica Ayars, Geneva
Samantha Ayars, Geneva
Simon Balisi, Batavia
Zoe Becker, South Elgin
Nicholas Brainard, Geneva
Delaney Hajek, Algonquin
Kaitlyn Holtz, Algonquin
Olivia Leyba, Elgin
Garrett McPheron, Geneva
Sara Pfeil, Wayne
Anirudh Prasad, Naperville
Kaleigh Roselli, Rolling Meadows
Stefani Schroeder, Aurora
Molly Schuster, Batavia
Luke Suarez, Peru

TRUMPET

Grace Adduci, Saint Charles

VIOLA

Christopher Brumbaugh-Cayford, Elgin *
Camille Dux, Bartlett
Grace Fuller, Gilberts
William Graham, Saint Charles *
Eleanor Maloney, Campton Hills
Grace Morby, Saint Charles *
Annie Sellenberg, Batavia *

CELLO

Kennedy Buehler, Campton Hills *
Stephan Cordogan, Geneva
Ian Crossland, Geneva
Jacob Emmelot, Lake Zurich *
Benjamin Irwin, Crystal Lake *
Charlotte Lewandowski, South Elgin
Ryan Lo, Naperville
Alitza Munoz, Streamwood
Thomas Nelson, Sleepy Hollow
Logan Sterkel, South Elgin

BASS

Ronald Gorka, Saint Charles *
Michael Parchaiski, Saint Charles *
Nathan Throneburg, Saint Charles

FLUTE

Lorenzo Losurdo, Aurora
Miguel Rodriguez, Elgin *
Michael Tendy, South Elgin
Niyah Udoiwod, Batavia

OBOE

Kayla Hardersen, North Aurora *
Tommy Kloosterman, Sycamore

CLARINET

Conor McPheron, Geneva
Nicholas Ortiz, Saint Charles
Sage Overstreet, Saint Charles *
Allison Schaffer, West Dundee *
Nina Teves, Hoffman Estates *

Bailey Cates, Elburn
Will Dixon, Geneva
Becca Hari, Aurora
Michael Johnson, Elgin
Gayle Moore, Carpentersville
Jackson Pierzina, Crystal Lake
Jonathan Pilafas, Hoffman Estates
Edward Pinkston, Itasca
Jackson Teetor, Elgin
Aaron Templin, Geneva
Emanuel Vasquez, Carpentersville

TROMBONE

Carson Aldrich, Woodridge
Christian Bialek, Elgin
Avalon Bruno, Saint Charles
Sebastian Cosma, North Aurora
Faith Cramer, Batavia
Oliver Espinoza, Carpentersville
Nathaniel Lee, Palatine

BASSOON

Devin Arendt, Bartlett
Eric Bahena, Carpentersville *
Jacqueline Fernandez, Elgin
Rebecca Frazer, Streamwood

HORN

Samantha Ayars, Geneva *
Aidan Dempsey, Sycamore
Niels Eysturlid, Geneva
Michelle Gain, Geneva
Ben Hommowun, Saint Charles *
Garrett McPheron, Geneva
Aidan Murray, Glen Ellyn
Luke Suarez, Peru

TRUMPET

Emanuel Vasquez, Carpentersville
Carmen Zieba, Geneva

TROMBONE

Christian Bialek, Elgin
Oliver Espinoza, Carpentersville
Will Dixon, Geneva

TUBA

Shea Flanagan, Buffalo Grove
Matthew Styrna, Geneva *

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

PIANO

Mark Zhu, Bartlett

PERCUSSION

Amanda Beigel, Geneva x
Charles Curione, Geneva x
Nico Gonnella, Geneva x

+ Co-Concertmaster

* Principal/Co-Principals

* Chamber Music Institute

x Percussion Ensemble

Thomas Schluckbier, Schaumburg
Jacob Truckenbrod, Aurora
Ray Zepeda, Montgomery

EUPHONIUM

Clayton Wagner, Geneva

TUBA

Mike Anderson, South Elgin
Shea Flanagan, Buffalo Grove
Ryan Geneser, Geneva
Benjamin Hurley, Mount Prospect
Tommy Miltner, Geneva
Matthew Styrna, Geneva

PERCUSSION

Allan Colorado, Aurora
Graeme Leighton, Lombard
Benjamin Simon, Geneva

PHILHARMONIA

VIOLIN

Michael, Azar, West Dundee
Ethan Blankenship, Kildeer
Olivia Cabaj, Bartlett 🎵
Alan Chen, Naperville
Rachel Christensen, Mount Pleasant
Zylle Constantino, Gilberts *
Connor Delacruz, Schaumburg
Joshua Digiacoma, Glen Ellyn 🎵 *
Dhyey Dixit, Schaumburg 🎵
Lasey Emmerich, Saint Charles *
Eliana Eng, South Elgin
Steven Frankowski, Carpentersville 🎵
Lauren Gaydos, Geneva
Michaela Horn, Wheaton 🎵
Saramaya Huynh, Elgin 🎵
Liam Ingoldsby, Schaumburg
Meghana Karan, Naperville
Amy Kuhl, Saint Charles
Natalie Lacriola, West Chicago 🎵
Samuel Mathew, Oswego
Rebecca Millard, Marengo
Preethi Navalpakkam, Naperville
Chayanne Petit, Hoffman Estates + 🎵
Hannah Pinski, Wheaton 🎵
Jessica Pytel, Hampshire 🎵
Pranav Ramachandra, Palatine *
Rebekka Rantanen, Naperville 🎵
Laura Ribeiro, Carol Stream 🎵 *
Louise Shannon, Saint Charles
John Siewenie, Inverness
Zachary Stordahl, Cary
Ethan Talreja, Carpentersville
Maya Umlauf, Glen Ellyn
Zoe Umlauf, Glen Ellyn
Jake Wohld, Saint Charles 🎵
Ananya Yammanuru, Saint Charles 🎵 *
Carolyn Zeng, Naperville

VIOLA

Samantha Ahrens, Saint Charles *
Payton Fischer, Saint Charles
Emery Frey, Saint Charles
Alexandria Jones, South Elgin * 🎵
Savannah Lisner, Batavia *
Julia Marchi, Algonquin 🎵
Nicklas Nelson, Sleepy Hollow 🎵
Andrew Ramm, Geneva
Jordan Splitt, Schaumburg 🎵
Hannah Weber, South Elgin *
Hattie Wiesbrook, Yorkville 🎵
Genevieve Zauhar, Saint Charles 🎵 *

CELLO

Tyler Bernklau, Brookfield * 🎵
David Betz, Elgin *
Emma Froeschke, Carpentersville
Emily Gallagher, South Elgin * 🎵
Aasma Haider, Hanover Park *
Kaylynn Kattiyaman, Lombard * 🎵
Eleanor Kearley, Wheaton 🎵

Jordan Kosin, Streamwood 🎵
Uma Kothuri, Naperville
Ann Lim, Carpentersville
James Longhurst, Wheaton
Jack Spence, Saint Charles
Miranda Victor, Saint Charles
Arlo Wandell, South Elgin 🎵

BASS

Fiona Lukes, West Dundee 🎵
Kyle Saengdara, Elgin 🎵

FLUTE

Miriam Franks, Mundelein 🎵
Deisy Garcia, Carpentersville 🎵
Kaitlyn Kowalski, Plainfield *
Theo Li, Elgin

OBOE

David Galanes, Bartlett 🎵 *
Julia Kaniuk, Geneva *
Mary Kassel, Geneva 🎵

CLARINET

Kathryn De Witt, Palatine * 🎵
Claire Diefenderfer, Naperville
Ethan Montgomery, Elgin *
Dominic Rivas, Spring Grove *
Zachary Wilder, Streamwood * 🎵

BASSOON

Sophie Lietz, Geneva 🎵
Abby Lopez, Aurora *
Miah Miglore, Batavia 🎵
Nathaniel Tunggal, Aurora
Keri Wozniak, Carpentersville

HORN

Zoe Becker, South Elgin *
Nicholas Brainard, Geneva
Kaitlyn Holtz, Algonquin 🎵 *
Olivia Leyba, Elgin
Anirudh Prasad, Naperville 🎵
Molly Schuster, Batavia *

TRUMPET

Grace Adduci, Saint Charles * 🎵
Michael Johnson, Elgin
Jackson Pierzina, Crystal Lake
Jonathan Pilafas, Hoffman Estates
Edward Pinkston, Itasca
Aaron Templin, Geneva * 🎵

TROMBONE

Carson Aldrich, Woodridge
Avalon Bruno, Saint Charles *
Faith Cramer, Batavia
Nathaniel Lee, Palatine
Ray Zepeda, Montgomery

EUPHONIUM

Madeline Kessler, Sycamore

TUBA

Ryan Geneser, Geneva
Tommy Miltner, Geneva

PERCUSSION

Conor Brennan, Geneva x
Ryan Drenovsky, Lincolnshire x
Aidan Perrault, Batavia x
Truman Silberg, Barrington x

HARP

Catrina Egner, Yorkville 🎵
Emily Reader, Gilberts

PIANO

Ava Jennings, Palatine

+ Concertmaster

* Principal

* Chamber Music Institute

x Percussion Ensemble

🎵 Philharmonia Chamber Orchestra

YOUTH SYMPHONY

VIOLIN

Zachary Bunton, Cary * ∞
Stella Childs, Saint Charles + * ♫
Claire Collins, Carpentersville *
Sarah Cowley, Elgin *
Christian Dik, Batavia *
Christoph Gaffud, Lombard
Sohum Gupta, Aurora
Abigail Hutter, Geneva
Crystal Kotvan, Saint Charles
Michelle Kwon, Glen Ellyn
Perry Li, Algonquin
Caroline Lindwall, Geneva
Lucy Liu, Aurora
Anna Miller, Palatine
Shristi Paul, Naperville
Satomi Radostits, Aurora *
Abinaya Ramakrishnan, Lisle
Eron Ristich, Naperville
Ayumu Seiya, Saint Charles * ∞
Olivia Shi, Algonquin *
Amelia Simpson, Saint Charles ++ * ♫
Thomas Stanila, Algonquin
Akshay Sundaram, Naperville
Claudia Wilkie, Geneva
Adelyn Wimmer, Elgin
Jade Woo, McHenry
Eunice Yoon, Downers Grove

VIOLA

Saffron Bruno, Saint Charles ** * ♫
Storey Childs, Saint Charles
Noah Hauptmann, Saint Charles
Timothy Holman, Glendale Heights * ∞
Matt Hurley, Mount Prospect ** *
Alexander Laskowski, St Charles *
Amogh Prasad, Naperville *
Colin Priller, Arlington Heights *
Meredith Reber, South Elgin *
Lexi Tartaglia, North Aurora

CELLO

Ernesto Bañuelos, East Dundee * * ♫
Trudie Childs, Saint Charles **
Jeff Donnan, Saint Charles *
Emily Dow, Elmhurst
Madelyn Dux, Bartlett *
Grace Frielink, Sycamore * ∞
Raphael Maranon, Skokie *
Katherine Monroy, Schaumburg
Jay Reiter, Glen Ellyn *
Benjamin Rieke, Naperville *
Alexander Ristich, Naperville
Abigail Vanderploeg, Aurora **
Hannah Willging, Saint Charles
Justin Zhao, Naperville
Daniel Zhao, Naperville

BASS

Anthony Rinaldi, Roselle
Alyssa Trebat, Algonquin * *

FLUTE

Tom Matthews Memorial Principal Flute Chair
Megan Abbott, Bartlett
Juan Hernandez, Hampshire * e
Julia LeKander, Batavia *
Audrey Peterson, Crystal Lake

OBOE

Isabelle Barriball, Aurora *
Rebecca Mathew, Palatine
Guillermo Ulloa, Carpentersville * e

CLARINET

Rebekah Harness, Elgin * e
Reanna Panlilio, Yorkville *
Emma Pienkos, Plainfield
Daniel Wilczynski, Naperville

BASSOON

Blaine Betustak, Sugar Grove *
Jill Elkins, Aurora
Chloe Robbins, Elgin * e

HORN

Veronica Ayars, Geneva
Simon Balisi, Batavia
Delaney Hajek, Algonquin * e
Sara Pfeil, Wayne *
Kaleigh Roselli, Rolling Meadows *
Stefani Schroeder, Aurora * %

TRUMPET

Bailey Cates, Aurora * %
Becca Hari, Carpentersville *
Gayle Moore, Elgin *
Jackson Teetor, South Elgin * %

TROMBONE

Sebastian Cosma, Schaumburg
Thomas Schluckbier, Aurora *
Jacob Truckenbrod, Elburn * %

TUBA

Mike Anderson, Saint Charles * %

PERCUSSION

Allan Colorado, Aurora x
Graeme Leighton, Lombard x
Benjamin Simon, Geneva x

PIANO

Nicklas Nelson, North Aurora

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

+ Concertmaster
++ Assistant Concertmaster
* Principal/Co-principal
** Assistant Principal
* Chamber Music Institute
♫ Maud Powell String Quartet
% Sterling Brass Quintet
∞ Hanson String Quartet
e Earl Clemens Wind Quintet
x Percussion Ensemble

CMI ONLY

FLUTE

Kathryn Augustyn, Algonquin *
Emilia Rzeszutek, Addison *

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2017-
2018

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Starring Angela Ingersoll

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Friday, February 16

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I. Earth

November 5, 2017
2:00, 4:30 & 7:30pm
ECC Arts Center

II. Water

March 11, 2018
2:00, 4:30 & 7:30pm
ECC Arts Center

III. Air

April 7, 2018
7:00pm
Wentz Concert Hall, Naperville

IV. Fire

May 6, 2018
2:00, 4:30 & 7:30pm
ECC Arts Center

Chamber Music Institute Concerts

November 19, 2017
April 15, 2018
ECC Arts Center

Open House

March 4, 2018 & April 15, 2018

2018/19 Auditions

May 31-June 3, 2018

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