



fire

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2001 ELGIN IMAGE AWARD

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Dear Friends,

Welcome to the final concerts of our 42nd season!

Throughout the 2017-18 season, EYSO students have explored what nature tells us about the orchestra by considering the elements as understood by the ancient Greeks: Earth, Water, Air and Fire. This curricular theme has created opportunities to connect excellent classical repertoire with the natural world, offering innovative ways of thinking about both. Working in the safe, collaborative, creative, and challenging environment EYSO is proud to provide, our students have continued their journey toward becoming more thoughtful people and musicians.

And this journey is only possible with your support. If you have provided support and encouragement at home, shuttled a student to and from rehearsals, made tough budgeting choices—all so a student has the opportunity to experience EYSO—thank you!

And thank you to all the families that made our most recent NOTES fund-raising campaign another huge success! Tuition at EYSO covers only about 40% of the actual cost of our programs, and NOTES is an important piece of making up the rest. Please see the NOTES 2018 Donor Listing in this program book, as well as our full 2017-18 Season Donors list which recognizes the many generous individuals, businesses and foundations that make our work possible.

As an important part of the EYSO community, we appreciate you and celebrate your support.

Thank you for joining us—enjoy the performances!



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elemental

what nature tells us about the orchestra

fire

MAY 6, 2018

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

COMBINED PRIMO & YOUTH SYMPHONY

Daryl Silberman, Conductor

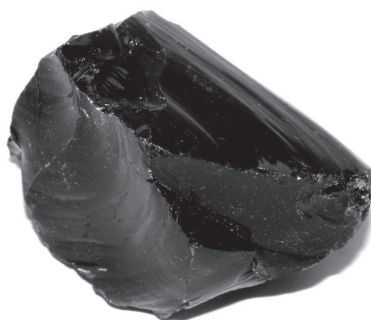
**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Joe Beribak, Conductor

EARL CLEMENS WIND QUINTET

YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard,
Associate Conductor



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

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EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

AUDITIONS 
FOR THE 2018-19 SEASON
MAY 31-JUNE 3, 2018

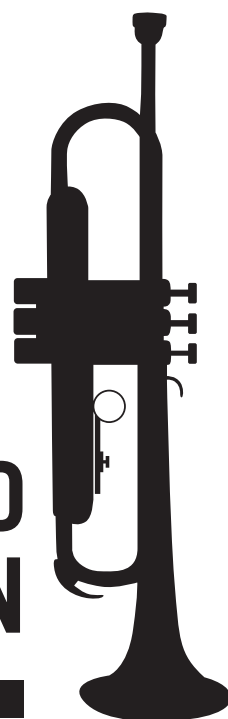


STRINGS: MAY 31-JUNE 3

WINDS AND BRASS: JUNE 1-3

PERCUSSION: MAY 11—AFTERNOON
& EVENING, JUNE 2—MORNING

PIANO AND HARP: JUNE 2—MORNING



**VISIT EYSO.ORG/JOIN-EYSO
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Joseph Mallari	Steve and Anne Muzos	Anne Pfeil	James Reed
Cezar Mallari	Sandra Myers	Van and Angie Phommasack	Douglas Regnier
Rustico Mallari	Barb Myers	Erik Pienkos	Jefferson Reiter
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Bill Marsh	John Myers	Kathryn Pietras	Dee Riani
Cynthia Marty	Kristie Myers	Joe Pignataro	Anthony Riani
Theresa and Corby Marx	Cathy Nally	Gary and Michelle Pilafas	Mark Ridinger
Katie Marx	Anita Navkal	Chet and Catherine Pinski	Jeanne Ridinger
Jessie Masters	Darren Nawa	Dee Plumer	The Rieke Family
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Arun Mathew	Christine M. Neff	Mary Pokorny	Patti Rinaldi
Susan Mathew	Gary Neinaber	Darlene Polk	Randolph and Janice Riotto
Anthony Maurer	Deborah Nelson	Samantha Pollock	
Shannon Mauro	James and Ardabeth Nelson	Amogh Prasad	
Sarah Mawhorr	David Nelson		
Ruperto and Amelita Mayuga			

Emil Rivera	The Siewenie Family	Larry Svanda	Wheeler
Ben Rizner	Jeanne Sigman	Debbie Szarmack	Bridget White
Hannah Robbins	Daryl Silberman	Aidan Talreja	Harold and Pamela
Emilie Robey	Jennifer Silk	Ethan Talreja	Whitt
Carolyn Rocmond	Remedios Silva	Alexandria Tang	Michael Wilczynski
Vicki Rohe	Elpidio Silva	Lexi Tartaglia	Lindsay Wilczynski
David Rohe	Natalie Simons	Heidi Tartaglia	Richard Windle
Andrew N. and	Richard and Beverly Sims	Daphne Taylor	Jeffrey and Kristi
Lori Rollins	Sean and Ann Skelley	Barbara Teberg	Wilder
Jim Rose	Nikolay Skovorodnikov	Everett Teetor	Jim Wilkie
James and Donna Rose	Brad Sliwa	Nathan Teetor	Scott and Carol Wilkie
Michael Rose	Bradley Sliwa	Aaron Templin	Doug and Laurie Wille
Kerri Roselli	Michael Smith	William Templin	Ben Willis
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Joan Rowe	Gina Song	Merle L. Toobin	Nancy Wolf
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Janet Sadrakula	Sara Speicher	Jamie Tseng	Beth Wood
Irene Samson	George Spindler	Debra Turner	Stacy Wright
Efren Sandico	Jo Spindler	Michael Umlauf	Ed Wright
Maria Sandine	Jerry and Donna Splitt	Arnel Untivero	Rembrandt Wright
Yolanda Sandoval	John Spurr	Bruce Van Meter	Ming Xie
Rosanne Sangerman	Laura Stachon	John VanderPloeg	Kevin Xu
Jennifer Schaffer Family	Amanda Standerfer	Joel Vargo	Lisa Yagow
Paul Schattauer	Zak Standerfer	John Veach	Rama Yammanuru
Rebecca Scherer	Anna Stanislaus	Deborah Viccone Simon	Lucia Yang
Clarence Scherer	Leticia Starkov	Miranda Victor	Tina Yarovsky
Sarah Scherer	Thomas Stauch	Lydia Vogel	Crystal Yeo
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Jennifer Seffernick	Allen Stickelmaier	Lindsay Wagner	Frank Zacharko
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Kiyomi Seiya	Patty Stranak	Tyler Wandell	Annette Zappala
Ruth and Don Sender	David Suarez	Andrea Warnke	Carolyn Zeng
Pawel Sereda	Kori Suarez	Annette Washow	Xuan Zhao
Myrna Serrano-Hilo	Joan Suarez	Dhani Watanapongse	Xu Zhao
Mukund Seshadri	Michael Suarez	Dan Watanapongse	Tao Zhu
Tim Shaffer	Steven Suarez	Emily Watanapongse	Amanda Zyrek
Gerald Shankel	Joseph Suarez	William Watson	
Viswanathan Sharma	Anna Sulikowski	Elmer Wegener	
Matthew Sheppard	Vidhya Sundaram	Brett Weiss	
John Shoop	Narendar Sundaram	Tom Wendt	
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ELEMENTAL: WHAT NATURE TELLS US ABOUT THE ORCHESTRA

III. FIRE

The Greeks revered it as one of the four elements, after earth, water, and air. Heraclitus called it the “hidden harmony” and believed it combined with water to form the human soul. According to myth, Prometheus defied the gods by stealing it and giving it to mankind, lighting a spark for human striving and knowledge.

Fire continues to fascinate. Who has not stared at a flickering candle or a bonfire, entranced by fire’s beauty and mystery? And yet, if asked “what is fire?”, many of us would have trouble finding words: is it a thing or an event?

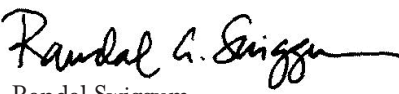
Actually, music is much the same—ubiquitous and familiar, yet mysterious and hard to pin down with language. Science has given us words like “oxidation,” “combustion,” and “plasma” to help understand how the phenomenon of fire works. And musicians use “timbre,” “texture,” and “rhythm” to get closer to music’s essence. But as Leonard Bernstein said, “Why do so many of us try to explain the beauty of music, thus depriving it of its mystery?”

Of course Bernstein was being both ironic and a bit disingenuous, since the quote comes from his *The Unanswered Question*—a book dedicated precisely to explaining music’s beauty and mystery (in lots of words!). (For more on Bernstein, see the 7:30 program notes.)

The truth is that we always like to talk about, and strive to understand, whatever captures our imagination, whether in music or in science and the natural world.

This season has been about just that—helping kids have words, to gain a conceptual apparatus for understanding, and a burning curiosity to explore how music works. Just as knowing the scientific explanation for fire doesn’t diminish its captivating beauty and mystery, so a deeper understanding and curiosity about music’s “elements” only adds to its power and enchantment.

This is the EYSO way—not just sharpening musical skills, but shaping thinking. Thanks for being part of it, this season.


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 ORCHESTRA

Andrew Masters, Conductor



***Allegro molto* from Sonata in F Major, RV 70** Antonio Vivaldi (1678-1741) arr. Andy Masters

This flashy piece is the finale from one of Vivaldi's early trio sonatas, originally for two violins and continuo (keyboard and bass). This piece pre-dates the *Four Seasons* or other violin concertos (of which he wrote hundreds!) but is similar in form and virtuosity. In fact, Vivaldi began his career as a violin virtuoso. He studied with his father, who played at the great Saint Mark's Basilica in Venice, but also prepared for the priesthood and took Holy Orders at the age of twenty-five. (He soon acquired the fiery nickname "Red Priest," after the color of his hair.) That same year, he accepted a job as music director, violin teacher, and composer at La Pietà, a Venetian orphanage for girls—a post he would keep for more than thirty-five years, nearly the remainder of his life and for which he wrote the majority of his music.

In this arrangement (written specifically for this year's Prelude Orchestra) I chose to rework this fun duet for the whole orchestra to enjoy. While preserving the piece's original thematic content and form, its high-energy melodic material spreads from section to section, catching like wildfire. [A. Masters]



Black Is the Color of My True Love's Hair Traditional Appalachian Folk Song arr. Andy Masters

Andy Masters writes: I was first drawn to this piece as an undergraduate student at the University of Cincinnati College-Conservatory of Music where we had to sing it for voice class. I had never heard it before and was quickly enchanted by it. The deeply amorous text and upwards motion of the unresolved melody—one that is really quite mysterious—creates an everlasting quality reminding us of something that may fade away but never dies. An "eternal flame" of sorts.

The song itself is a traditional Appalachian folk song, probably of Scottish origin. Its original tune was first discovered and collected by English composer and folk archivist Cecil Sharp. The melody we know today is actually a tweaked version of the original created around 1921 by folk musician John Jacob Niles, who coincidentally, also studied music at the University of Cincinnati College-Conservatory of Music. Said Niles, "I had come home from eastern Kentucky, singing this song to an entirely different tune...My father liked the lyrics, but thought the tune was downright terrible. So I wrote myself a new tune, ending it in a nice modal manner." In this arrangement, sustained harmonics in the violins and a romanticized harmony enhance the mysterious quality of a passionate, haunting love song. [A. Masters]



*Black is the color of my true love's hair,
Her lips are something rosy fair.
The prettiest face and the daintiest hands,
I love the grass whereon she stands*

*I love the grass whereon she stands
I love my love, and well she knows,
I love the grass whereon she goes.
My life will quickly heed ye.*

Symphony No. 7

IV. Allegro con brio

Ludwig van Beethoven (1770-1827)
arr. Deborah Baker Monday

Beethoven's vibrant Seventh Symphony, composed between 1811-1812, had an immediate impact on the political and artistic landscape when it was premiered in 1813. Its first appearance was at a concert to benefit wounded soldiers in the battle of Hanau a few months earlier. Napoleon's occupations of Vienna in 1805-1809 had proven traumatic but the tide had turned in 1813 with the Battle of Leipzig. In June of that year, the Duke of Wellington was triumphant over Joseph Bonaparte, Napoleon's younger brother, and within the year, the Congress of Vienna was convened to reapportion Europe in the wake of France's defeat. Needless to say, Vienna was primed and ready to celebrate its impending victory. The piece's explicit feeling of celebration and joy were embraced enthusiastically.

Composer Richard Wagner might have said it best regarding the Seventh Symphony: "All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which carries us away with bacchanalian power through the roomy space of nature..." This spirit is created mostly through its use of rhythm; a persistent force of forward motion, dancing sixteenth notes and rhythmic fanfares. Beethoven—the masterful motivic innovator that he was—uses insistent repetition to ingrain the thematic material into our very souls. A danceable and blazing display of vitality, victory, and celebration. [A. Masters]

This performance is dedicated, with love, to the memory of Kayla Lehmann.

SINFONIA

Jason Flaks, Conductor
Andrew Masters, Associate Conductor

The Seasons

IV. Winter

Edward German (1862-1936)

"...the surrounding country had been burnt about a month before and young grass had now sprung up to 4 inches presenting the live green of spring." (Lewis and Clark Journal)

The cycle of life is well illustrated by fire in nature and the first sounds of Edward German's *Winter* show why it is appropriate for a concert titled *Fire*. The listener is immediately catapulted into a moment of fierce intensity that mirrors the power of fire in nature. The first thirty-seconds rages and is overwhelming, creating a feeling of destruction. The next minute sees the emergence of new musical growth before a return to scorched musical terrain. Our season has explored ways that music mirrors nature, and this is yet another powerful example. This cycle is a blueprint for the movement with it being most evident in the opening and concluding sections.

New growth continues into the middle section of the piece where several woodwind soloists pass technically demanding melodic lines amongst one another creating a flashy musical relay race. The end of the piece is truly overwhelming in its intensity. German layers all the melodic material from the movement at once and creates a texture where the lines compete for the focus of the ear of the listener. It is no surprise that German had a flair for this kind of dramatic writing—he is perhaps best known as the composer of incidental music for productions, especially of Shakespeare, at London's Globe Theatre Royal. [J.Flaks]

Selections from *The Firebird Suite*

- I. Danse Infernal
- II. Berceuse
- III. Finale

Igor Stravinsky (1882-1971)
arr. Merle Isaac

For notes on this piece, please refer to the 7:30 program.

PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor

Lux Arumque

Eric Whitacre (b. 1970)
arr. Ryan T. Nelson

*Light,
Warm and heavy as pure gold,
And the angels sing softly
To the newborn babe.*

This music springs from a composer who self-admittedly did not find his niche in music until college. After failed attempts as a pianist, marching trumpet, and 80's techno-pop keyboardist, Eric Whitacre finally hit his stride upon joining the choir at UN-Las Vegas. "I was sort of tricked into joining the choir (there were a lot of cute girls in the soprano section) and on the first day of class we started rehearsing the Kyrie from the Mozart Requiem. My life was profoundly changed on that day, and I became a choir geek of the highest order." His focus became composition and he ended up at Juilliard with John Corigliano and David Diamond. His first "hit" was *Water Night*, written in 1995 for chorus (and played in an arrangement for strings by Sinfonia in March).

This piece is also an arrangement, based on the original choral setting of a short Christmas poem in Latin by Edward Esch (b.1970). It is a beautiful example of both the reflective elegance and heavenly power of Whitacre's sound.

Meurig Bowen writes of Whitacre's style: "Purity, directness of expression, a keen sense of climax and anti-climax, a wide-eyed receptiveness to moments of ecstasy: these are constants and key characteristics in Whitacre's often sublime music." Always attuned to color and gesture, Whitacre noted in the score of this piece that "... if the tight harmonies are carefully tuned and balanced they will shimmer and glow." [J.Flaks]



Fantasia on Crystalline

for brass choir, percussion, and iPad

Björk Guðmundsdóttir (b. 1965)
arr. Flaks

Five years. It took five years to figure out a way to arrange a Björk song for brass and percussion. Arrangements had been started of various songs with various combinations of instruments but they each eventually hit an artistic dead end. In each attempt the same problem proved unsolvable. There was simply not a satisfying way to perform a song by Björk without the sound of her voice. Her voice is such a versatile instrument, able to attain the softest most peaceful tones and suddenly snap into a fury on a moment's notice, that it proved impossible to imitate.

The solution came with the release of Björk's album *Biophilia*. This ground-breaking album, released in 2011, came accompanied with apps for each of the songs. Meant to give the listener ways to interact with the music and learn more about its creation, these apps allowed listeners to re-mix and play with the music on the album. Each app also focused on a different musical concept, providing an opportunity for music education. The app for *Crystalline* focused on song structure. In it, the listener is flying through a tunnel collecting crystals. The crystals and different paths in the tunnel allow the listener to unlock and explore the parts of the song in a new order, creating a new structure. The effect is a greater understanding of the number of choices available to a composer when creating music, and the impact of each of those choices.

Fantasia on Crystalline begins with only the instruments featured on the original recording, voice and gameleste. This is worth noting as Björk is also becoming famous for the inventive new instruments being used in her music. The gameleste, heard in the beginning, is a merging of the traditional gamelan (a Javanese "orchestra" of metal xylophones and bells) and celeste (the bell-like keyboard sound of Tchaikovsky's *Sugar Plum Fairy*). As the song progresses, brass and percussion are added to the texture and eventually take over completely from the re-mix of the original.

Björk continues to be an artist who pushes the boundaries of popular music. Her contributions to pop, house, and techno music, not to mention her inventive video concepts, tend to be realized only years later by other performers. To finally have the chance to share her music with the Brass Choir has been well worth the wait. [J.Flaks]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, Conductor



from *Vespers*, Op. 37

Sergei Rachmaninoff (1873-1943)

III. Блаженъ мужъ	Blessed be the man
V. Нынѣ отпускаеши	Now Lettest Thou (Prayer of St. Simeon)
Кіевскаго роспѣва	Kiev Chant
VI. Богородице Дѣво	Rejoice, O Virgin

The percussionists themselves have been creating this arrangement of Rachmaninoff's masterpiece (originally written for mixed choir in 1915) since January. It is a curious endeavor to translate this music onto percussion instruments. The human voice is the richest of all the instruments, endowed with a wide timbral range and a sustaining quality that is the model for all other instruments. The voice doesn't lack anything on its own; a singer needs only unlock the potential built into his own body to wield this instrument. Conversely, percussion might be the most impoverished instruments in the orchestra. We cannot easily alter the pitch of a given instrument. To expand the range, many individual instruments of different size are constructed from the same material. These are assembled in a fashion that facilitates movement between them, and their similar timbre gives the illusion that only one instrument is being played. True sustain is impossible for percussion; only the appearance or impression of connection can be achieved. A percussionist must carry many tools in order to manipulate the timbre of the instruments. This is not a self-contained package; but, rather, percussionists need an unwieldy conglomeration in order to imitate the richness choral music.

This is all meant to be an exercise in self-knowledge. To know the possibilities of our instrument, we must know its limitations. We learn much that cannot be explained about our own instrument when we try to recreate the music written for another instrument. We become wealthier musicians when we explore how our instrument relates to our original instrument, the human voice. Through the process of arranging, we get a glimpse into other modes of musical expression. This, in turn, becomes infused into the way we relate with other musicians in the orchestra, helping us connect on a more intimate level. [J. Beribak]

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, Conductor

Symphony No. 103 ("Drumroll")

Franz Joseph Haydn (1732-1809)

1. Adagio – Allegro con spirito

One of Haydn's last major symphonic works, the Symphony No. 103 was written during the second of his London sojourns. A surprise timpani drum roll signals the "intrada" or introduction to the work. The sombre bassoon and low strings melody bears a resemblance to the "Dies irae", the Latin chant from the Requiem for the Dead. Haydn takes a stunning turn as he shifts the work into a sprightly gigue in the major key, with bouncing strings, lightly tripping winds, and round brass chords. The drumroll returns near the end, but the mood swings again to the major key, as the piece ends with a joyous finale. [A. Krempa]

PHILHARMONIA

Anthony Krempa, Conductor

from *Also sprach Zarathustra* (Thus spake Zarathustra)

Richard Strauss (1864-1949)

1. Introduction, or Sunrise

Philharmonia opens its program with the sound of a sunrise. As the opening notes of Richard Strauss's tone poem first ring out you might imagine the first rays of light peeking out over the horizon. The notes build, expand and grow into a gorgeous fireball of sound and energy as massive final chords fill the stage. Strangely enough, this music was inspired by a philosophical treatise, Friedrich Nietzsche's allegory, *Also sprach Zarathustra*. The powerful opening is meant to suggest the dawn, when the fictional sage Zarathustra addresses the sun, a symbol of the dawn of human consciousness. Stanley Kubrick fans will certainly make the connection to his iconic film *2001: A Space Odyssey*, which celebrates its 50th anniversary this year.

Violin Concerto in C major

Dimitri Kabalevsky (1904-1987)

III. Vivace giocoso

Ethan Blankenship, violin

Winner of the 2017-18 Young Artists Philharmonia Concerto Competition

The year 1948 was particularly crucial in the history of Soviet music, because the country's greatest composers (especially Shostakovich and Prokofiev) were publicly attacked for music that showed signs of "bourgeois formalism." Dimitri Kabalevsky was originally named in the group of composers attacked for their artistic misdeeds, though his music had generally stayed very close to the kind of popular folk-like style that the regime wanted. In any case, he was soon dropped from the charges. Possibly in response (and for self-protection), in that very year, Kabalevsky produced his sunny and tuneful Violin Concerto. A Cello Concerto followed during the course of the next year (played last March by Youth Symphony with Trudie Childs, cellist), and the Piano Concerto before 1952. All three concertos were written for young virtuosi, with a directness and lively charm that have made them standard and beloved repertory works ever since.

The finale of the concerto starts with an exciting outburst from the solo violin and orchestra that pushes back and forth throughout. Its melody flashes back and forth between major and minor, a favorite trick of Kabalevsky. During a partially accompanied cadenza, the solo flute takes over the melody while the violinist plays rapid figures and, appropriately for today, the piece ends with a coda marked *con fuoco* ("with fire").

Ethan Blankenship is a fifteen-year-old high honors freshman at Lake Zurich High School. He has studied violin since age five with Jackie Fisher of the Betty Haag Academy of Music. As part of that organization, he performed repertoire of increasing difficulty over many years in the annual concert at Chicago Symphony Center. His orchestral experiences include Sinfonia and Philharmonia of the EYSO, his church orchestra, and an ILMEA honors orchestra. An accomplished pianist, he completed the highest level of the Illinois State Music Teachers Association Achievement in Music program as an eighth-grader, and has placed or received honorable mention in the NWSMTA Awards Competition, the Emilio del Rosario Concerto Competition, the Savler Contest, the ISMTA Competition, the Walgreens Concerto Competition, and the Music Festival in Honor of Confucius. He has also played many recitals at retirement homes in the Chicago area. Outside of music, he runs competitively for his school's cross country and track teams. Ethan would like to thank Jackie Fisher and his parents for their support in making this day possible.

Suite from *The Firebird* (1910)

Igor Stravinsky (1882-1971)

III. Infernal Dance

IV. Bercuese

V. Finale

For notes on this piece, please refer to the 7:30 program.

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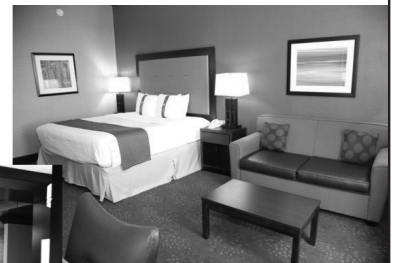
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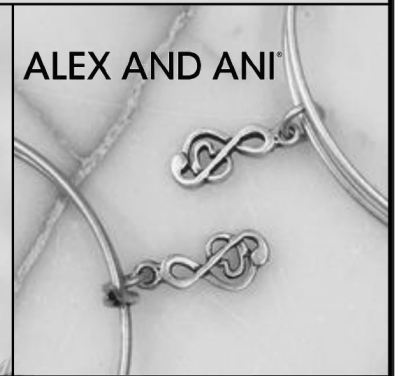
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COMBINED PRIMO & YOUTH SYMPHONY

Daryl Silberman, Conductor

Berceuse and Finale from The Firebird

Igor Stravinsky (1882-1971)
arr. Merle Isaac

With its blazing colors and fiery orchestrations, Stravinsky's *Firebird* not only captured the spirit of an old Russian folktale about a magical bird with brilliant, glowing feathers—it launched the career of the 20th century's most influential composer, and opened the ears of the entire orchestra world.

On June 25, 1910, the night *The Firebird* premiered in Paris, Igor Stravinsky was a relatively unknown 27 year-old composer. The next morning, June 26, he woke up a famous man. The great impresario Sergei Diaghilev had predicted it. At a dress rehearsal for their new ballet, he had pointed to Stravinsky and said "Mark him well; he is a man on the eve of celebrity."

Their scenario for the ballet was based on several old tales familiar to all Russians. The hero Prince Ivan is hunting in the forest and comes upon the mysterious Firebird, a wondrous, mystical creature flitting around a tree of golden apples in an enchanted garden. Ivan captures her, but she pleads for her release and gives him one of her feathers, which promises magical help if he is ever in trouble.

At dawn, Ivan sees that he is in the castle courtyard of a sorcerer, Kashchei the Deathless. The courtyard is filled with stone statues—the princes who have tried to rescue thirteen princesses enchanted by Kashchei. Ivan falls in love with one of them, but she warns him to flee—Kashchei is both evil and immortal because his soul is hidden in an egg, which no one can find and destroy. (This legend was certainly at least part of J.K. Rowling's inspiration for Lord Voldemort and his horcruxes.) Kashchei appears and Ivan waves the feather. The Firebird appears and compels Kashchei and his monsters to dance until they drop ("Infernal Dance"). She lulls Kashchei to sleep (Berceuse or "Lullaby") and leads Ivan to the hidden box with the egg, which he smashes, and Kashchei and the evil castle disappear in a poof. All enchantments dissolve, the stone captives slowly come to life and are freed, and Ivan is wed to a princess ("Finale").

Stravinsky's music is truly original, and full of color and effects such as the shimmering string tremolos and harmonic glissandos. The plaintive bassoon solo (Berceuse) was a strikingly odd choice for the Firebird's lullaby—but now seems not only a perfect idea, but inevitable in its unearthly effect. The final horn melody which introduces the Finale is based on a Russian folksong and is (in the words of Ronald Gallman) "the embodiment of childlike wonder and humanity, symbolizing the triumph of good over evil." As the stone statues slowly come back to life, this noble theme builds to a crowning apotheosis. [R. Swiggum]



In Company of the Second, In Favor of the Controlled Burn

Ethan Parcell (b.1992)

World premiere performance

In Company of the Second, In Favor of the Controlled Burn was composed for the EYSO Primo and Youth Symphony strings, Daryl Silberman, conductor. In the words of the composer, "it's a piece of quick abated and controlled chaos, full of rhythmic activity and with all of the strings playing the entire time. The piece gives each player specified musical phrases, and the order in which to play them, but a range of options of how many times to repeat each one. The effect is a feeling of forward motion and momentum, but with a thick saturation of color and harmony."

The enigmatic title is typical of Parcell's work. His title *Father Grain Bringsings (with Peaceable Salt Hereof)*—a Youth Symphony premiere in 2016—includes some organic words, some familial or religious-sounding words, and jumbled syntax. This title also includes something organic ("burn"), an arbitrary small number (as in "birth order" or siblings), and again, a disjointed syntax, as if the title were from the middle of a run-on sentence. "Controlled burning in prairie preservation and forestry is a good thing but, to those of us that are not experts, seems like it's always on the verge of getting completely out of control." This is the energy, joy, and sense of "into infinity" the piece conveys.

EYSO Composer-in-Residence Ethan T. Parcell was born and raised in Geneva, and a graduate of Geneva High School, and currently based out of Chicago. His compositions have been performed throughout the U.S. and Canada by Boston Musica Viva, Ludovico Ensemble, the Boston Conservatory Composer's Orchestra under Eric Hewitt, and various others. He received his BM in Composition from the Boston Conservatory under Andy Vores, Curtis Hughes, and Jan Swafford. He is an active improviser and performer, appearing on over a dozen recordings as a percussionist, clarinetist, guitarist and singer, as well as co-curating and organizing the record label Lungbasket Recordings. His visual art is mostly in the field of asemic/ illegible handwriting, often concerned with repetition or problems of representation, and has been exhibited in the US, Malta, and Mexico and was recently featured in the Zoomoozaphone Review magazine.

PERCUSSION ENSEMBLE

Joe Beribak, Conductor

Van Gogh From Space

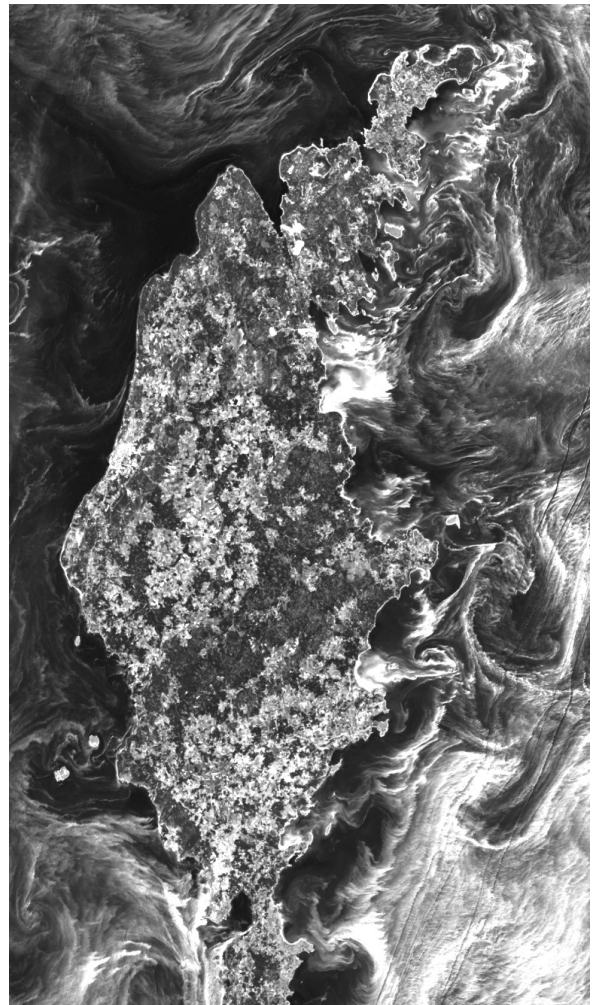
Steven Snowden (b. 1981)

Steven Snowden's score includes a photograph NASA took of a phytoplankton explosion surrounding a Swedish island. The colorful swirls are reminiscent of Vincent Van Gogh's famous painting *Starry Night*, and this is the genesis of the piece's title. Snowden skillfully creates sonic analogies of the images in the photograph. This meeting of the still beauty of photography with the dramatic flow so characteristic of classical music is reminiscent of the shoreline where water and earth meet but never truly blend.

The eerie opening of the piece evokes the cold emptiness of space and the vast swirling water of the Baltic Sea. Both the sonic quality of the instruments and their physical set up mirror the island in the midst of a swirling sea. The vibraphone, which is set up in the center, has an extremely stationary tone. Being an intentionally tuned instrument, its pitches tend to resonate in harmony. The metal bowls, which flank the vibraphone island in the center, were originally designed for food (Snowden mentions that phytoplankton form the first link in the ocean food chain). The result of these imperfectly tuned instruments is a swirling sensation of clashing overtones that coincides with the swirling image of the photograph.

The piece is split almost exactly in half with a rather sudden transition to the fantasia ending. It is as though the listener is plunged from space down into the phytoplankton forest. Being swept up from one current to the next, the music wanders freely from one frantic-paced episode to the next. The metal bowls dance around the virtuosic vibraphone lines until they finally crash into one another in the bombastic ending, evoking the image of violent waves crashing in on each side of the island.

[J. Beribak]



YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard, Associate Conductor

Concerto for Violin and Orchestra, Op.14

Samuel Barber (1910-1981)

I. Allegro molto moderato

Stella Childs, violin

Winner of the 2017-18 EYSO Young Artists Concerto Competition

Our work on this—the most recorded American violin concerto—gave us a chance to not only fall in love with the piece, but to practice critical thinking skills. The traditional story of the piece's origins is based on Nathan Broder's 1954 biography of Barber. In this version, wealthy Philadelphia magnate Samuel Fels (as in Fels-Naptha Soap) commissioned Barber for a concerto for his young ward, rising Russian violinist Iso Briselli. When Briselli saw the first two movements, he declared them not virtuosic enough, and when Barber submitted a flashy perpetual motion finale, Briselli declared it "unplayable." Barber, who had already spent the advance payment in Europe, called in another violinist...who performed the work for Fels and his protégé, to prove that the finale was actually playable.

This version of the story has been retold in hundreds of program notes over the last 75 years. But when Fels's previously unpublished correspondence was made public in 2010, it became clear that the story was more complicated: Briselli actually had loved the piece and was enthusiastic about premiering it. It was his coach, Albert Meiff, who persuaded Fels that the piece was "unviolinistic" and would damage Briselli's prospects as a solo artist. He said the piece "hasn't got enough backbone—not strong, not majestic—does not contain enough dramatic moments, all of which make for a successful performance." Meiff even went so far as to suggest that the piece needed "surgical operation" from a violin specialist (himself), something Barber politely declined (which left Meiff miffed).

Youth Symphony members were asked to consider what larger ideas could be drawn from this new version of the story, vis-à-vis the traditional one. *The power of a private teacher to influence a student, the way we create "good guys" and "bad guys" in our telling of these stories, the truth that well-intentioned professionals can have strong musical opinions that are proven "wrong" by history, or at least: there is not always consensus about what makes a great composition.*

The piece also let us consider again the Big Question from Fall Camp last August: what is organicism, and specifically, is this piece an example? Meiff claimed the piece "lacked an effective beginning" (probably meaning there is no orchestral introduction—the violin states the main theme immediately). But today this opening gesture is considered part of the piece's organic genius: a long, expansive melody which includes the "genetic material" for the rest of the movement. Those "seeds" include an initial long note (radiant long-held notes are a feature throughout), a quick turn of four short notes (which is developed continuously), and an elegant pattern of duple then triple rhythm which gently descends and then ascends again. A second theme, introduced by clarinet, has a snappy short-long rhythm, like a Scottish folk song. The third theme which follows close behind has the violin dancing a gracious and playful rhythm up and down the instrument. There is much radiance (and little darkness) in this piece. Near the end, however, a heart-pounding tension rises, but the violin leads us back to a luminous recap of the opening, bringing the work to a gentle, glowing close. [R. Swiggum]

Stella Childs is 18 years old and a senior, poised to graduate with honors from St. Charles East High School. She has been playing the violin since age 9 and is currently the student of both Maria Arrua (Civic Orchestra of Chicago, Elgin Symphony Orchestra) and Megan Freivogel McDonough (Jupiter String Quartet). Stella played in the EYSO's Prelude, Sinfonia and Philharmonia orchestras before becoming a member of the Youth Symphony her freshman year. She was awarded honorable mention in the 2016-17 EYSO Young Artist Concerto Competition for her performance of the first movement of Saint-Saëns' Violin Concerto No. 3 in B minor. This is Stella's sixth season in the EYSO's Chamber Music Institute and she is proud to claim membership in two of its premiere honors ensembles, the Maud Powell String Quartet (2016-2018) and Hanson String Quartet (2015-2016). She has been an ILMEA participant (District 9) since sixth grade, serving as concertmaster in eighth grade. In the Illinois All State Honors Orchestra since her sophomore year, Stella most recently served as the principal second violin under the direction of Jeffrey Grogan at the IMEC conference in Peoria. She has played in her school orchestra since the third grade and is currently concertmaster of the St. Charles East Chamber Orchestra, a position she has held since sophomore year. In addition to the violin, Stella plays the viola, guitar, and piano and enjoys singing and performing both as a soloist and with her sisters as The Catalpa Trio. She will continue her studies with Megan Freivogel McDonough this fall, pursuing a violin performance degree at the University of Illinois.

EARL CLEMENS WIND QUINTET

Scherzo, op. 48

Eugène Bozza (1905-1991)

Although himself a violinist, French composer Eugène Bozza wrote a tremendous amount of music for woodwinds, with this Scherzo as one of his most famous examples. Bozza came of age in Paris between the World Wars, a time when French music was moving away from lush Romanticism and Impressionism and toward the values of wit and eclecticism, embracing neo-classicism and even American jazz—all of which find resonance in the Scherzo of 1944.

The Clemens Quintet members chose this piece partly because of its fiery, “flickering” quality. But it’s also evident they like rehearsing the piece. Bozza has been described as a “performer’s composer”—his music is always idiomatic and well-suited to the instrument, challenging to learn, and fun to perform. Audiences appreciate the sense of familiarity that his music typically evokes. As a testament to his popularity: when Bozza died, at midnight September 28, 1991, it was this Scherzo being played on Belgian Radio, at the request of a listener. [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 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 Kathryne 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

Overture to *Candide*

Leonard Bernstein (1918-1990)

Although the show was not an immediate hit (and had to be reworked several times over the next twenty years), its overture was hugely successful from the beginning. It has been recorded more than 40 times. Two interesting facts about the piece: since Bernstein’s death in 1990, the New York Philharmonic always plays this piece without a conductor, in tribute to Bernstein. The orchestra also included this piece in its historic concert in Pyongyang, North Korea, on February 26, 2008.

Knowing the structure of the piece is not necessary to enjoy it, but it is fascinating to see how Bernstein constructs this witty parade of musical quotations from the show, plus a main theme, written especially for the Overture. A fanfare introduces the piece (based on the song “Best of All Possible Worlds”), followed by the Main Theme—a scampering, giggling melody in the violins. Then Bernstein starts over: Fanfare, Main Theme, and a new theme: the Battle Music. With only one exception (an interlude right in the middle), this is the pattern he follows: introduce a new idea and then start over and run through them all again in order. The Love Theme is *Candide* and Cunegonde’s duet “O Happy We” and the sparkling solo aria “Glitter and Be Gay” is Cunegonde’s jewel aria. The last run-through (the closing 28 seconds of the piece) abbreviates each theme to ridiculously tiny size, and with a frivolous “pop,” the piece ends. [R. Swiggum]

Overture to *West Side Story*

Leonard Bernstein (1918-1990)

When *West Side Story* opened on Broadway in 1957, the show famously did not begin with an overture or curtain raiser, but rather a tightly choreographed dance sequence, the Prologue, which sets up the gang rivalry between Jets and Sharks. The "overture" created later by Bernstein collaborator Maurice Peress contains 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 "Mambo", from the dance at the gym. [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 over 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]

LEONARD BERNSTEIN

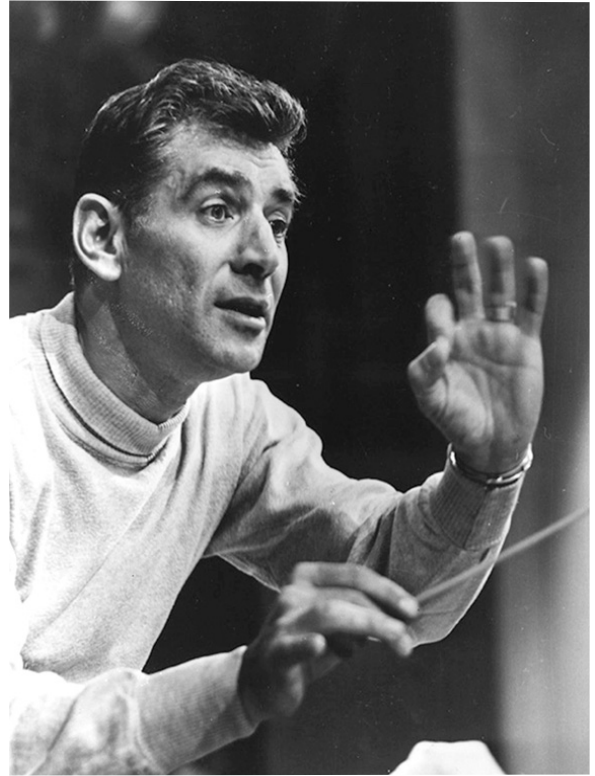
A MIND ON FIRE

In the years since his death in 1990, one figure has come to dominate the 20th century in American music: Leonard Bernstein.

Musicians often argue about who might have been a better composer or conductor or pianist or author or television celebrity than Bernstein. But there has really never been anyone that did all these things, and did them so brilliantly, as Bernstein did. His influence is unsurpassed and his legacy continues to blaze brighter than ever.

Bernstein was born in 1918. All around the globe, his work is being marked this year by 100th anniversary celebrations of his life and music.

Bernstein's biography is the stuff of myth and legend—but it's all true. Born to immigrant parents from Ukraine, he showed an early gift for playing the piano—and entertaining anyone who would listen with his made up songs and operas, always featuring himself in the lead role. He graduated from Harvard in 1939 and gradually was "discovered" by older, more famous conductors who recognized his talent.



His big break came on Sunday, November 14, 1943. He was the assistant conductor of the New York Philharmonic—the most famous orchestra in America. But this was a kind of thankless job. Assistant conductors are like an understudy in a play—they have to learn all the music, but rarely get to conduct. That morning, Bernstein got a phone call saying that Bruno Walter, the conductor scheduled for that afternoon's concert, was ill, and Bernstein would have to step in and conduct the concert. With no rehearsal. And with the whole nation listening (it was broadcast on the radio).

Bernstein was nervous but his conducting was spectacular and the audience roared with applause. The next morning the New York Times screamed the event on its front page. Bernstein was 25 years old and suddenly world famous. His life as a celebrity had begun.

Bernstein went on to compose *West Side Story*, to conduct every major orchestra in the world, write operas, ballets, symphonies and the film score for *On the Waterfront*, publish books, perform as a concert pianist, appear on television, and speak as a political activist. In December 1989, near the end of his life, he conducted Beethoven's Ninth Symphony "Ode to Joy" at the Berlin Wall as it was being dismantled. The orchestra included musicians from East Germany, West Germany, and the four nations that had partitioned Berlin after World War II. Who else could musically summon forth the impulse for world peace and universal brotherhood? Only Leonard Bernstein.

The composer's oldest daughter, Jaime Bernstein, wrote: *There's a Hebrew phrase that makes me think of my father: "Torah Lishmah." And it means, loosely translated, a raging thirst for knowledge. He had it about almost everything! He just could not absorb enough information on the things that interested him: not just music but also Shakespeare, the Renaissance, world religions, Lewis Carroll, biology, Russian literature, the two World Wars, astrophysics, French drama — and any places where these topics overlap. His mind was on fire with curiosity. And what he loved most was to communicate his excitement to others.*

Bernstein continues to inspire me.

And it is Bernstein's fire that inspires the curiosity, spirit of inquiry, and joy in discovery that are the EYSO.

Randal Swiggum
Artistic Director

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office@eyso.org with
additions or corrections.

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Megan Zalokar

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Philip Whaley

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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, Saint 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

PERCUSSION

Conor Brennan, Geneva
Ryan Drenovsky, Lincolnshire
Ava Jennings, Palatine
Aidan Perrault, Batavia
Truman Silberg, Barrington

+ 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
Molly Gruman, Aurora *
Talein Hairekian, Schaumburg
Savanna Huang, Geneva
Anthony Inforzato, Schaumburg
Nohl Ingoldsby, Schaumburg +
Daigo Ito, Schaumburg *
Richard Lu, Warrenville
Ethan Park, South Barrington * *
Prashanth Ramachandra, Palatine
Rebecca Riani, Geneva
Claudia Robles, Elgin
Veronica Sereda, Carpentersville
Jillian Stachon, Saint Charles
Amrita Sundaram, Naperville
Kate Ulepich, 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

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 *
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 Tendency, South Elgin
Niyah Udowid, Batavia

OBOE

Kayla Hardersen, North Aurora *
Tommy Kloosterman, Sycamore

CLARINET

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

BASSOON

Devin Arendt, Bartlett
Eric Bahena, Carpentersville *

Jacqueline Fernandez, Elgin
Rebecca Frazer, Streamwood

HORN

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

TRUMPET

Will Dixon, Geneva
Emanuel Vasquez, Carpentersville
Carmen Zieba, Geneva

TROMBONE

Christian Bialek, Elgin
Oliver Espinoza, Carpentersville

EUPHONIUM

Clayton Wagner, 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

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 McPherson, 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
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
Thomas Schluckbier, Schaumburg
Jacob Truckenbrod, Aurora

EUPHONIUM

Clayton Wagner, Geneva

TUBA

Mike Anderson, South Elgin
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
Hannah Pinski, Wheaton
Jessica Pytel, Hampshire + 🎻
Pranav Ramachandra, Palatine 🎻
Rebekka Rantanen, Naperville
Laura Ribeiro, Carol Stream *
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 *
Alexzandria 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 * 🎻
Zachary Wilder, Streamwood *

BASSOON

Sophie Lietz, Geneva *
Abigail 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

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
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, Saint 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 *
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

+ Co-concertmaster
* Co-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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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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17/18 SEASON

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