



water



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Dear Friends,

Welcome to the second concert day of 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 makes this season and our bright future possible.

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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elemental
what nature tells us about the orchestra

water

MARCH
11, 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

PRIMO INTERMEZZO

Daryl Silberman, 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

MAUD POWELL STRING QUARTET

GRAND VICTORIA
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ELEMENTAL: WHAT NATURE TELLS US ABOUT THE ORCHESTRA

II. WATER

Why is our relationship with water so profound, so mysterious, so...elemental? Water's power—for life and for death—has been pondered by poets, philosophers, and artists since the ancient Greeks, and it continues to fascinate. Is it water's mystical shape-shifting property? Or a deep sense that we ourselves are fashioned from this elemental stuff?

I have come to realize my own relationship with water is fraught, and I know why. When I was seven, we were at a family picnic at Birch Lake, Wisconsin. I couldn't yet swim well, and my cousin Donny thought it would be fun to hold my head underwater for what seemed like forever. I still recall vivid images of seeing daylight above me through the murky, deep water and I can still summon up the panic I felt with water all around me and no way to breathe. I did eventually become a decent swimmer (but late in childhood and reluctantly) and I've since spent a lot of time on lakes and out at sea. But the deep awe and fear of water has never left me.

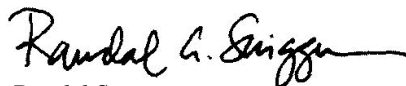
Herman Melville dedicated his entire first chapter of *Moby Dick* to water's enchantment:

Why is almost every robust healthy boy with a robust healthy soul in him, at some time or other crazy to go to sea? Why upon your first voyage as a passenger, did you yourself feel such a mystical vibration, when first told that you and your ship were now out of sight of land? Why did the old Persians hold the sea holy? Why did the Greeks give it a separate deity, and own brother of Jove? Surely all this is not without meaning.

And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting, mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life; and this is the key to it all.

Once more. Say you are in the country; in some high land of lakes. Take almost any path you please, and ten to one it carries you down in a dale, and leaves you there by a pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happens to be supplied with a metaphysical professor. Yes, as everyone knows, meditation and water are wedded forever.

Our wonderful Elemental season has provided us with many rich opportunities to consider water's long influence on music and musicians. Thank you for joining us in this exploration today.



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

Allegro from Concerto Grosso Op. 6, No. 1

G.F. Handel (1685-1759)

arr. Dackow

The skill of listening beyond one's individual musical "bubble" and fitting yourself into the bigger organism at large can be a challenge for young musicians. Handel's music provides a continuous opportunity to be engaged in this very skill. The music is contrapuntal with a wide use of imitation. Since one section's rhythms rarely match exactly with another, musicians are challenged to not just play correctly, but to fit together like a puzzle. The only way to do this well is to know everyone else's part as well as your own and to listen ferociously. For this kind of independent musicianship, the responsibility is ultimately each musician's.

In learning to fit this piece together, we discussed another tendency of developing orchestras: allowing the tempo to unwillingly accelerate. To illustrate this idea of increasing momentum, we considered water. To gain momentum, water relies on outside forces of energy: gravity, wind, heat, etc. The stronger the force, the faster the water will move. Picture water flowing down an inclined plane. The steeper the plane, the greater the force of acceleration. Prelude learned that they have a musical responsibility themselves to control that level of energy by being aware of their surroundings, listening to their counterparts, and being cognizant of the "plane getting too steep" in order to keep the music flowing at a steady pace.

Deep River

African American Spiritual, arr. Carrie Lane Gruselle

This beautiful and ardent African American spiritual embodies the expression of slaves' own weariness and sorrow paired with the hope and determination to overcome and live on. There are also layers to the meaning of its lyrics. On the surface, we hear longing for spiritual and physical rest—crossing the Jordan river into the land of Canaan as a description of the longing for the promise of heaven. But the subtext is a longing for freedom from slavery—the Jordan river as a metaphor for crossing the Ohio River into free territory.

Deep river, my home is over Jordan.

Deep river, Lord.

I want to cross over into campground.

This arrangement for strings captures the emotional longing of the slaves with its traditional slow tempo but also makes use of syncopated jazz rhythms and blues harmonies that stem from African and American musical traditions. Maud Powell, for whom our EYSO honors string quartet is named, was inspired to transcribe "Deep River" for a New York recital in 1911. It was the first time a white concert solo artist performed an African American spiritual in concert.

Danza Final from *Estancia*

Alberto Ginastera (1916-1983) arr. Longfield

Water can drip, bubble, splash, or flow, but it can also be a relentless force to be reckoned with. Unstoppable. Such is the rhythmic intensity and drive of the Danza Final from Ginastera's ballet *Estancia* (*Cattle Ranch*). The story takes place on the plains of Argentina. The hero, a city boy, falls in love with a beautiful ranch girl but is seen as a weakling compared to the other gauchos (cowboys) who work on her father's estancia. In the Danza Final scene, the hero wins the girl's heart by out-dancing the gauchos in a competitive *malambo*. This traditional Argentinian dance is done by men to demonstrate their prowess, agility, and overall *machismo*. The dance itself follows a series of improvisatory "anything you can do I can do better" moves and the last man standing is the winner.

The music is relentlessly exciting and rhythmically compelling as it flourishes with unbridled force in a fast 6/8. Listen for frequent "two against three" rhythmic patterns and off beat accentuations as we are swept away by its irresistible bravado-like current.

SINFONIA

Jason Flaks, Conductor
Andrew Masters, Associate Conductor

English Folk Song Suite

Ralph Vaughan Williams (1872-1958)

III. March – Folk Songs from Somerset

One of the great visuals that water provides musicians is that of the wave. It illustrates changes in volume (dynamics) in an incredibly clear way. When a wave grows in strength and size it also grows in intensity. This intensity ultimately reaches a climax where the wave crests, then crashes and dissipates as it advances onto land. Musicians working to execute a *crescendo* (growing louder) and *decrescendo* (growing softer) can use this as a guide to create this shape using sound. Vaughan Williams makes ample use of dynamic shifts in the third movement of his *English Folk Song Suite*. These shifts are the secret to an effective performance of it, as they inject an element of surprise into the folk melodies that make up the movement.

This piece is filled with old English folk tunes. Vaughan Williams was part of a dedicated group that went to the countryside in England to record these songs at the turn of the 20th century. The work of this group saved many of these melodies from extinction as the oral tradition of teaching them was fast dying out. This movement contains four of them: *Blow Away the Morning Dew*, *High Germany*, *The Tree So High*, and *John Barleycorn*. Vaughan Williams wove these infectious melodies together, with a great assist from well-placed dynamics, into a thrilling finale to the *English Folk Song Suite*.

Water Night

Eric Whitacre (b. 1970)

Poems by Octavio Paz (1914-1998) often wrestle with ideas of solitude and identity, a recurring theme in post Mexican revolution culture (1910-1920). From his 1957 work, *Sunstone*, he wrote: "I am the Other when I am myself. My acts are more my own when they are everybody's, because to be myself, I must be the Other, go out of myself, stick myself among others, those Others who are not if I do not exist." Influenced by surrealist and existentialist political and artistic thinking, Paz ultimately seeks interconnectivity in personal, social and political relationships and with the world at large. For "impassioned writing with wide horizons, characterized by sensuous intelligence and humanistic integrity" he won the Nobel Prize for Literature in 1990.

Interpreting his poem *Agua Nocturna* (Water Night), we are left with more questions than answers. It is the kind of piece whose meaning is meant less to be "unlocked" or decoded literally than it is to be felt intrinsically. The words **night**, (invoking a form of darkness, perhaps accompanying solitude), **eyes** (invoking a vehicle by which we identify ourselves) and **water** (perhaps invoking a means of reflection; looking inward) are prevalent through the work as Paz tunnels from the real into the imaginary to seemingly describe a journey of deep self-reflection.

It was this poem by Octavio Paz that Eric Whitacre set to music for choir in 1995, and later transcribed for strings (2003). As we find ourselves in the poem, the music paints a surreal image mostly through its harmonies. Its minor tonalities evoke darkness, but dissonance and tone clusters transcend the sonority into a new dimension. As Whitacre points out, the music embodies a more tragic tone in the string setting (without text) than the choral setting, as we are left to ponder, look inward, and reflect in this emotionally transcendental piece.

*Night with the eyes of a horse that trembles in the night,
Night with eyes of water in the field asleep
Is in your eyes, a horse that trembles is in
Your eyes of secret water.*

*Eyes of shadow-water,
Eyes of well-water,
Eyes of dream-water.*

*Silence and solitude,
Two little animals moon-led,
Drink in your eyes,
Drink in those waters. If you open your eyes, night opens doors of musk,*

*The secret kingdom of the water opens
Flowing from the center of the night.*

*And if you close your eyes,
A river, a silent and beautiful current, fills you from within,
Flows forward, darkens you:
Night brings its wetness to beaches in your soul.*

Dream on the Volga Overture, Op. 16

Anton Arensky (1861-1906)

Sinfonia is in the midst of a season-long focus on deep listening and its relation to nature. Last fall, we spent time studying the parallels between the sounds found in the biosphere (nature) and the sounds of the orchestra. Noting that every sound has its place in the soundscape is an important observation in creating balance amongst the instruments of the full orchestra. Understanding the role of each line of the music is also key. In each section, is a given instrument playing the melody or supporting the melody with accompaniment? If playing the melody, what is the appropriate way to shape the sound? If playing the accompaniment, how can dynamics, articulations, and rhythm be used to support the melody? To answer these questions, time was spent in rehearsal each week studying a small section of the recording of the piece. Studying a small section multiple times and asking these questions revealed details about the performance that are less evident when listening to the whole work.

Those familiar with Tchaikovsky will recognize the similarity in style of this piece, as Arensky was a great admirer of Tchaikovsky. This overture has all the dramatic flair of a Romantic era work by Tchaikovsky. Originally, part of a failed four act opera (Tchaikovsky also composed a failed opera on this libretto), the Overture is all that remains in the orchestral repertoire. The opera was based on the story of a governor unjustly imprisoning two women, and the story revolves around the attempts by the men who love them to free them. After an episodic introduction, a fiery Allegro leads to a wistful and melancholy middle section before the majestic opening music brings the overture to an epic close.



PROGRAM 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor

Mutations from Bach

Samuel Barber (1910-1981)

What might be most impressive about this composition from 1967 is that it could qualify as the first Bach mix tape. Barber took several settings of the plainsong chant, *Christe, du Lamm Gottes* (Christ, Thou Lamb of God)—first one by Joachim Decker from 1604, then a version from Bach's Cantata 23, and finally a different harmonization from Bach's *Little Organ Book*, and stitched them together to make a new piece, ending again with the Decker. All the settings are based on the text of the Agnus Dei, from the Mass:

O Christ, thou Lamb of God, that takes away the sin of the World, have mercy upon us!

It's clear that the text was important to Barber, as he penciled the appropriate words (in the original German) above the notes in his score. (Interestingly, when Barber arranged his own *Adagio for Strings* for choir, it was this text, the *Agnus Dei*, that he used.) The flow of this piece belies the fact that it is a mix of separate works originally for organ, choir, and voice and orchestra. One wonders what Bach would have thought about his work being turned into a collage. One thing is certain: it was created as a loving tribute. Barber remarked that he sat at the piano and played Bach every day of his life since becoming a musician.

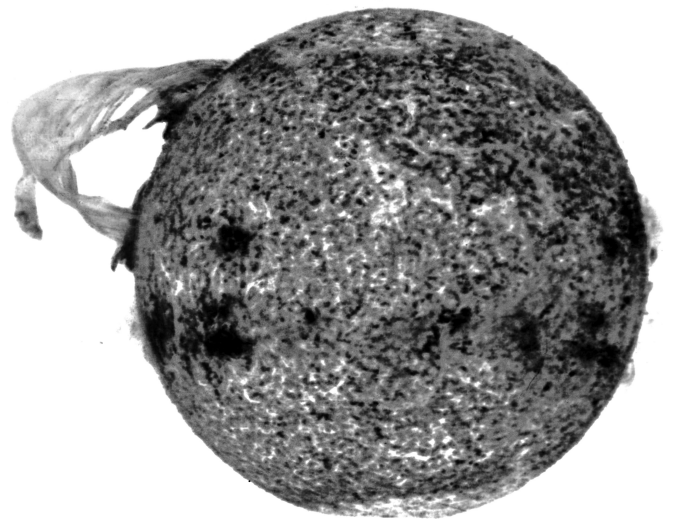
SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, Conductor

Prominence: Fanfare and March

Yosuke Nomoto (b.1981)

The composer's inspiration for this piece was a solar prominence, in which a loop of flaming hot plasma emerges thousands of miles above the surface of the sun. This image of a giant solar phenomenon emerging over the course of a day and persisting for a period of several months becomes apparent in the grandiose character of the music. The large accents of the rudimental drumming style and the syncopated rhythms evoke the image of an explosion of a size difficult to imagine. The march incessantly drives forward, yet with a deliberate rather than delirious gait. For a sense of scale for solar prominences, imagine a ring of fire as big in diameter as thirty planet Earths. We most often relate to the scope of celestial bodies by way of visual comparison. As you listen, connect your sense of physical size to the sounds you hear.



PRIMO INTERMEZZO

Daryl Silberman, Conductor

Canon in D

Johann Pachelbel (1653-1706) arr. Silberman

D-A-B-F#-G-D-G-A! 8 beautiful notes.

Now, repeat these many, many times. These are the pitches that form the foundation for this Baroque classic. One of the most recognized (and beloved) pieces in the repertory, Canon in D is rhythmically much more difficult than it sounds. In a canon, one line of music begins and then is imitated by another line, in staggered starts. For Pachelbel's Canon, the melody is first stated and then imitated two more times, all while the cellos play the eight notes in repetition. The melody goes on a rhythmic journey, starting simply and becoming more varied as it goes. By stacking this staggered melody three times, rich harmonies and complex aggregate rhythms unfold. Imagine the varying rates of flow in a river: calm by the shore, raging and swirling in the middle of the stream.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, Conductor

from the "Water Music" Suites

George Frideric Handel (1685-1759)

1. Allegro (D major Suite)
2. Andante (F major Suite)
3. Allegro (F major Suite)
4. Allegro (G major Suite)
5. Alla Hornpipe (D major Suite)

When Handel was approached by King George I to compose music for a concert on the river Thames he took to work right away to write for a large orchestra, suitable for an outdoor performance. King George and his entourage led the way on the royal barge with Handel's orchestra barge following along. Londoners from all over the city filled the riverbanks of the Thames to hear the floating concert. The event lasted all evening, with the music being played more than four times at the King's request throughout the night.

The movements selected feature the trumpets, horns, double reeds, flutes, and strings in leading roles. The delicate Baroque touch and light character of the music is a unique playing style for the chamber orchestra. Our selections today come from all three of the suites, published after Handel's death.

PHILHARMONIA

Anthony Krempa, Conductor

Overture from *The Flying Dutchman*

Richard Wagner (1813-1883)

Richard Wagner was in trouble. Two years into his tenure as music director of the Riga opera company he and his wife were swimming in debt and his passport had been confiscated. The Wagners fled by ship to London and Paris where Richard was confident he could find professional success. The trip was a treacherous one, lasting almost three weeks and hindered by storms and high seas. It inspired one of Wagner's most successful operatic works, *The Flying Dutchman*. Said Wagner: "The voyage through the Norwegian reefs made a wonderful impression on my imagination; the legend of the Flying Dutchman, which the sailors verified, took on a distinctive, strange coloring that only my sea adventures could have given it."

The music opens with turbulent strings undulating in waves of rising scales underneath heroic horn calls representing the ship at sea. The trumpet and low brass theme that enters is the song of the Flying Dutchman's ghost ship and alerts the listener to the portent of doom over the horizon. The curse of the captain can only be broken with true love, and

the luscious woodwind melodies signal the appearance of Senta, the woman who would end his curse. The overture ebbs and flows between all three major themes as it pushes to the climactic finale, representative of Senta's sacrifice and the end of the Dutchman's centuries-long torment.

Alongside for the Fourth Part of the Living Water (2018)

Ethan Parcell (b.1992)



World premiere performance

From the composer:

Alongside for the Fourth Part of the Living Water was composed in Fall and Winter of 2017-2018 for the EYSO Philharmonia. The piece works with combining a sense of patience and free-flowing unpredictability. It begins with a restrained sense of movement, which gives way to a floating series of soft-edged episodes in which all the players play with relative rhythmic freedom. The different sections of the orchestra ebb and flow from the foreground and background, with soft transitions that give way to new sounds that could have been beneath the surface all along. Tributaries flow into the rivers, which flow into the oceans, all amassing to one sound going in all directions.

EYSO Composer in Residence **Ethan T. Parcell** was born and raised in Geneva, IL, and is currently based out of Chicago. His compositions have been performed by throughout the US 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.

Symphony No. 6 in F major, Op. 68

Ludwig van Beethoven (1770-1827)

IV. Thunder. Storm.

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 through the trails near his home 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 Sixth Symphony, nicknamed "The Pastoral," was a direct outpouring of that love and was his only symphony that was overtly programmatic in what he called its "expression of feeling" of these outdoor scenes.

The movement "Gewitter. Sturm", (translated "thunder" and "storm"), follows the dance movement performed by the Philharmonia Chamber Orchestra in the Fall concert. It interrupts the "Merry Gathering of Country Folk" with a low rumble from the strings as the drip of raindrops trickle in from the second violins. After a quick buildup the storm enters with a burst of brass and percussive power as the tempest rages onstage. Unusually, trombones are featured and make a mighty blast, as piccolo shrieks above. The movement ends with the storm dying out as it began in the low strings. The oboe and flute mark a break in the clouds as the movement and danger subside calmly into a major chord of serenity.

Thunder and Lightning Polka

Johann Strauss Jr. (1825-1899)

Although known as the Waltz King, Johann Strauss, Jr. wrote polkas, quadrilles, marches, and mazurkas too! The dance band that he ran was the one of the most popular of its time in Vienna. The *Thunder and Lightning Polka* features a brisk 2/4 time, drum rolls and sweeping string and woodwind scalar passages that mimic the thunder of the title. The lightning strikes are punctuated in the fast tempo of the piece and the quick strikes of the brass section, propelling the orchestra swiftly through this exciting concert finale.

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Beethoven 5

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friends
pictured
within”

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David Anderson, Music Director

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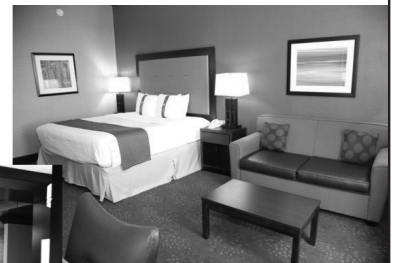
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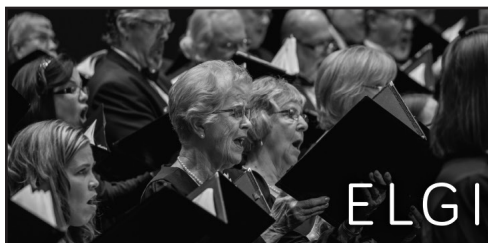
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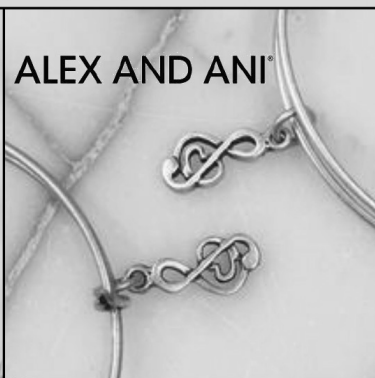
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PROGRAM 7:30PM CONCERT

YOUTH SYMPHONY

Randal Swiggum, Conductor

Matthew Sheppard, Associate Conductor

Please join us for our traditional post-concert chat which begins about five minutes after the concert ends. It's intended to give the audience a chance to ask questions, offer comments, and reflect on what they've heard, with the students and conductors.

Four Sea Interludes from *Peter Grimes*

Benjamin Britten (1913-1976)

I. Dawn

II. Sunday Morning

III. Moonlight

IV. Storm

Benjamin Britten was haunted throughout his life by the formidable beauty of the British coast along his native Suffolk, which is the setting for his first large-scale opera, *Peter Grimes*. Its unexpectedly triumphant premiere in June 1945 was a historical turning point for the composer and for postwar opera.

Britten's source for the story of the fisherman Grimes, who is accused by the townsfolk of murdering his young apprentices, was a section from a larger narrative poem of 1810 by George Crabbe. Crabbe portrayed Grimes as a sadistic misanthrope, "untouched by pity." The opera, however, reimagines the ruthless bully as a movingly ambiguous figure—a "tortured idealist," in the composer's phrase. His remarkably probing score depicts the conflicted relation between this outsider and the close-knit collective of the townspeople. Grimes's outsize ambitions fatefully combine with the hostility he arouses from the community to result in his self-destruction.

The story of "the individual against the crowd," Britten remarked, also entailed "ironic overtones for our own situation." He was alluding not only to the taboo subject of his lifelong relationship with singer Peter Pears (who, along with leftist writer Montagu Slater, the librettist, collaborated to formulate the opera's scenario); Britten also had in mind the scorn they both faced as pacifists and conscientious objectors who had spent the early war years in the United States. In fact, it was while he was living in this country that Britten alighted on the idea for *Peter Grimes*. Ironically, the crucial role local color plays in the opera, with its setting in the very sort of sea town he had known as a boy, triggered Britten's desire to reconnect with his roots and end his self-imposed exile in America.

The opera's rich and intricate score actually includes six orchestral interludes. Britten extracted four of them to create this iconic concert work. In these interludes, the all-important setting of the sea comes into focus and provides its own chorus-like commentary through Britten's evocative orchestral writing. The first ("Dawn") forms the transition between the trial scene of the Prologue (where Grimes is exonerated) and Act One. Against the thin glint of sunlight



breaking through on high, menacing brass harmonies swell up from below. This music returns to end the opera, nature's eternal patterns indifferent to the human suffering that has been depicted. "Sunday Morning" prefaces Act Two with extroverted, bright rhythms—sparkling sunlight on water, bird calls, bells ringing, church organ booming, and a lovely song "Glitter of waves and glitter of sunlight," as the village gathers for worship. "Moonlight," the third interlude, is the prelude to the final act, a counterpart to "Dawn." A silvery rain of woodwind and percussion intermittently splashes, while yearning harmonies slowly throb with increasingly troubled intensity. Britten isn't interested in picturesque "nature painting"—rather, the seascapes here function as a kind of objective correlative for human emotions. This is especially apparent in the fourth interlude ("Storm"), which doubles as a scene change in the opera's first act. Britten modulates between outer landscape and inner psyche. The music's thrashing violence mimics

Grimes's turmoil; temporary refuge from the storm opens in a wide melodic arc taken from the aria Grimes sings as he tries to envision a way out ("What harbor shelters peace?") The hope it expresses is battered by the tempest's savage final surge. [T.May/Randal Swiggum]

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, Conductor

Hands Up

Josh Gottry (b.1974)

Drama of any kind is built from the alternation of tension and release. For most Western classical music, the alternation between harmonic dissonance and consonance is the primary driver of the drama. Drummers do not have the luxury of harmony to help them create tension and release. Rather, they take advantage of rhythmic dissonance and consonance. In *Hands Up*, this consonance is created in unison passages, while grooves built of layered rhythmic fragments create the dissonance.

MAUD POWELL STRING QUARTET

String Quartet No. 1

Pyotr Ilyich Tchaikovsky (1840-1893)

IV. Finale. Allegro giusto—Allegro vivace

Stella Childs, violin
Amelia Simpson, violin
Saffron Bruno, viola
Ernesto Bañuelos, cello

The young Tchaikovsky, barely surviving on his meager salary from the Moscow Conservatory, decided to raise a little money and call attention to his work in early 1871 by presenting a concert of recent compositions. The program was a great success; it consisted of several songs and piano pieces, and, written especially for the occasion, the String Quartet No. 1.

The fourth movement finale, Allegro giusto, unravels and re-weaves two contrasting themes. The first is much brighter and more celebratory than any of the previous themes in the quartet. The second, introduced by the viola, is lyrical and Russian in character, and its B-flat tonality makes a colorful contrast with the D major material it follows.

Tchaikovsky would write two further string quartets (and a one-movement student piece has also survived), but for most lovers of chamber music, the "Tchaikovsky Quartet" is this Opus 11, as melodic and richly emotive as the composer's popular orchestral works. [Reel/Swiggum]



Maud Powell String Quartet

Celebrating its twelfth season, the **Maud Powell String Quartet** is the premier string quartet of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. A one-of-a-kind program among youth orchestras anywhere, it provides a chance to study and perform the most significant chamber music literature at the highest level and to work with some of the finest artist teachers and chamber music coaches in the world. The Quartet works with regular coach Tim Archbold, and Gina DiBello, violinist with the Chicago Symphony Orchestra, as well as guest coaches including Rachel Barton Pine, Charlie Pikler, Isabella Lippi, Peter Slowik, Roland Vamos, Jaime Laredo, and members of the Pacifica Quartet. The idea for an honors quartet was originally conceived by Executive Director Kathy Matthews, and the MPSQ is made possible by the generosity of the quartet's founding sponsors and longtime EYSO patrons Ed and Joyce McFarland Dlugopolski.

Concerto for Cello No. 1, Op. 49

Dmitri Kabalevsky (1904-1987)

I. Allegro
II. Largo

Trudie Childs, Cello

EYSO Young Artists Concerto Winner 2017-18

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." Dmitri 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. The Cello Concerto followed during the course of the next year, 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 opening Allegro presents the soloist at once, in a flowing melody over rhythmic punctuation in the orchestra. This settles into a new section introduced by rapid figures flitting through the woodwinds before the cello solo again takes the lead in melodious song. As the movement unfolds, the thematic material builds in intensity, until an outburst by the full orchestra turns the material into an ardent statement, bringing the soloist back as the featured "singing" of this flowing instrumental song. A marching pizzicato in the strings set against the flitting woodwinds brings the movement to a quiet ending.

The slow movement, Largo, is rather more somber in its mood, as the orchestral introduction prepares the way for the cello's poignant entrance, haloed by responses from the upper strings and some dialogue between the cello and a solo horn. Midway through the movement, the cello begins a slow extended cadenza of a somber character. When the orchestra re-enters, it plays a murmuring background role as the cello draws its quiet thoughts to a close.

[S. Ledbetter/R. Swiggum]

Trudie Childs is 16 years old and a sophomore at St. Charles East High School. She has been studying the cello since age 10 and is currently a private student of Larry Glazier. She is an active member of the EYSO having come up through the ranks of the Prelude, Sinfonia, and Philharmonia orchestras before becoming a member of the Youth Symphony in 2016. As a member of Philharmonia, Trudie won the Young Artist Concerto Competition and performed the Lalo *Cello Concerto* with the orchestra in March of 2016. This is also her fourth season as a member of the Chamber Music Institute. She has been an ILMEA participant at the district level (District 9) since 6th grade and most recently performed as a member of the All State Honors Orchestra under the direction of Jeffrey Grogan at the IMEC conference in Peoria. She is a section leader in her high school's Chamber Orchestra and enjoys singing and performing with her sisters as *The Catalpa Trio*. Her plan is to pursue cello performance in college.

Trudie would like to thank Mr. Swiggum and Mr. Sheppard, Mr. Krempa, Mr. Flaks, and Mr. Masters for helping her to make the most of her EYSO experience; her school orchestra directors who taught her how to hold her instrument as a fourth grader and who continue to foster her love of music and to her cello teachers—Ariel Borkowski, Rachel Saldana and Larry Glazier—for their unwavering support and continued encouragement.

Tears of Sakura (Sakura no Namida)

Yannick Paget

Megan Healy, Violin

French composer and conductor Yannick Paget composed *Tears of Sakura: Elegy to Japan in memoriam March 11th* in the summer of 2011 as a reaction to the devastating earthquake and resulting tsunami in Japan. Paget writes: "When I started to compose this piece after the earthquake and the tsunami, my head was filled with pictures from the disaster: fields of ruins and desolation. It was supposed to be the beginning of the spring when sakuras [cherry tree blossoms] are so beautiful in Japan, but, winter was still going on. Instead of the white rain of petals of sakura, it started to snow; the trees seemed to be crying."

Though not an real musical depiction of the actual events of 2011, this piece is highly evocative and emotionally charged. Paget uses the orchestra sparingly: strings create an atmosphere underneath the solo violin while the winds provide additional orchestral colors or perform the melodic line while the soloist elaborates. Echoing the ebb and flow of powerful feelings of loss and resilience and optimism for the future, the music is pulled by two opposing forces as the soaring, expansive melody first heard in the violin solo is set against a winding melodic motif that underpins much of the piece: the pitches E-F and C-B in the key of A minor. These notes, first presented unordered and rhythmically unstructured in the woodwinds in the opening measures of the piece, provide the central melodic and harmonic focus for the work as they interact with—and hold down—the soaring melody. In the end, the tidal force of this motif proves to be too much for the soaring melody as the trumpets call the violin for one final recitative atop the gently aching dissonance in the strings.

About our soloist:

EYSO alumna **Megan Healy** is an active pedagogue, recitalist, and performer of orchestral and chamber music. Currently a candidate for the Doctor of Musical Arts degree in Violin Performance at the University of Colorado-Boulder, she serves as Graduate Teaching Assistant to Professor Harumi Rhodes. Megan also holds Master of Music and Artist Diploma degrees from Western Michigan University, where she served as graduate teaching assistant to Professor Renata Artman Knific, as well as a Bachelor of Music degree in Violin Performance from the University of Iowa under Dr. Scott Conklin. In addition to



performing with the Greeley Philharmonic, Steamboat Springs, Cheyenne, West Michigan, and Battle Creek symphony orchestras, Megan has held positions with the symphonies of Kalamazoo, Southwest Michigan, and Holland. Megan was an EYSO member from 2003-2010, playing in Prelude, Philharmonia and Youth Symphony. She played in the Maud Powell String Quartet for the 2009-2010 season. She credits her elementary teacher Joe Bloomquist, middle school director Carol Dallstream, high school director Ben Oswald, and private teachers Wendy Evans and Drew Lecher for her early success and love of music.

Vodník (The Water Goblin)

Antonín Dvořák (1841-1904)

Water has been a powerful archetype in human experience, reflected in literature and art dating back at least to the ancient Greeks. While the sea often evokes mystery, infinity, and timelessness, a river can symbolize death, rebirth (baptism), and the passage through human life cycles. In this old folk tale, the character of the Vodník, a mysterious ruler of the underwater kingdom, draws a young woman to himself in a tale that stirs up watery images of mystery, death, and the passage from adolescence into terrifying adult knowledge.

In 1853 the Czech poet Karel Erben (1811–1870) had published a seminal collection of folk tales set as poetic ballads, which appeared under the title *Kytice z pověstí národních* (A Garland of National Myths). Dvořák turned to this volume as the source for a series of symphonic poems written in 1896 and published as his Op. 107–110: *Vodník* (The Water Goblin), *Polednice* (The Noon Witch), *Žlutý kolovrat* (The Golden Spinning Wheel), and *Holoubek* (The Wild Dove). This would qualify as an impressive year of symphonic output for any composer. In fact, the first three were sketched in quick succession in the space of 16 days that January, even if Dvořák did return to orchestrate them at slightly greater leisure. In any case, the entire triptych occupied him only from January 6 until April 25. Astonishing as such a spurt of creativity seems, it was typical for Dvořák. A pious Catholic, he considered his creative ability to be a gift from the Almighty. He felt that, when he did not interfere with the process, his musical themes were quite literally the voice of God. This belief inspired him to work sometimes at breakneck speed in order not to fall behind in his divine dictation.

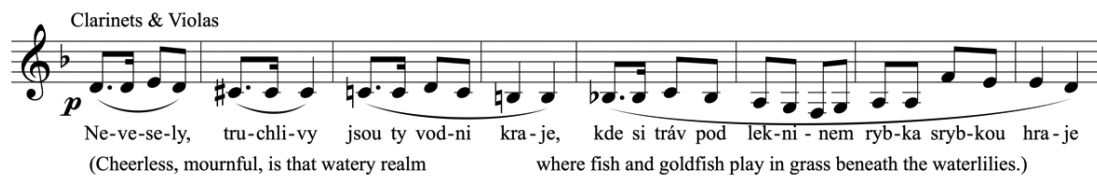
Erben's "The Water Goblin" consists of 51 short stanzas separated into four sections, each stanza comprising four lines in the first three sections and eight lines in the final part. Dvořák tracks the narrative precisely, casting his symphonic poem as a rondo in which the Water Goblin's theme keeps reappearing as a mysterious or threatening presence. Like many of Erben's "national myth" poems, this one tends toward the grisly; they are cautionary tales for the young that make their points by showing the ill that befalls the inattentive or disobedient.

Dvořák used Erben's poem in the most literal way, not only representing the events of the story as literally as possible in musical paragraphs, but even writing melodies that "fit" the words of the poem. It was as though he was writing a song setting of the poem, but articulating the text not through the words but through their rhythms and contours.

For example, the Water Goblin's theme, heard throughout is based on three repeated notes, which could be his song in the first stanza.



In Part 3 of the poem, the description of the dark and gloomy kingdom of the Water Goblin inspired this melody, again based on Erben's actual text.



The Water Goblin poem was summarized by Dvořák biographer Otakar Šourek: *The fairy-tale ruler of the watery kingdom is portrayed as a terrifyingly powerful and destructive character. Hungrily he waits at the lakeside for the girl who, having disregarded her mother's warning, goes to the lake to do the washing on an ill-fated Friday. He drags her down to the bottom of the lake and there makes her his wife. Not even love for the child that is born to them can make the poor girl happy in his kingdom. She longs to see her mother again and begs the Water Goblin to let her go home, at least for one day. The Water Goblin at first angrily refuses to grant her request, but finally gives way on condition that the child stays with him, and that she return by the tolling of the vesper bells. But he awaits his wife's return in vain. Her mother will not let her out of the house and the Water Goblin, in a frenzy of rage, takes his revenge on his own child and, amidst the shriekings of the storm as it lashes the lake to fury, throws the child's body, riven in two, onto the threshold of the cottage.*

EYSO MUSIC EDUCATORS OF THE YEAR 2018

Michael Kasper and Beth Mazur Wood

Michael Kasper

Michael Kasper rarely finds his desk chair. During the school day, he can be found energetically participating in his two passions: education and music.

He has started his school day for the past nine years at Carpentersville Middle School where he leads two auditioned jazz bands and the seventh and eighth grade concert bands. Working with jazz educator oracle Mark Bettcher, Michael has grown the CMS Jazz Program from non-existent to a treasure of the school. The jazz ensembles perform regularly throughout the District 300 community and around the Chicagoland area. When Michael started at CMS, the concert band



program numbered 80 students in the combined seventh and eighth grade ensemble. As of the 2017-2018 school year, there are over 200 students in five curricular ensembles which meet daily at the school. Michael has had the pleasure of working under the two best principals in the State of Illinois, Dr. Stephanie Ramstad and Dr. Asia Gurney, who are equally responsible for the fruition of music within the school. Michael often goes to them with about 100 new ideas every year, and these two wonderful administrators listen to every single one. In 2017, the CMS 8th Grade Band was selected to perform a demonstration clinic at the Illinois Music Educators Conference. The performance included a newly commissioned piece titled *The Dawnland*, written by Joni Greene. Throughout the composition process, the students of the CMS 8th Grade Band were connected with Ms. Greene, meaning their ideas have been integrated throughout the piece. Michael also keeps a private French horn studio in the DeKalb and Sycamore area. Many of his students have been or are currently involved in the Elgin Youth Symphony Orchestra. Throughout his journey, Michael has been lucky to study under great teachers and musicians, including Lisa Feuerbach, Laura Fairfield, Chris Nicholas, Scott Mertens, Ken Goodman, Ken Tonaki, Kazimirez Machala, Gerald Wood, Paul Blackstone, Dr. Peter Griffin, Dr. Joseph Manfredo, Don Spencer, Cindy Anderson, Brian Wis, Jim Stombres, and his parents, Robert Kasper and Mary Kasper. Michael is a member of the National Association for Music Education, the Illinois Music Educators Association, the Illinois Comprehensive Musicianship through Performance Committee, and holds degrees from the University of Illinois at Urbana-Champaign and Northern Illinois University. Finally, Michael is eternally grateful to his colleague, Beth Mazur Wood, who has patiently guided and supported him and his students for the past nine years, and when needed, has made sure he locates his desk chair.

Beth Wood

The 2017-2018 school year marks the seventeenth year Beth Wood has been working with students through music in Community Unit School District 300. Currently at Carpentersville Middle School, Beth conducts the 7th and 8th grade orchestras. Teaching string pedagogy has always been an area of interest to her, leading her to serve as Conductor of the Primo and Prelude Orchestras for many years with the EYSO. She has many fond memories of her time working in the EYSO family. Beth was first introduced to the EYSO as a high school student and member of the Youth Symphony, then called the Elgin Area Youth Orchestra. Returning to



the EYSO as a conductor was exciting for her and she now enjoys attending the concerts as an audience member. She is very grateful to Randy Swiggum and Mark Bettcher for their continuing mentorship and guidance and for seeing the potential in her as a young teacher.

Beth is currently a member of the Illinois Comprehensive Musicianship through Performance (CMP) Project and belongs to the National Association for Music Education, the Illinois Music Education Association, and the American String Teachers Association. She started her musical journey as a small child, learning to play the violin with Betty Haag-Kuhnke, who is now her daughter's violin instructor. As a member of the performing group, she toured locally and internationally to Russia, Kazakhstan, China, and Italy where she played for dignitaries including Pope John Paul II, Daniel Barenboim and the President of Kazakhstan. During her undergraduate studies, Beth was selected to be part of the Apprentice Program with the Elgin Symphony Orchestra, working with EYSO founder and former ESO Music Director, Robert Hanson. She earned her Bachelor of Music Degree in Education from the Chicago College of Performing Arts of Roosevelt University where she studied with Cyrus Forough, and later earned a Master of Arts Degree in School Leadership from Concordia University.

Beth is privileged to continue to work with the amazing students of Carpentersville Middle School and District 300. She has also enjoyed working with students in Illinois and Wisconsin as a guest conductor and adjudicator. She would like to acknowledge and thank Dr. Asia Gurney and Dr. Stephanie Ramstad, current and former Principals at Carpentersville Middle School, for their continued support, guidance, collaboration, for creating opportunities, and for challenging her to do her best for the students. Grateful to her parents Sue & Gary Mazur, Beth also thanks her husband Brian, and daughter Madeline for their support, encouragement, and from time to time, helping with 'school projects.'

Beth is pleased to be selected for this honor along with her colleague and friend Mike Kasper, and would like to thank him for often being the instigator of their many adventures!

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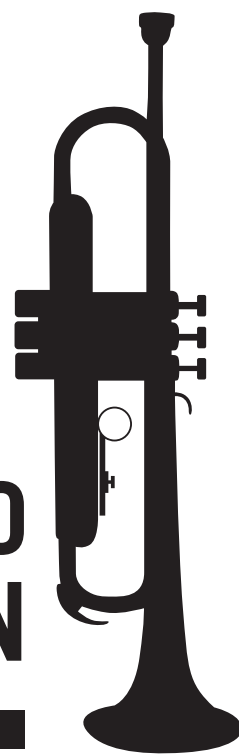


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Gina Young

VIOLA

Bernardo Arias ♪
Rita Borkowski ♪
Saffron Bruno
Ryan Caparella
Violet Deal ♪
Rachel Goff
Theresa Goh ♪
Cassie Grabowski
Zachary Green
Katie Heise
Lisa Hirschmugel
Sofiya Kyrylyuk
Elsbeth Losch
Matthew Mantell ♪
Chelsea Musson
Elyse Napoli
Joanna Nerius
Susan Posner
Lori Rollins ♪
Danny Seidenberg ♪
Susan Starrett
Simonne Tingley ♪
Ashley Tracy
Emily Ward

CELLO

Timothy Archbold
Lisa Bressler
Wendy Cotton
Jessica Covarrubias
Isabella Cunningham
Dorothy Deen
Linda Duneske
Nazar Dzhuryn
Marian Fadrowski
Larry Glazier ♪
Jennifer Gontarek
Ann Griffin ♪
Sally Gross
Brian Hoffman
Anita Hwang
Lisa Janisch
Catherina Kuna
Mark Kuntz
Eun Kyung Kim
Mark Liu
Laura Love
Kerena Moller
Donald Montgomery

Ruth Mudge
Alexa Muhly
James Pesek
Zachary Preucil
Linc Smelser
Julianne Tehan
Emily Ward
Jonathon Wiest
Alexandra Wojciechowski

BASS

Remus Badea
Ryan Caney
Sean Francois
Chris Griffith
Ken Krutz
Hannah Menich
Tracy Rosenkrans
Tim Schaffer

FLUTE

Jean Bishop
Lynne Green
Cate Hummel
Melanie Mathew
Scott Metlicka ♪
Teresa Muir

OBOE

Lauren Christ
Debra Freedland
Shawna Lake
Kristine Mertens
Julie Popplewell
Marilyn Sands

CLARINET

Anne Barton
Robert Blazek
Sally Gerber
Garrett Matlock
Mark Rassmussen
Rose Sperrazza
Jennifer Swenson
Kathleen Way
Deb Zelman

BASSOON

Dennis Beierman
Theresa Brooks
Gwyn Downey ♪
Gerik Fon Revutzky
Kimberly Richter
Dianne Ryan

HORN

David Batdorf
Wanda Braden
Russ Henning
Eric Kaiser
Michael Kasper
Morgan Lentino
Dan O'Connell
Susan Ozsvath
Dave Peterson
Dana Sherman

Jeanne Slatkay

TRUMPET

Mark Baldin
Monica Benson
Jason Flaks
Zach Geller
Ryan Hobbs ♪
Ronald Lemm
Chris O'Hara
Mark Ponzo
Thomas Tait

TROMBONE

Victor Anderson
Mark Bettcher
Mark Fry
Catie Hickey
Josh Kaminsky
Keith Ozsvath
Olivia Pannell
Bryan Tipps

EUPHONIUM

Kirk Lundbeck
Scott Tegge ♪

TUBA

Sean O'Donnell
Scott Tegge ♪
Josh Wirt

PERCUSSION

Chris Avgerin
Joe Beribak ♪
Ed Breckenfeld
Daniel Eastwood
Andrew Hix
Jeff King
John Mesmer
Christine Rehyem
Vern Spevak
Ben Wahlund

HARP

Nichole Luchs
Brittany Smith

PIANO

Lora Matrovasa

♪ Denotes EYSO Alum
or parent of Alum

The EYSO apologizes
for any omissions or
inaccuracies in the
private music instructor
and school director lists.
Please contact the EYSO
office at office@eyso.org
or 847-841-7700 with
additions or corrections.

SCHOOL DIRECTORS

ALGONQUIN

Terry Foster
Anthony Gnutek
Amy Jones
Alexander Meza

ARLINGTON HEIGHTS

Vince Genualdi

AURORA

John Burck 🎵
Mark Duker
Mark Liu
Mary Beth McCarthy
Caitlynne Miller
Beth Myers
Kate Myers
Rodney Schueller
Daryl Silberman 🎵
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

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Matthew Bishop
Anna Vonohlen

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Brendyn Dobbeck 🎵
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Robert Sanchez
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Lisa Yagow

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Ray Ostwald

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Neal Shipton
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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

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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 Mamminga

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 *
Kayla Lehmann, Saint Charles
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 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

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 Udowiwo, 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 *

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

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 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
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 🎵 *
Dominic Rivas, Spring Grove 🎵 *
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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SPRING
2018

Do Art Differently



LEAN ON ME:

The Brotherhood of Rock and Roll

Starring Michael Ingersoll and Christopher Kale Jones

Saturday, April 7

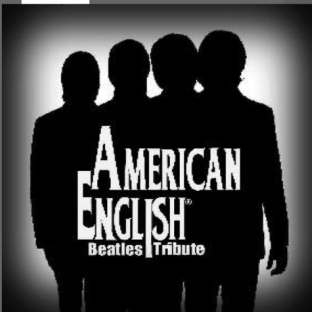
Under the Streetlamp alumni reunite for this inspiring evening of rock and soul anthems. Presented by Artists Lounge Live.



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Saturday, April 14**

Experience the national tour of the Tony Award®-winning, smash-hit Broadway musical.



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Beatles' No. 1 Hits!

Saturday, April 27

Celebrate with American English's spot-on performances honoring the Beatles' 27 No. 1 hits on the billboard charts.



The Best of Second City

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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

EYSO
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17/18 SEASON

elemental
what nature tells us about the orchestra

tickets: 847.622.0300 or
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