An aerial photograph of a large group of people walking on a vast, light blue, textured surface that resembles ice or a large body of water. The people are scattered across the frame, some in small groups and others alone, moving in various directions. The overall tone is cool and serene.

**Elgin Youth Symphony Orchestra
2016-17 Season**

Randal Swiggum, Artistic Director

By the Waters of Babylon

Music of Exile,
Longing, and
Home

March 12, 2017

Dear Friends,

Welcome to the second concerts of our 41st season.

For our students, music is a passion and part of their core identity. At EYSO it becomes even more: an opportunity to ask big questions and think about important issues. Truly, music touches their hearts and minds. And it comes across in their playing.

Perhaps you've come to support a family member or friend who is performing today, because you are a friend of EYSO, or just a fan of classical music. In any case, we welcome and thank you.

The performances today result from many hours of dedicated practice by the students; mentoring by their conductors and teachers; coordination by staff members and volunteers; and the encouragement by parents and family.

Thank you for being part of the EYSO community. If you are interested in finding out ways you can further support our mission, please visit the "Support EYSO" tab on our website www.EYSO.org.

Please enjoy the concerts.

Sincerely,



Joel Cohen
EYSO Board President

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2:00PM

PRELUDE

Andrew Masters, Conductor

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Randal Swiggum, Conductor

4:30PM

YOUTH SYMPHONY & MASSED STRINGS

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**Elgin Youth Symphony Orchestra
2016-17 Season**

Randal Swiggum, Artistic Director

By the Waters of Babylon

Music of Exile,
Longing, and
Home

March 12, 2017

7:30PM

YOUTH SYMPHONY & MASSED STRINGS

Randal Swiggum, Conductor

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Joe Beribak, Conductor

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IN HONOR OF MOLLIE DYSLIN'S 95TH BIRTHDAY

Kathy Matthews ♪

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Alum(s), or parent(s) of Alum(s)

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FROM THE ARTISTIC DIRECTOR

BY THE WATERS OF BABYLON

MUSIC OF EXILE, LONGING, AND HOME

When we planned our 2016-17 season (more than a year ago), the Syrian refugee crisis dominated the news. But we could not have anticipated how even more politicized the very idea of *refugee* would become.

It's understandable that the American conversation, both in the media and at the dinner table, typically frames the narrative about refugees as "trying to get in." After all, this is America. Who wouldn't want to move here? To take advantage of our superior free market economy and shiny materialism, our freedoms, our opportunities—in short, the American Dream.

But what is often forgotten in this narrative is not only the fact that nearly all refugees trying to get into the U.S., Europe, Canada, or anywhere in the West are doing it *as a last resort*. They are nearly always fleeing for their lives.

What is often overlooked is that they are also leaving behind their beloved homeland and their beloved homes (and neighborhoods and friends and personal histories and all that is precious to them).

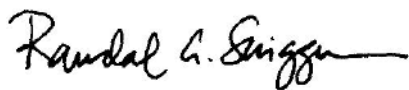
It is this sense of loss that we are exploring in today's concerts—loss of material possessions, certainly, but also loss of all things familiar, and loss of identity, as they are suddenly thrust into strange, disorienting new surroundings.

Many composers have tried to express this sense of loss. Sometimes they were refugees themselves, or part of a larger diaspora of displaced peoples (Jews, Africans, Armenians, Roma people—the list is long of people groups who have been forced to adjust to new homes). Even when not refugees themselves, as artists they turned their unique powers of empathy and emotional intelligence toward expressing a very human experience: being an exile, or even feeling sometimes like one, if only emotionally.

I am grateful to my EYSO colleagues who took up the challenge of finding great symphonic repertoire to not only challenge our young players as musicians, but also to use music as a lens to understand these larger ideas—exile and longing and identity. It is our hope that long after they have forgotten how to play these pieces, our students will still remember the deeper ideas which inspired them.

In the EYSO, this exploration of big ideas is not an "extra" or add-on. It is part of our very mission, as we nurture young people to achieve the highest levels of musical artistry, but also to understand music as a way to become a more thoughtful, informed, critical-thinking citizen of this complex world.

Thank you for being here today, and for supporting us in this ambitious mission.



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!

BY THE WATERS OF BABYLON

THE ORIGINAL SONG OF EXILE

Psalm 137

By the waters of Babylon,
there we sat down and wept,
when we remembered Zion.
On the willows there
we hung up our harps.
For there our captors
required of us songs,
and our tormentors, mirth, saying,
"Sing us one of the songs of Zion!"

How shall we sing the LORD's song
in a foreign land?
If I forget you, O Jerusalem,
let my right hand forget its skill!
Let my tongue stick to the roof of my mouth,
if I do not remember you,
if I do not set Jerusalem above my highest joy!

Remember, O LORD, against the Edomites
the day of Jerusalem,
how they said, "Lay it bare, lay it bare,
down to its foundations!"

O daughter of Babylon, doomed to be destroyed,
blessed shall he be who repays you
with what you have done to us!

Blessed shall he be who takes your little ones
and dashes them against the rock!

On July 10, 586 BCE the Babylonian army of Nebuchadnezzar finally broke through the city wall of Jerusalem after a brutal, eighteen-month siege. The people of Jerusalem were broken, destitute, and starving. The city was burned and sacked, its walls torn down and its magnificent Temple of Solomon looted and destroyed. The city's leading families and all military, civic, and religious leaders were either executed or marched in chains the seven hundred miles across the Syrian Desert to Babylon. Those considered too weak, too old, or too poor were slaughtered.

Babylon, situated between the Tigris and Euphrates rivers, was at the time the largest and most magnificent city in the world. The Jewish captives certainly marveled at its spectacular architecture and wealth. After their resettlement there, they were allowed to live in relative peace. But the trauma of exile and the strangeness of their new home was disorienting.

Psalm 137 is the most poignant expression of this disoriented feeling of exiles, in any century or place—the piercing sadness of missing the familiar (especially missing loved ones who have perished) and the deep existential loneliness of being among unfamiliar people, customs, and food.

This is perhaps one of the reasons this psalm has been set to music by hundreds of composers over the last 2000 years. Its profound melancholy and bitterness is a feeling familiar to anyone who has felt out of place, among strangers, with a loss of personal agency or control. Even though our new home might be safe and even beautiful, doesn't mean we don't long for our old one.

(R. Swiggum)

FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Since taking on the role of executive director at the end of October, I have had the pleasure of meeting so many of the EYSO extended family: students, parents, alumni, volunteers, donors, and community leaders committed to the growth of young people through the study and performance of classical music. Whichever of these roles you play—thank you! Without your engagement and support, the performances you experience today, and the learning process that leads up to it, could not happen.

I need to take a moment to express my gratitude to the EYSO board of directors for putting their trust in me and to let them know how seriously I take that trust. During the past four months, I have gained a deep appreciation of the passion, patience and hard work it has taken to make the EYSO what it is today. You have my promise to protect, and build upon, that investment.

As board president Joel Cohen points out in his welcome note, the EYSO presents our students with an “opportunity to ask big questions and think about important issues.”

That opportunity and responsibility applies not just to students, though. Since joining the EYSO, I have begun working with our staff, our volunteer board of directors and other stakeholders to explore the big questions and important issues that impact the ability of the EYSO to sustain and even grow the programs through which we deliver our mission.

We recently embarked on a strategic planning process that will help guide and focus the EYSO for the next several years. I look forward to sharing the results of that process with you.

I am also very happy to share with you that on April 22, the EYSO board of directors will host Springboard 2017—an exciting new update of the EYSO annual gala fundraiser. I have been working closely with Artistic Director Randy Swiggum and our board to create an event that really reflects who we are and the value of our work. And we are very excited about the result. This gala event at the St. Charles Country Club will feature dinner, live chamber music from two of our honors ensembles, and the chance to learn about our thriving organization for young people. I am confident that even guests who are introduced to the EYSO for the first time that evening will leave with a clear understanding of the importance of our work. They will know that their support will help launch the next generation of global citizens into a bright future.

Please visit www.eyso.org/springboard to learn more, then help us spread the word and purchase your tickets or make a donation if you will not be able to join us.

If we have not already met, please look for me before or after concerts or give me a call or email. I would love to talk with you and would welcome any questions or input.

Thank you again for joining us and enjoy the performances.

With gratitude,



K. Eric Larson

Executive Director



2:00PM CONCERT

By the Waters of Babylon

"Babylon" by Don McLean (from American Pie, 1971)
Psalm 137

PRELUDE

Andrew Masters, Conductor

Overture to *Nabucco*

Giuseppe Verdi (1813-1901), arr. Sandra Dackow

Verdi's first real success as a composer for the stage came with his third opera, *Nabucco*, in 1842. It was written at a time of personal distress: Verdi had seen both of his children and his young wife die within a three-month period, and the failure of his first two operas had convinced him that it was his lack of talent, rather than emotional distress, that was holding him back. The poor performances during rehearsal did nothing to revive his spirits. The singers and orchestra worked hard to overcome the hammering of the workers building sets, but when they finished the soon-to-become-famous chorus "Va pensiero" (Go, my thought, on gilded wings), the workers broke out in applause, crying "Bravo, bravo, viva il maestro!" In his memoirs, Verdi wrote, "Then I knew what the future had in store for me."

The plot of *Nabucco* (Nebuchadnezzar in English) comes from several books of the Bible (Kings, Chronicles, Psalms, Jeremiah, and Daniel) and concerns the Assyrian conquest of Judah, the destruction of Jerusalem, and the enslavement and captivity of the Jews in Babylon. At least part the success of the opera is owed to its politics. The Italian *Risorgimento*, the independence movement to free Italy from oppressive Austrian rule, immediately took up *Nabucco*, and especially its famous "Va pensiero" chorus as an emblem of their struggle. Even Verdi's name became associated with the Resistance, whose supporters would call out "VERDI, VERDI!" at concerts, a thinly veiled show of support for Vittorio Emanuele, Re d'Italia, their leader and would-be king.

The overture begins with a solemn hymn for cellos (low brass in the original), scored by Verdi with an almost organ-like quality. After a long crescendo, an agitated Allegro begins, associated with the Babylonian oppressors. But what most lovers of this work are waiting for is the orchestral version of "Va pensiero", with a pizzicato accompaniment that imitates the harps in the text. A concluding Allegro drives the overture to a stirring finish.

(R. Swiggum)

Nimrod

Edward Elgar (1857-1934), arr. Mitchell Bender

Variation IX from Enigma Variations

"Commenced in a spirit of humor and continued in deep seriousness" is how Elgar explained the compositional process of his landmark piece "Enigma Variations." It came at a pivotal point in Elgar's life while struggling to find identity and financial security in his career as a composer. Tying up loose ends with long hours of teaching, he had grown weary of his craft, struggled with severe bouts of depression and had confided in his close friend August Jaeger (a well-known music publisher) that he was "sick of music." But one fateful night while improvising at the piano, a particular tune caught the attention of his wife. Together, almost for a laugh, they manipulated the melody personifying some of their closest friends: "Powell (Variation II) would have done this, or Nevinson (Variation XII) would have looked at it like this," he would explain as he varied the style of the melody. His wife commented, "you are truly doing something that has never been done before." The final product presents fourteen variations in all and was dedicated to his "friends pictured within" each movement.

Variation IX (Nimrod) might be the most beloved of them all. It is an homage to his close friend and confidant August Jaeger himself. (Jaeger translates to "hunter" in German and Nimrod was a "mighty hunter" mentioned in the Bible—Noah's great grandson.) Jaeger had been able to lift Elgar's spirits through his depression more than anyone besides his wife. This piece is a musical record of one conversation in particular that had given him a new level of hope. It is difficult to explain the emotional contour of this music, but the affect is deeply profound. Conjuring elements of both happiness and sadness, it seems to describe perfectly the complexity of Elgar's emotional struggle and ultimate renewal.

(A. Masters)

Hungarian Dance No. 5

Johannes Brahms (1833-1897), arr. Clark McAlister

In the middle of the 19th century, Germany and Austria saw an influx of Hungarian Romani immigrants; a continuation of the “gypsy” diaspora that began c. 1050 from northern India. Western Europeans saw this pseudo-Hungarian influence as culturally exotic and fascinating. Brahms already had a passion for folk music but became closely familiar with the gypsy style through Hungarian violinist Eduard Reményi, whom he often accompanied. Capitalizing on interested concert goers, Brahms composed a set of 21 “Hungarian Dances” which became his most lucrative project.

Originally written for piano duet, these short individual pieces are arrangements of Hungarian folk melodies and other popular “gypsy” tunes of the time. (Only three of them are completely original compositions.) The Hungarian Dance No. 5 is certainly the most famous and recognizable of the collection. It is a setting of the melody “Bartfai-Emlek” (“Remembrance of Bartfa”) attributed to the German-Hungarian composer Béla Kéler (1820-1882). Authentically preserving the Hungarian gypsy style, the music is at once spontaneous, high energy, emotive, and thoroughly toe-tapping. (A. Masters)

SINFONIA

Jason Flaks, conductor

Andrew Masters, associate conductor

Smetana Fanfare

Karel Husa (1921-2016)

Repurposing is the idea that something old can be salvaged, imported into a new setting, and made new again. Seen in everything from furniture to architecture, repurposing also happens with music. *Smetana Fanfare* embraces this concept with its quotations from Bedřich Smetana’s 1858 tone poem *Wallenstein’s Camp*. Around two very traditional brass fanfare excerpts from Smetana’s composition, Husa created a strident, dissonant, very modern work. Key to the repurposing of Smetana’s fanfares was the use of polytonality, using two different keys at the same time. To understand how polytonality works, think of a simple melody like *Row Your Boat*:



Think of it as melody in its purest form. For Husa, writing 150 years after Smetana, the palette for creating melody and harmony was much more varied. In *Smetana Fanfare*, the polytonal texture involves adding two additional keys. It would make *Row Your Boat* melody look like this, three keys at once:



The proximity of these parallel melodies creates a tremendous amount of tension and dissonance. While the shape of Smetana’s melody was preserved, the sound of the melody became something completely different. What really allows the listener to grasp this contrast is the fact that Husa begins his fanfare with an exact quote from *Wallenstein’s Camp* before expanding on it, making the pivot to polytonality that much easier to recognize. (J. Flaks)

Irish Tune from County Derry

Percy Aldridge Grainger (1882-1961)

This famous and endearing melody has been a symbol of the Irish diaspora since its 1855 publication in George Petrie’s collection, *Ancient Music of Ireland*. The tune was first collected by Jane Ross in the Irish county of Londonderry (or simply Derry, depending on your background and Irish political leaning). It is likely to be far older, however, as there was no known title or original source of the melody upon its collection; it was simply referred to as *Londonderry Air*. The melody has been paired with many Irish texts, hymns and love songs; none quite as famously as “O Danny Boy” written in 1913 by Fredrick Weatherly. Most listeners agree that the meaning of Weatherly’s text, “the pipes, the pipes are calling...”, tell the emotional story of a parent saying good bye to a child, perhaps for the last time, after being sent off to war or possibly immigrating from their homeland.

It was about the same time (1911) that Australian composer Percy Grainger, who had a fascination with folk music, heard the tune sung by Irish-Australian immigrants and wrote this famous arrangement. With thick-textured scoring, rich harmonies set in a major key, and a purposefully slow tempo, Grainger brings the emotional threshold of this tune to a new apex. Since common practice has taught us to generally associate major keys as 'happy music' and slow tempos as 'sad music,' Sinfonia students were charged with going beyond face value to unlock the depth of this piece; a musical icon of longing, displacement, and hope. (A.Masters)

Symphony No. 1, Op. 17 Exile

Alan Hovhaness (1911-2000)

- I. Andante espressivo—Allegro
- II. Grazioso
- III. Finale. Andante—Presto

One would assume that the systematic murder of over one million people would be historical common knowledge. The Armenian Genocide of the First World War, however, has until recently avoided the light typically shone on such injustice. The Ottoman government, on the verge of collapse, saw the Armenian minority as a political threat. In addition to this was the tension created by the uneasy coexistence of the Muslim and Christian religions. A massive propaganda campaign was undertaken to label the Armenians as traitors and saboteurs. Uprooted from their homes, Armenians were marched through the mountains and deserts of modern day Turkey and Syria. This nine hundred mile trail was a march toward the extermination of a people, a tragic march littered with their bodies.

The *Exile Symphony*, by Armenian American composer Hovhaness, captures the uncertainty, confusion, and ultimately the heartbreak and anger of this campaign. One of the characteristics of Hovhaness' music is repetition, which is especially effective in underscoring the long, continual, grinding march of the Armenian people. The melodies played by the woodwinds throughout powerfully conjure a sense of growing dread and impending doom. They writhe and often leave their starting pitch to bend and struggle their way along, only to return to the same tone. They seem to speak to a sense of hopelessness.

A focus of study during rehearsal involved looking at different ways a listener could experience this piece. Many felt the closest connection by creating a narrative of the march as a companion to the music. Others stayed more abstract, focusing on the mood of the piece. Either provided opportunity for sober reflection on the cruelty that can exist in the world. (J. Flaks)

YOUTH SYMPHONY & MASSED STRINGS

Randal Swiggum, conductor

Va, pensiero

Giuseppe Verdi (1813-1901), arr. Swiggum

(Go, my thoughts, on wings of gold)

"Chorus of the Hebrew Slaves" from *Nabucco*

One of the most famous opera choruses ever written, "Va pensiero" took on an outsize political significance early in its history. At the first rehearsal for *Nabucco*, while the stage crew were still hammering noisily on the sets, everyone recognized the power and beauty of this melody. The chorus shouted its approval and the stagehands beat on the floor and the sets with their tools—a noisy demonstration of support. The chorus soon came to be a musical symbol for the *Risorgimento*, the Italian resistance movement against Austria. Many Italians saw in *Nabucco's* storyline their own plight as an oppressed people under foreign rule.

The text of the chorus is based on Psalm 137, "By the Waters of Babylon," expressing the longing of the Jews in captivity for Jerusalem and their homeland. After an extended introduction which feels tentative and downcast, the chorus begins a beautiful, plaintive melody, but sotto voce, introspective, and hushed:



*Go, thought, on wings of gold; go settle upon the slopes and the hills,
where, soft and mild, the sweet air of our native land is fragrant!*

Greet the banks of the Jordan and Zion's toppled towers...

Oh, my country, so beautiful and lost!

Oh, remembrance, so dear and so fatal!

Then, in an electrifying moment, the orchestra and chorus suddenly burst forth from their shackled, quiet tones and pour out a new phrase, brimming with emotion. (This is, in our arrangement, where the combined strings join):

Golden harp of the prophetic seers, why dost thou hang mute upon the willow?

Rekindle our bosom's memories, and speak to us of times gone by!

Oh you akin to the fate of Jerusalem,

give forth a sound of crude lamentation,

oh may the Lord inspire you a harmony of voices

which may instill virtue to suffering.

This chorus has gone on to be among the most beloved melodies in all of music, even sometimes referred to as a second "Italian National Anthem." Even for Verdi's funeral cortege in 1901, it was said that 100,000 mourning citizens lined the streets of Milan and spontaneously burst into choruses of "Va pensiero." And a month later, at Verdi's funeral, the young conductor Arturo Toscanini conducted "Va pensiero," sung by a choir of eight hundred singers.

(R.Swiggum)

4:30PM CONCERT

By the Waters of Babylon

"Babylon" by Don McLean (from American Pie, 1971)
Psalm 137

YOUTH SYMPHONY & MASSED STRINGS

Randal Swiggum, conductor

Va, pensiero

Giuseppe Verdi (1813-1901), arr. Swiggum

(Go, my thoughts, on wings of gold)

"Chorus of the Hebrew Slaves" from *Nabucco*

See 2:00pm concert notes.

BRASS CHOIR

Jason Flaks, conductor

Awakening

Torstein Aagaard-Nilsen (b. 1964)

Three pitches make up the melody for this work. This bit of information is key to understanding the statement being made by the composer. Frustrated by the confines of traditional brass band repertoire (light marches and polkas), Aagaard-Nilsen wanted a new musical direction that could highlight the possibilities of the genre. What he created for the listener was the opportunity to witness a massive evolution from the tiniest of ideas. While the technical demands of the piece grow to be wild and overwhelming, the simple melody continues to be woven into the texture in various forms. It is an anchor for a piece that changes directions drastically and frequently. *Awakening* also turned on its head the idea of traditional roles of instruments in a brass band. Listen carefully to the tubas. Removed from the shackles of the bass line, they are prominently featured on virtuosic runs of notes usually reserved for a violin or trumpet. (J. Flaks)

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Alegrias

Paul Sarcich (b. 1951)

Alegrias is a fantasy of flamenco dance music. A first glance at the stage will reveal a large spread of instruments, which might suggest that the audience will be subjected to a cacophony of sound. However, the music unfolds more like a tapas style meal than a grand feast. One small delightful musical dish is presented at a time. The flavor of the music might be bold, delicate, or sweet. Pay close attention because some of the instruments will only be heard a few times, adding a special touch to a particular moment. (J. Beribak)

PRIMO INTERMEZZO

Daryl Silberman, conductor

Spiegel Kanon (Mirror Canon) #4 attr. to Wolfgang Amadeus Mozart (1759-1791)

Have you seen an M. C. Escher print where the staircases look they are continually going both up and down? The picture that looks like either an old man or a young woman, depending on how you look at it? These visual tricks have a musical counterpart—four duets attributed to Mozart called the Spiegel Kanons (Mirror Canons) or Table Music. These musical palindromes are written on one sheet of paper but can be played both top to bottom or bottom to top. Consider taking a piece of music and then twisting it so the bottom is now the top—things will look a little funny, but the note heads are still indicating notes on the staff. Intermezzo studied all four of the Spiegel Kanons—music that can be played on a table top with players facing each other—and today we will play the fourth of these duets.

The identity of the composer of these novelties is itself a political question. When they were first published in 1928, they were attributed to Mozart. Scholars agree, however, that they were most certainly not written by Mozart but probably Nicola Mestrino (1748-1789), a celebrated violinist and colleague of Joseph Haydn, working in the palace of Prince Esterházy. Why then ascribe them to Mozart? Simple. To give them cachet, add to their glamour, and sell more copies—in other words, to play into our human nature to value the name and reputation of the famous, and to ascribe more worth to their work. (D.Silberman)

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

The Carnival of the Animals

Camille Saint-Saëns (1835-1921)

The Royal March of the Lion
Hens and Roosters
Tortoises
The Elephant
The Aquarium
The Aviary
Fossils
Finale

Camille Saint-Saëns had no intention of offering “The Carnival of the Animals” to the public when he composed it early in 1886; he simply thought to provide an entertainment for his friends at Carnival time. Thinking the work to be too frivolous to be considered as serious music, Saint-Saëns then specifically prohibited further performances, and forbade the work to be published until after his death. On February 26, 1922, a little more than two months after the composer’s death, the public premiere took place, and “The Carnival of the Animals” quickly became one of Saint-Saëns’ most popular works.

The whimsical “The Carnival of the Animals” consists of 14 movements, each using different colors and instruments of the orchestra to comment on an animal (and on human nature). The original score called for only eleven instruments, but modern performances often include a larger string section.

Saint-Saëns’ wit and sense of instrumental color is always playfully apparent. A vigorous chromatic scale up and down the piano is a lion’s roar, and staccato articulations cluck like hens and roosters. “Tortoises” is an inside musical joke, using Offenbach’s lively “Infernal Gallop” (the famous “Can-Can”) slowed to a ridiculous pace, so that it is neither “infernal” nor a “gallop.”

The double bass, with its ability to play low pitches and to sound a bit cumbersome and graceful at the same time, is the obvious choice for “Elephant.”

For "Aquarium," Saint-Saëns uses swirling quick notes in the piano, with a mysterious floating melody line in the strings and flute above, giving the piece a liquid, dream-like quality. Originally, he wrote a part for the glass harmonica, which is generally replaced by the glockenspiel in modern day performances; adding to the magical sounds of the underwater world.

"Fossils," is another biting satire. Saint-Saëns quotes his own "Danse Macabre" in which the dancing skeletons are represented by the bone-striking sound that only the xylophone could make. With a wink, the piece then quotes several children's songs, including "Au Claire de la Lune" and "Twinkle, Twinkle". But the composer saves his best joke for last: a quote of "Una voce poco fa", the well-known aria from Barber of Seville. The inside joke? Composer Giacomo Rossini was now a fossil.

The "Finale" brings all of the animals back into the picture, bellowing and roaring on top of each other in a spirited and exciting finish! (A. Krempa)

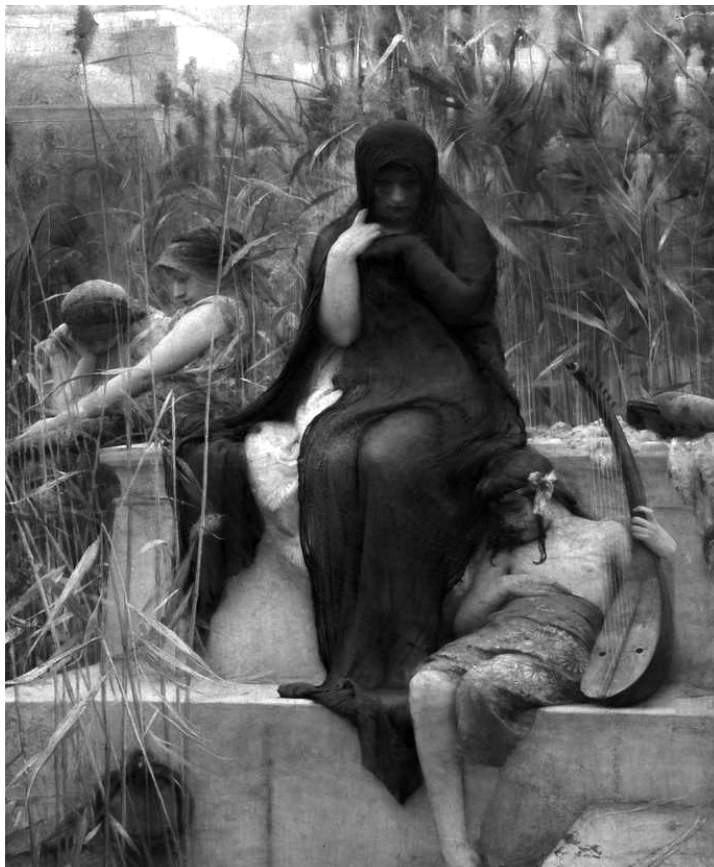
PHILHARMONIA

Anthony Krempa, conductor

Overture to *Nabucco*

Giuseppe Verdi (1813-1901)

Verdi's first real success as a composer for the stage came with his third opera, *Nabucco*, in 1842. It was written at a time of personal distress: Verdi had seen both of his children and his young wife die within a three-month period, and the failure of his first two operas had convinced him that it was his lack of talent, rather than emotional distress that was holding him back. The poor performances during rehearsal did nothing to revive his spirits. The singers and orchestra worked hard to overcome the hammering of the workers building sets, but when they finished the soon-to-become-famous chorus "Va pensiero" (Go, my thought, on gilded wings), the workers broke out in applause, crying "Bravo, bravo, viva il maestro!" In his memoirs, Verdi wrote, "Then I knew what the future had in store for me."



The plot of *Nabucco* (Nebuchadnezzar in English) comes from several books of the Bible (Kings, Chronicles, Psalms, Jeremiah, and Daniel) and concerns the Assyrian conquest of Judah, the destruction of Jerusalem, and the enslavement and captivity of the Jews in Babylon. At least part the success of the opera is owed to its politics. The Italian Risorgimento, the independence movement to free Italy from oppressive Austrian rule, immediately took up *Nabucco*, and especially its famous "Va pensiero" chorus as an emblem of their struggle. Even Verdi's name became associated with the Resistance, whose supporters would call out "VERDI, VERDI!" at concerts, a thinly veiled show of support for Vittorio Emanuele, **Re d'Italia**, their leader and would-be king.

The overture begins with a solemn hymn for the low brass, scored by Verdi with an almost organ-like quality. After a long crescendo, an agitated Allegro begins, associated with the Babylonian oppressors. But what most lovers of this work are waiting for is the orchestral version of "Va pensiero", introduced by a plaintive oboe, with a pizzicato accompaniment that imitates the harps in the text. It is later reprised by a noble trumpet solo before the Allegro returns, driving the overture to a stirring finish. (R. Swiggum)

Cello Concerto No.1 in A Minor

Camille Saint-Saëns (1835-1921)

Madelyn Dux, cello

2017 Young Artists Concerto Competition Winner

When Saint-Saëns wrote his first Cello Concerto in 1872, he was still a controversial name in conservative French musical circles, known as a modernist young radical and “prophet of Wagner.” He was nonetheless an established figure, and had occupied this position for some time, since he had made waves early as a child prodigy. Berlioz, his senior by more than 30 years and his ally in the artistic wars, once said that Saint-Saëns “knows everything, but lacks inexperience.” Saint-Saëns would live long enough to outlive his antagonists and himself become known in his later years as a reactionary in Parisian musical circles, which by then were witnessing Stravinsky’s ballets.

The Cello Concerto in A minor is an intriguing departure from standard concerto form. It begins as a normal-enough sonata allegro first movement; having the cello enter immediately was an unusual touch. In a more radical change, the movement simply slows to a halt during the development section, and is then interrupted by what amounts to a separate movement, marked *Allegretto con moto* and in three-four time. It resembles a minuet enough that it might as well be one, and its sound, with strings muted and largely eschewing the bass register, has a music-box charm that contrasts markedly with the energetic *Allegro*, which returns and finishes as if nothing had happened. Saint-Saëns thus achieves a single movement that has the effect of the traditional fast-slow-fast three-movement concerto.

The Concerto was well-received from the start, particularly in France, where it was perceived as being free from Saint-Saëns’ unfortunate modernist tendencies. One Paris critic suggested that more works in the same vein would restore the prestige he had lost with “his all-too-obvious divergence from classicism.” (H.Posner)

Soloist Madelyn Dux is sixteen years old and is a junior at South Elgin High School. She has been studying cello since age nine, and with teacher Nazar Dzhuryn for the past three years. She has been a member of the EYSO since 2013. Madelyn is honored to be involved in two worship bands at Willow Creek Community Church. Through this opportunity she has gained three years of experience playing cello in a contemporary setting. She has been hired for weddings, corporate events and dinners, and also has volunteered her time playing cello at community fundraisers. Most recently, she was hired by The Signature Room at the 95th in Chicago, performing at a Valentine’s Day dinner event. Although she is an experienced performer in diverse settings, classical cello performance remains her number one passion. She plans on majoring in cello performance in college.

In her journey with the Saint-Saëns, Madelyn has seen her skills improve greatly. From the experience of the Young Artist’s Concerto Competition and her preparation for the March EYSO concert, she has gained experience in working with accompaniment that has already taken her a long way. She has been studying this piece for eleven months and is honored to perform it with Philharmonia. Her spare time is most often spent with her family or volunteering at her church. She is an aviation enthusiast and also enjoys photography and cinematography. (She is the current reigning champion of the Philharmonia annual Fall Camp hula-hoop contest.)

Madelyn would like to thank her private teacher Nazar Dzhuryn for his excellent training and encouragement and also her family for their never ending support and love.

Hungarian Dances No. 4, 5, 6 and 7

Johannes Brahms (1833-1897)

Brahms mastered the Hungarian style through his collaborations with violinists Ede Reményi (Eduard Hoffmann) and Joseph Joachim, both Austro-Hungarian musicians who played with gypsy flamboyance. While on recital tours with Joachim, Brahms transcribed the irregular rhythms and minor-key melodies of pieces played by gypsy violinists or Joachim himself. His folk music research later uncovered Zoltán Nagy’s collection of Hungarian melodies with piano accompaniment.

Four books of Hungarian Dances for piano, four hands, represent the fruits of Brahms’s ethnomusicological labors. These 24 pieces divine their spirit from the *czárdás*, a lively, rustic Hungarian dance. Over the years since their arrival they have been orchestrated for assorted instrumental forces, including the traditional symphonic orchestra.

The four dances presented today are a mix of exciting Roma flair, and the deep musical longing that could only come from a people whose home addresses change as often as the seasons. The most famous of these, the Hungarian Dance No. 5, is a showy affair, with conductor and orchestra communicating in dramatic and extreme dancelike ways.



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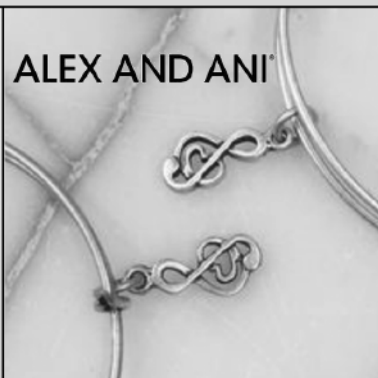
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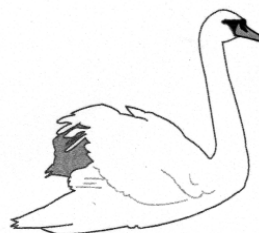
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By the Waters of Babylon

"Babylon" by Don McLean (from American Pie, 1971)
Psalm 137

YOUTH SYMPHONY & MASSED STRINGS

Randal Swiggum, conductor

Va, pensiero

(Go, my thoughts, on wings of gold)

Giuseppe Verdi (1813-1901), arr. Swiggum

"Chorus of the Hebrew Slaves" from *Nabucco*

One of the most famous opera choruses ever written, "Va, pensiero" took on an outsize political significance early in its history. At the first rehearsal for *Nabucco*, while the stage crew were still hammering noisily on the sets, everyone recognized the power and beauty of this melody. The chorus shouted its approval and the stagehands beat on the floor and the sets with their tools—a noisy demonstration of support. The chorus soon came to be a musical symbol for the *Risorgimento*, the Italian resistance movement against Austria. Many Italians saw in *Nabucco*'s storyline their own plight as an oppressed people under foreign rule.

The text of the chorus is based on Psalm 137, "By the Waters of Babylon," expressing the longing of the Jews in captivity for Jerusalem and their homeland. After an extended introduction which feels tentative and downcast, the chorus begins a beautiful, plaintive melody, but sotto voce, introspective, and hushed:

*Go, thought, on wings of gold; go settle upon the slopes and the hills,
where, soft and mild, the sweet air of our native land is fragrant!*

*Greet the banks of the Jordan and Zion's toppled towers...
Oh, my country, so beautiful and lost!
Oh, remembrance, so dear and so fatal!*

Then, in an electrifying moment, the orchestra and chorus suddenly burst forth from their shackled, quiet tones and pour out a new phrase, brimming with emotion. (This is, in our arrangement, where the combined strings join):

*Golden harp of the prophetic seers, why dost thou hang mute upon the willow?
Rekindle our bosom's memories, and speak to us of times gone by!*

*Oh you akin to the fate of Jerusalem,
give forth a sound of crude lamentation,
oh may the Lord inspire you a harmony of voices
which may instill virtue to suffering.*

This chorus has gone on to be among the most beloved melodies in all of music, even sometimes referred to as a second "Italian National Anthem." Even for Verdi's funeral cortege in 1901, it was said that 100,000 mourning citizens lined the streets of Milan and spontaneously burst into choruses of "Va pensiero". And a month later, at Verdi's funeral, the young conductor Arturo Toscanini conducted "Va pensiero", sung by a choir of eight hundred singers. (R.Swiggum)

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Double Music

John Cage (1912-1992) and Lou Harrison (1917-2003)

John Cage and Lou Harrison are two of the most important composers in developing the repertoire for percussion ensemble. In 1941, they collaborated to compose *Double Music*. After agreeing upon a length of 200 measures and some general guidelines, each composer wrote two of the four parts with no further consultation. Cage and Harrison play with four distinct rhythmic densities, all of which occur simultaneously at the beginning of the piece. As the piece develops, these densities combine in various ways to create and diffuse tension.

The most dense is a continuous noodling of eighth notes and quarter notes. These seemingly mundane rhythms, are written in a pleasantly disorienting way. While the meter is 4/4 throughout the work, a listener will be hard pressed to distinguish upbeat from downbeat because the patterns of notes often overlap the barlines. This density is always represented from start to finish, either as a single voice or any combination of polyphony up to 4 voices. In a casual listening, this might be the only layer a listener notices. However, the interplay of this layer with the other three is what creates the asymmetrical form. The music can come alive in the interplay of the noodling layer of rhythmic density with the other three layers: sustained notes, stand alone notes, and silence. For a truly rich experience of this music, listen to the effect of these shifting stacks of sonic activity. (J. Beribak)



MAUD POWELL STRING QUARTET

Leah Benrubi, violin
Stella Childs, violin
Colin Priller, viola
Ernesto Bañuelos, cello

Timothy Archbold, resident coach
Gina DiBello, coach



Deep River originally arranged by Samuel Coleridge-Taylor (1875-1912), arr. Robert Hanson (b.1946)

Commissioned for the Maud Powell String Quartet

It's hard to imagine in 2017 what a political and artistic risk it was a hundred years ago for violinist Maud Powell to program an arrangement of a spiritual—the music of slaves—written by a composer of African and Creole descent. Samuel Coleridge-Taylor, the illegitimate child of mixed race parents in England, had become a close friend of Powell, even writing a violin concerto for her. In 1911, she recorded for Victor Red Seal Coleridge-Taylor's arrangement of "Deep River" for solo violin and piano, a recording still available which shows Powell's rich vibrato and expressive style. The arrangement itself was significant in transforming "Deep River" into the slow, moving anthem we know today, with its moving lyrics of exile and longing:

*Deep river,
My home is over Jordan.
Deep river, Lord,
I want to cross over into campground.*

The centuries-long Atlantic slave trade, which resulted in the largest diaspora of displaced peoples in history not only destroyed or disrupted entire cultures on the African continent, but meant hundreds of years of oppression and suffering for African slaves and their generations of descendants, the effects of which still reverberate through American society today. Like many spirituals, this one captures in both its longing yet noble melody and simple text images, the sense of displacement and rootlessness of slaves—each of whose individual future was in the hands of their owner. Feeling a sense of "home"—even for a slave generations removed from their African roots—must have been painfully difficult, especially with the existential threat of being sold and forced to move, or watching your family ripped apart at the auction block.

As a woman in a society that expected her to stay at home and serve her husband and family (indeed that didn't even allow her to vote) Maud Powell was a courageous musical warrior for social progress, and especially the rights of those on the margins of society. According to biographer Karen Shaffer, "one of her last concerts was a benefit recital in aid of the Negro Music School Settlement in New York City, given on 19th June 1919. Powell cut short a vacation interlude while touring in the West and re-crossed the continent in response to the urgent appeal of the American composer J. Rosamond Johnson, the Settlement director. While she performed a full recital, including the Lekeu Sonata, one reporter noted: "The greatest moment...came with the performance of the Negro folk-songs and spirituals. Here the audience contributed almost as positive a share as the violinist. Lips moved that knew the words of "Deep River," faces took on a visible emotion."

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



EARL CLEMENS WIND QUINTET

Leilah Petit, flute
Michael Westmann, oboe
Melanie Prakash, clarinet
Rebekah Green, horn
Chloe Robbins, bassoon



On the Gravity and Crisis

Ethan T. Parcell (b.1992)

Premiere Performance

On the Gravity and Crisis was written in 2016 and 2017 for the Earl Clemens Wind Quintet. It is a revision of sorts of an earlier piece written for the EYSO Hindemith Wind Quintet in 2009 and premiered at a Chamber Music Institute concert. In its first version, entitled *On the Grasshopper and Cricket*, the program described it this way:

It is an example of freely improvisatory writing, with the musicians interpreting note values as lengths of time, rather than mathematical rhythms. It is also musically programmatic, with the bassoon chirping its cricket notes. The piece was inspired by a John Keats poem, about which the composer wrote, "It's about the change of seasons and aging, and how we should never stop finding beauty in life, just as the crickets and grasshopper never stop chirping, no matter what their surroundings may be."

In its 2017 version, it is virtually a new piece, about which the composer wrote:

One of my central creative inspirations is the group of poets called Oulipo, who applied mathematical, logical, or visual constraints to their texts to transform them and unlock new potentials for expression through constrained writing and procedure. For this piece, I devised a dice-rolling system to every note of my initial 2009 quintet that altered details of the piece, both in its content and orchestration. While the general sonic world remains similar to the old piece, these procedures altered and added significant new details and surprises. The new title borrowed from a Oulipo technique usually called "N+7" - in which any nouns are replaced by the nouns that follow them seven words later in the dictionary. In this case, I used "N+11" on the original title and couldn't resist the politically heavy sounding results. (E. Parcell/R. Swiggum)

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

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.

Kleine Kammermusik (Small Chamber Music)

Paul Hindemith (1895-1963)

- I. Lustig (Jolly)
- II. Walzer (Waltz)
- V. Sehr lebhaft (Very lively)

YOUTH SYMPHONY

Randal Swiggum, conductor

Matthew Sheppard, associate conductor

Overture to *Nabucco*

Giuseppe Verdi (1813-1901)

Verdi's first real success as a composer for the stage came with his third opera, *Nabucco*, in 1842. It was written at a time of personal distress: Verdi had seen both of his children and his young wife die within a three-month period, and the failure of his first two operas had convinced that Verdi that it was his lack of talent, rather than emotional distress that was holding him back. The poor performances during rehearsal did nothing to revive his spirits. The singers and orchestra worked hard to overcome the hammering of the workers building sets, but when they finished the soon-to-become-famous chorus "Va, pensiero" (Go, my thought, on gilded wings), the workers broke out in applause, crying "Bravo, bravo, viva il maestro!" In his memoirs, Verdi wrote, "Then I knew what the future had in store for me."

The plot of *Nabucco* (Nebuchadnezzar in English) comes from several books of the Bible (Kings, Chronicles, Psalms, Jeremiah, and Daniel) and concerns the Assyrian conquest of Judah, the destruction of Jerusalem, and the enslavement and captivity of the Jews in Babylon. At least part the success of the opera is owed to its politics. The Italian *Risorgimento*, the independence movement to free Italy from oppressive Austrian rule, immediately took up *Nabucco*, and especially its famous *Va pensiero* chorus as an emblem of their struggle. Even Verdi's name became associated with the Resistance, whose supporters would call out "VERDI, VERDI!" at concerts, a thinly veiled show of support for Vittorio Emmanuele, *Re d'Italia*, their leader and would-be king.

The overture begins with a solemn hymn for the low brass, scored by Verdi with an almost organ-like quality. After a long crescendo, an agitated Allegro begins, associated with the Babylonian oppressors. But what most lovers of this work are waiting for is the orchestral version of "Va pensiero", introduced by a plaintive oboe, with a pizzicato accompaniment that imitates the harps in the text. It is later reprised by a noble trumpet solo before the Allegro returns, driving the overture to a stirring finish.

(R. Swiggum)

Symphony No. 3

Bohuslav Martinů (1890-1959)

I. Allegro poco moderato

II. Largo

III. Allegro-Andante

In 1944, Bohuslav Martinů was a refugee from the Nazis, having escaped to America—a stranger in a strange land. But in fact, he had been a kind of exile his whole life. Born in a church tower, he spent his childhood viewing the little Bohemian village of Policka from far above the town. His father was a poor shoemaker who took the additional job of fire watchman, bell ringer, and tower keeper of St. Jacob's Church, moving his family to the tiny, cramped apartment high in the tower. Until he started school, the boy Martinů seldom descended the 193 steps to the street below. He later explained the objectivity and joy in his music from this unique childhood experience, seeing people and places only from this bird's eye view—"not the small interests of people, the cares, the hurts, or the joys but space, which I always have in front of me."

When he was fifteen, he left his little village to study violin at the Prague Conservatory, but was again a kind of exile—an unsophisticated small town boy in a cosmopolitan city. He was a terrible student, lonely and unfocused, and was expelled from school for "incorrigible negligence." He spent his days as a kind of penniless vagrant, mostly reading and composing. He was a good enough violinist, however, to eventually win a seat in the violin section of the Czech Philharmonic, where he played for ten seasons. In 1914, he went into hiding to avoid military service in World War I. Like other Czech nationalists, Martinů felt it was morally wrong to bear arms against the Allies.

By 1923, Martinů was feeling hemmed in by Prague's musical culture, and decided to try his luck in the glittering musical capital of Paris. He expected to stay just a few months, to study composition with Albert Roussel, but ended up making Paris his home for the next seventeen years. These were happy years for Martinů, despite bitter poverty during the Depression years. He fell in love with a dressmaker, Charlotte Quennehen, and married her. He supported himself with teaching, performing, and the occasional composition. He was becoming known as a composer and other musicians were paying attention, especially conductor Charles Munch.



"With anguish, we listened every day to the news bulletins on the radio, trying to find encouragement and hope that did not come. The clouds were quickly gathering and becoming steadily more threatening. During this time I was at work on my Double Concerto, but all my thoughts and longings were constantly with my endangered country. My notes sang out the feelings and sufferings of all those of our people who, far away from their home, were gazing into the distance and seeing the approaching catastrophe... It is a composition written under terrible circumstances, but the emotions it voices are not those of despair, but rather of revolt, courage, and unshakable faith in the future."

**Composer Bohuslav Martinů, September 7, 1938,
in Switzerland, thinking of Czechoslovakia**

These happy years came to a crashing halt when the Nazis invaded Paris on June 11, 1940. Martinů was not Jewish, but as an intellectual and artist he was a marked man. He and Charlotte escaped Paris that very day, narrowly missing a visit by the Gestapo to their apartment. Friends hid Martinů's many scores, and the Martinůs fled first to southern France, always one step ahead of the Nazi invasion. Eventually they secured papers to get them to Spain, and then Lisbon, Portugal where they boarded a ship packed with refugees bound for New York. Their whole life was carried with them a single suitcase.

Thus began a long exile in the United States. Martinů was welcomed, even celebrated, by the New York musical establishment, but he never felt completely at home, even though he had many friends among the refugees from Europe in New York City. Although he hadn't lived there for twenty years, he missed Czechoslovakia intensely and watched with horror as the Nazis crushed it. (Last season, the Youth Symphony played Martinů's *Memorial to Lidice*, written in response to the Nazi massacre and destruction of this village.)

Even in his depression, though, Martinů kept busy churning out one musical work after another. In the five years 1941-46, Martinů wrote his first five symphonies, as well as other chamber and vocal music, including a violin piece for none other than his new friend Albert Einstein, another refugee from the Nazis who was also guest lecturing at Princeton, like Martinů.

His Symphony No. 3 was written quickly, in May 1944. In fact, Martinů had earlier fallen into a serious depression over the events in Europe, but rest in the peaceful countryside in Connecticut appears to have restored him, along with the idea of writing a symphony that would clearly express his grief over the tragedy that had befallen his people. The musical idea was to base the entire symphony on the four-note motive of the Requiem by the great Czech composer Antonín Dvořák. The tone of much of the work is agitated, even grief stricken in the first movement, and the symphony is sometimes subtitled the "Tragic" Symphony.

There is no introduction; the opening Allegro poco moderato begins with a powerful whipcrack, followed with restless rhythmic figures, once described as "a barrel of eels", and the Dvořák motive. Martinů's characteristic powerful rhythmic drive is virtually unceasing. Towards the end of the movement ascending scale figures seem to want to lift the music up, but static harmonies refuse to let it take wing.

"Now, when I glance through the score, at that swarm of little notes, I get the impression that the atmosphere of tragic events which we all recall so vividly is engraved in those pages; and I felt, indeed that I had a presentiment of the coming of those events, of the dangers which threatened my country, and I wanted to face up to this pressure, to prevent it through my work and to fight against the threat which must have shaken every artists and every person to the depths of their soul. But history took its course and I continued the work with anxiety and misgiving, awaiting the events to come, which became more and more tragic and more and more hopeless as the minutes passed."

Composer Bohuslav Martinů, exiled in the U.S., on his sense of duty as an artist, as World War II began in Europe, 1940



The Largo is an intense movement but lit with brighter, almost luminous colors. Although its heart is a lyrical flute solo, shudders and rhythmic dislocations in the accompaniment keep the music full of uncertainty until the end, when a breath of sweetness allows a calm ending. This is immediately broken by a brutal third movement, an Allegro finale, which Martinů started writing in the last week of May 1944. The music is aggressive and fighting. Then comes an unexpected twist: The symphony ends with an Andante as an epilogue. A bassoon solo sings uncertainly, then the music, always retaining a quiet, meditative tone, progressively turns towards a radiant E major conclusion. The explanation seems to be that Martinů was reacting to the news of the Allied invasion of France of June 6, 1944. He completed the symphony on June 14, with final chords dominated by piano that seem to imply that although there has been a glimpse of hope, much struggle and uncertainty remains.

Martinů's exile was to have no happy ending. The uncertain situation of the Third Czechoslovak Republic (1945–48) led him to remain in New York after the end of the war. A near-fatal fall in 1946 left him partially deaf for the rest of his life, and the communist coup in 1948 further discouraged him from traveling to Czechoslovakia, where, according to official Soviet socialist policy, he was quickly condemned as a formalist and emigrant traitor. In 1952, Martinů became a naturalized U.S. citizen, thus prohibiting him from visiting the countries of the Soviet Bloc.

His position at the end of his life was one of a homeless artist. His exile extended to his personal relationships as well; his often emotionless exterior and quiet demeanor in public settings (recently diagnosed as probably Asperger Syndrome) resulted in frequent confusion and misunderstanding.

Martinů and his wife finally resettled in Europe in 1956, first in Rome and then traveling between France, Italy and Switzerland, his final residence. He died there of stomach cancer in 1959. The last time he had visited his Czech homeland had been in 1938.

(R.Swiggum)



“Everything that I had striven for, done, written, thought, seemed irrelevant. Like when you wipe the chalk off a blackboard and all that remains is a black surface, with nothing on it and nothing that would be worth writing on it. But another value now took clearer shape, about which I had formerly thought little, which I had come to take for granted, but whose price I only now began to realize when we had lost it: the feeling of freedom. Liberté. Now it became clear to us that it was not something natural and inalienable, but something that must be won. Personally I have always paid for my freedom. But it was my small, private freedom. What was not at stake was the freedom of the spirit, the freedom of humanity. And another value, one of the basic human values, seemed also to be collapsing under the pressure of events, namely the value of conviction, which determines our whole conduct and the goal we set ourselves or the mission to which we are called—a human and also an artistic conviction, which is I suppose the same thing. There was no time for it. There was no time for anything, only the string to save one’s bare life. But why to save? If we lose these two things, what can we await from life?”

Composer Bohuslav Martinů, July 17, 1940, southern France, fleeing the Nazis and waiting for safe passage to Spain

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Mark Baldin
 Derek Fitting 🎵
 Jason Flaks
 Zach Geller
 Ryan Hobbs 🎵
 Mark Hoffman
 Rick Jordan
 Andy Malovance
 Mark Ponzo
 Thomas Tait

TROMBONE

Mark Fry
 Katie Hickey
 Josh Kaminsky
 John Mose
 Keith Ozsvath
 Olivia Pannell
 Bryan Tipps
 Bobby Vreizen

EUPHONIUM

Scott Tegge 🎵

TUBA

Micheael Baldin
 Scott Tegge 🎵

PERCUSSION

Joe Beribak 🎵
 Heather Bouton
 Mark Botti
 Sherri Dees
 Daniel Eastwood
 Jeff King
 Alvin Lane
 Jeff Matte
 Christine Rehyem
 Vern Spevak
 Ben Wahlund
 Kathleen Wilson

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 with
 additions or corrections.

SCHOOL DIRECTORS

ALGONQUIN

Anthony Gnutek

ANITOC

Jonathan Untch

ARLINGTON HEIGHTS

Scott Casagrande

Vince Genualdi

Joshua Stewart

AURORA/WEST AURORA

John Burck 🎵

Caitlynne Burgess

Don Devany

Mark Duker

Tom Foster

Josh Kaminski

Mark Liu

Mary Beth McCarthy

Beth Myers

Patty Sampson

Rodney Schueller

Daryl Silberman 🎵

BARRINGTON

Michael Nelson

Randy Karon

Clark Sheldon

BARTLETT

Jennifer Gontarek

BATAVIA

Chris Griffith

Chris Owen

Keith Ozsvath

Katelyn Truscello

BURLINGTON

Sonya Rhode

Jim Struyk

CAROL STREAM

Andrew Berkhemper

Chrissa Flaks

CARPENTERSVILLE

Melissa Aukes

Mark Bettcher

Matthew Bishop

Michael Kasper

Anna VonOhlen

CARY-GROVE

Marty Magnini

CHICAGO

Michael Teolis

CRYSTAL LAKE

Time Blakewell

Keith Levin

Scott Sampson

DEKALB

Steve Lundin

DELAVIN

Jennifer Bayerl

Nicholas Stark

DES PLAINES

Roberta Weber

DOWNERS GROVE

Jennifer Mullen

Lisa Rose

Brayer Teague

DUNDEE/WEST DUNDEE

Anna Von

ELGIN

Ruth Cavanaugh

Brendyn Dobbeck 🎵

Elizabeth Fredricks

Jen Melugin

Rachel Monroe

Robert Sanchez

Thomas Weyland

ELMHURST

Ray Ostwald

Michael Pavlik

GENEVA

Helen Bogda

Chrissa Flaks

Jason Flaks

Patrick Frederick 🎵

Julie Lawrence

Neal Shipton

Kelly Stach

GENOA

Tom Rucker

GLEN ELLYN

Georgia Alemis

Thomas Bowling

Kristi Ditsch

Victoria Jacobson

William Ortega

Samantha Tribley

Jonathan Walsh

HAMPSHIRE

Helen Lawrence

Emma Leland

Sara Yun

HANOVER PARK

Vincent Inendino

HOFFMAN ESTATES

Terry Foster

Donna Lundelius

Richard Stile

HUNTLEY

Philip Carter

INVERNESS

Clark Sheldon

LISLE

Richard Alifantis

Colleen Alvin 🎵

LOMBARD

Tara Cappelletti

Tim Fawkes

MAPLE PARK

Aaron Puckett

NAPERVILLE

Dana Green

Kevan Kosobayashi

Jonathan Lauff

Bradley Pfeil

Constance Reynolds

Rene Rosas

Greg Schwaegler

Scott Silder

Charles Staley

Matthew White

OSWEGO

Daniel Harrison

Ed Kreitman

Kelly O'Neill

Stephanie San Roman

PALATINE

Marla Caballero

Matthew Moore

PLAINFIELD

Timothy Hatcher

ROCKFORD

Andrew Packer

ROLLING MEADOWS

Chris Buti

Kevin Carroll

Matthew Moore

ROSELLE

Mike Lehman

Steven Pyter

Andrew Schempf

Annaliese Siegel

SAINT CHARLES

Adrian Anderson

Michael Bazan

Rita Borkowski 🎵

Carol Dallstream

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Ashley Hofer

James Kull

Andrew Masters

Mary Beth McCarthy

James Pesek

Sandra Pogge

Rachel Saldana

James Stombres 🎵

Eric Swensen

Emily Wantanapongse

Angela Wifler

Brian Wis

John Wojciechowski

Gilbert Wukitsch

SCHAUMBURG

Susan Carlson

Anne Donahue

Sarah Finnegan

Vincent Inendino

Tobin Langridge

Donna Lundelius

SKOKIE

Steven Katz

SOUTH ELGIN

Karen Brhel

Kurt Dobbeck

Katherine Heikkinen 🎵

STREAMWOOD

Paul Barton

Zachary Geller

SUGAR GROVE

Patti Sampson

SYCAMORE

Ken Goodman

Ken Tonaki

VILLA PARK

Jan Bobek

WARRENVILLE

Deborah Schmaltz

WAUCONDA

Elizabeth English

WEST CHICAGO

Janet Sikma

WHEATON

Grace Mayell

Bob Mammaing

Vic Scimeca

Joanne Wegscheid

WOODSTOCK

Richard Stiles

YORKVILLE

Victor Anderson

Kim Gyssler

PRIMO / PRIMO INTERMEZZO

VIOLIN

Madeleine Afable, Elgin
Anthony Azar, Elgin
Mikey Burdick, Schaumburg
Defne Celme, Roselle **z**
Sarah Goodin, Glen Ellyn **z**
Eli Irwin, Crystal Lake **z**
Angela Jerozal, Geneva
Grace Kerkbashian, Crystal Lake **z**
Calvin Lackner, Saint Charles
Eileen Li, Elgin **z**
Karen Lu, South Elgin **z**
Shannon Lu, South Elgin **z**
Nora McJannett, Schaumburg

Mya Menzia, Elk Grove Village **z**
Aanya Navsariwala, Bartlett **z**
Caitlyn Nguyen, Batavia **z**
Katie Park, Algonquin **z**
Ella Roth, Saint Charles **z**
Mia Song, Saint Charles
Vitaly Starkov, Geneva
Aiden Talreja, Carpentersville
Metehan Tandag, Schaumburg **z**

VIOLA

Hannah Brazis, South Elgin
Samantha DeSouza, South Elgin
Derek Hibben, Elburn
Alexandra Sweeney, Saint Charles

CELLO

Mason Delk, Hampshire
Gianna Delosreyes, Schaumburg
Megan Kamysz, Saint Charles
Tiffany Lu, South Elgin
Millan Mallipeddi, Bartlett
Samuel Mungan, Downers Grove
Ioanna Rendas, Elgin
Michael Sandine, Medinah

z Primo Intermezzo

PRELUDE

VIOLIN

Rajesh Balasamy, Hoffman Estates
Lindsey Baron, Pingree Grove
Isabella Bergmann, Glen Ellyn
Sephora Berhanu, Elgin
Aditi Bharadwaj, Naperville
Alexandar Bryner, Saint Charles
Mina Chang, Naperville *****
Connie Chen, Naperville
Vasudha Cidambi, Hoffman Estates
Claire Dai, Elgin
Lillian Damico, Batavia
Nathaniel Davison, Geneva
Brook Dudlo, Carpentersville
Matthew Dutton, Geneva *****
Holt Eftefield, Schaumburg
Olivia Eftefield, Schaumburg
Fiker Endalcachew, Lake In The Hills
Mahika Gupta, Wheaton
Talein Hairekian, Schaumburg
Avak Hairekian, Schaumburg
Nohl Ingoldsby, Schaumburg *****
Daigo Ito, Schaumburg *****
Jacy Jacobus, Saint Charles *****
Zachary Kiley, Glen Ellyn
Hannah Kolbusz, South Elgin
Abigail Kreeger, West Chicago *****
Abigail Landstrom, Elgin
Katherine Lilly, Glen Ellyn
Alexander Matthew, Oswego
Conor McJannett, Schaumburg *****
Riley Moreno, Elburn
Amaya Munoz, Downers Grove *****
Sophie Murray, Glen Ellyn
Jakub Meyers, La Grange Park *****

Taytum Newell, Saint Charles *****
Ethan Park, South Barrington **+**
Tristan Posecion, Algonquin
Eesaar Qasim, Geneva
Rebecca Riani, Geneva
Vaishnavi Sharma, Aurora
Jillian Stachon, Saint Charles
Brooke Stumm, North Aurora
Daniella Untivero, Hoffman Estates
Renita Varghese, Hoffman Estates
Emily Watanapongse, Saint Charles
Catherine Winsor, Campton Hills **+**
Madison Yehling, Geneva

VIOLA

Molly Denz, Saint Charles *****
Camille Dux, Bartlett *****
Maya Hawkins, Geneva *****
Nicholas Karlos, Gilberts
Eleanor Maloney, Campton Hills
Genevieve Tuffy, Barrington
Aliyyah Zaidi, Fox River Grove *****

CELLO

Saarang Bakre, Bartlett
Kennedy Buehler, Campton Hills *****
Jacob Emmelot, Lake Zurich
Erik Koriath, Saint Charles
Charlotte Lewandowski, South Elgin *****
Erin Risser, Barrington
Logan Sterkel, South Elgin
Damian Sulikowski, North Barrington
Gracyn Thatcher, Saint Charles
Jordan Vitale, Oswego *****

BASS

Wilhelm Lackner, Saint Charles
Michael Parchaiski, Saint Charles

PERCUSSION

Dimitrios Karlos, Gilberts **x**
Aidan Perrault, Batavia **x**

PIANO/CELESTE

Rachel Maley, Elgin

+ Co-Concertmasters

***** Principal

***** Chamber Music Institute

SINFONIA

VIOLIN

Michael Azar, West Dundee
Isabella Bernat, Saint Charles
Isabella Borla, Schaumburg *
Alan Chen, Naperville *
Zylle Constantino, Gilberts *
Ankitha Damisetty, Aurora
Nikitha Damisetty, Aurora
Sarah Day, Geneva
Lucia Depaz, West Chicago *
Dhyey Dixit, Schaumburg
Lasey Emmerich, Saint Charles
Eliana Eng, South Elgin
Caroline Feyerer, Wheaton
Steven Frankowski, Carpentersville
Maggie Gaspardo, North Aurora
Lauren Gaydos, Geneva
Molly Gruman, Aurora *
Brett Herman, Saint Charles
Benjamin Hommowun, Saint Charles
Savanna Huang, Geneva
Saramaya Huynh, Elgin +
Anthony Inforzato, Schaumburg
Sahaj Kaur, Carol Stream
Amy Kuhl, Saint Charles *
Natalie Lacriola, West Chicago
Allanna Ledford, Carol Stream
Richard Lu, Warrenville
Samuel Mathew, Oswego +
Elizabeth Medina, Palatine *
Rebecca Millard, Marengo
Jessica Pytel, Hampshire *
Prashanth Ramachandra, Palatine *
Madison Rydell, Batavia
John Siewenie, Inverness *
Amrita Sundaram, Naperville
Ethan Talreja, Carpentersville
Kate Uleplic, Glen Ellyn
Arden Wheeler, Wheaton
Jake Wohld, Saint Charles
Ananya Yammanuru, Saint Charles
Hailey Yamsuan, Gilberts

VIOLA

Chris Brumbaugh-Cayford, Elgin *
Payton Fischer, Saint Charles
Emery Frey, Saint Charles
Grace Fuller, Gilberts *
Alexandria Jones, South Elgin
Savannah Lisner, Batavia *
Thomas Lotspeich, Geneva
Grace Morby, Saint Charles
Andrew Ramm, Geneva *
Annie Sellenberg, Batavia
Valdis Slokenbergs, Geneva *
Jordan Splitt, Schaumburg

CELLO

Camden Bade, Naperville *
David Betz, Elgin *
Aya Carson, Elgin
Stephan Cordogan, Geneva
Ian Crossland, Geneva
Emma Froeschke, Carpentersville * *
Asama Haider, Hanover Park
Benjamin Irwin, Crystal Lake
Jordan Kosin, Streamwood
Ann Lim, Carpentersville
James Longhurst, Wheaton *
Kayla Mikottis, South Elgin
Thomas Nelson, Sleepy Hollow
Miranda Victor, Saint Charles

BASS

Kyle Saengdara, Elgin

FLUTE

Kathryn Augustyn, Algonquin *
Kaitlyn Kowalski, Plainfield *
Theo Li, Elgin
Ellie Pierzina, Crystal Lake

OBOE

Lindsay Ferris, Geneva
David Galanes, Bartlett *
Julia Kaniuk, Geneva *

CLARINET

Conor McPheron, Geneva
Madolyn Miller, Geneva
Ethan Montgomery, Elgin *
Sage Overstreet, Saint Charles *

BASSOON

Devin Arendt, Bartlett
Miah Miglore, Batavia *
Keri Wozniak, Carpentersville *

HORN

Samantha Ayars, Geneva
Kimberly Hohlfeld, Sycamore
Garrett McPheron, Geneva
Anirudh Prasad, Naperville
Molly Schuster, Batavia *

TRUMPET

Bailey Cates, Elburn *
Jackson Pierzina, Crystal Lake
Jackson Teetor, Elgin *
Aaron Templin, Geneva *

TROMBONE

Christian Bialek, Elgin
Nathaniel Lee, Palatine
Thomas Schluckbier, Schaumburg

TUBA

Benjamin Hurley, Mount Prospect *
Avery Osborne, Aurora

EUPHONIUM

Elizabeth McKay, Elgin
Clayton Wagner, Geneva

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

PIANO

Ava Jennings, Palatine

PERCUSSION

Conor Brennan, Geneva x
Aidan Perrault, Batavia x
Truman Silberg, Barrington Hills, x

+ Co-Concertmaster

* Co-Principals

* Chamber Music Institute

x Percussion Ensemble

BRASS CHOIR

HORN

Veronica Ayars, Geneva
Simon Balisi, Batavia
Zoe Becker, South Elgin
Fernando Chapa, Batavia
Rebekah Green, Huntley
Delaney Hajek, Algonquin
Olivia Halterman, North Aurora
Olivia Leyba, Elgin
Garrett McPheron, Geneva
Sara Pfeil, Wayne
Anirudh Prasad, Naperville
Bret Reser, Sycamore
Kaleigh Roselli, Rolling Meadows
Molly Schuster, Batavia

TRUMPET

James Atiliano, Saint Charles
Bailey Cates, Elburn

Becca Hari, Aurora
Alexander Huebner, Naperville
Michael Johnson, Elgin
Ben Livingston, Oswego
Gayle Moore, Carpentersville
Cliff Musial, Elgin
Anaka Riani, Geneva
Nick Szoblik, Palatine
Jackson Teetor, Elgin
Aaron Templin, Geneva

TROMBONE

Carson Aldrich, Woodridge
Christian Bialek, Elgin
Avalon Bruno, Saint Charles
Faith Cramer, Batavia
Brandon Jaimes, Hanover
Nathaniel Lee, Palatine
Stephanie Olds, Streamwood

Eddie Quiroga, Montgomery
Thomas Schluckbier, Schaumburg
Jacob Truckenbrod, Aurora
Conor Zankle, Huntley

EUPHONIUM

Elizabeth McKay, Elgin
Clayton Wagner, Geneva

TUBA

Mike Anderson, Elgin
Ryan Geneser, Geneva
Avery Osborne, Aurora
Matthew Styrna, Tuba, Geneva *
Alex Tschetter, Geneva

PERCUSSION

Alexander Almedia, Woodstock x
Allan Colorado, Aurora x
Graeme Leighton, Lombard x
Benjamin Simon, Geneva x

PHILHARMONIA

VIOLIN

Ethan Blankenship, Kildeer
Olivia Cabaj, Bartlett
Claire Collins, Carpentersville ♪ *
Sarah Cowley, Elgin ♪ +
Connor Delacruz, Schaumburg
Beth Anne Ellingson, Elgin
Liam Ingoldsby, Schaumburg *
Eden Irwin, Crystal Lake ♪ *
Emily Johnson, Geneva
Ryan Kredell, Geneva ♪
Perri Li, Algonquin
Olivia Molina, Montgomery
Chayanne Petit, Hoffman Estates *
Laura Ribeiro, Carol Stream *
Eron Ristich, Naperville ♪
Thomas Stanila, Naperville ♪ *
Akshay Sundaram, Naperville ♪
Maya Umlauf, Glen Ellyn ♪
Zoe Umlauf, Glen Ellyn ♪
Adelyn Wimmer, Elgin ♪ *

VIOLA

Samantha Ahrens, Saint Charles ♪ *
Christiana Ruth Gatbunton, Itasca ♪ * *
Hannah Gross, Elgin * *
Noah Hauptmann, Saint Charles ♪
Matt Hurley, Mount Prospect *
Alexander Laskowski, Saint Charles ♪
Nicklas Nelson, Sleepy Hollow
Meredith Reber, South Elgin
Hannah Weber, South Elgin *
Genevieve Zauhar, Saint Charles

CELLO

Dina Chen, Gilberts
Madelyn Dux, Bartlett * *
Emily Gallagher, South Elgin *
Madilyn Greiner, Elgin *
Kaylynn Kattiyaman, Lombard
Sarah Knott, Naperville

Uma Kothuri, Naperville
Raphael Maranon, Skokie ♪
Victoria Palma, Elmhurst ♪ *
Alexander Ristich, Naperville ♪
Jack Spence, Saint Charles *
Arlo Wandell, South Elgin
Leslie Widlacki, Bartlett
Eric Yang, Naperville ♪ *

BASS

Fiona Lukes, West Dundee
Anthony Rinaldi, Roselle ♪ * *

FLUTE

Megan Abbott, Bartlett ♪
Amy Acton, Geneva
Juan Hernandez, Hampshire
Audrey Peterson, Crystal Lake ♪

OBOE

Nikolai Kuvshnikov, Antioch
Mary McConnaughay, Sycamore
Kira Nutter, Saint Charles ♪
Claudia Sandine, Medinah ♪
Guillermo Ulloa, Carpentersville ♪ *

CLARINET

Katie De Witt, Palatine ♪
Sylvia Sulikowski, North Barrington
Zachary Wilder, Streamwood ♪

BASSOON

Riley Herbst, Yorkville
Sophie Lietz, Geneva *
Michael Price Jr., Saint Charles

HORN

Veronica Ayars, Geneva
Zoe Becker, South Elgin *
Delaney Hajek, Algonquin *
Olivia Leyba, Elgin *
Kaleigh Roselli, Rolling Meadows *

TRUMPET

James Atilano, Saint Charles
Michael Johnson, Elgin
Ben Livingston, Oswego
Gayle Moore, Carpentersville *
Cliff Musial, Elgin

TROMBONE

Carson Aldrich, Woodridge ♪ *
Avalon Bruno, Saint Charles *
Faith Cramer, Batavia
Stephanie Olds, Streamwood

TUBA

Mike Anderson, Elgin
Ryan Geneser, Geneva

PERCUSSION

Ryan Drenovsky, Wauconda x
Michael Guistolise, Geneva x ♪
Dimitrios Karlos, Gilberts x
John Sanders, Elgin x ♪

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

PIANO

Ava Jennings, Palatine ♪
Nicklas Nelson, Sleepy Hollow ♪

+ Concertmaster
* Principal
* Chamber Music Institute
x Percussion Ensemble
♪ Philharmonia Chamber Orchestra

YOUTH SYMPHONY

VIOLIN

Adrian Bebenek, Saint Charles
Leah Benrubi, Chicago * * ♫
Zachary Bunton, Cary *
Stella Childs, Saint Charles + * ♫
Emma Conroy, Naperville
Christian Dik, Batavia *
Christoph Gaffud, Lombard
Siddharth Gehlaut, Inverness
Sohum Gupta, Aurora
Ryan Hajek, South Elgin *
Mitchell Hopp, Elgin
Abigail Hutter, Geneva
Joseph Hutter, Geneva
Crystal Kotvan, Saint Charles
Michelle Kwon, Glen Ellyn
Caroline Lindwall, Geneva *
Lucy Liu, Aurora
Breanna Magpantay, Geneva
Anna Miller, Palatine
Ashwin Moses, Plainfield * ∞
Shristi Paul, Naperville
Satomi Radostits, Aurora *
Abinaya Ramakrishnan, Naperville
Ayumu Seiya, Saint Charles * *
Olivia Shi, Algonquin * *
Amelia Simpson, Saint Charles * * ∞
Anastasia Strah, Geneva
Pranav Upadhyayula, Plainfield
Claudia Wilkie, Geneva
Jade Woo, McHenry *
Amy Xie, Bloomingtondale
Eunice Yoon, Downers Grove

VIOLA

Saffron Bruno, Saint Charles * * ∞
Storey Childs, Saint Charles * *
Timothy Holman, Glendale Heights
Colin Priller, Arlington Heights * * ♫
Julien Riviere, Delavan *
Alexis Tartaglia, North Aurora *
Daniel Werner, Saint Charles *

CELLO

Ernesto Bañuelos, East Dundee * * ♫
Kjelden Breidenbach, Sycamore * * ∞
Trudie Childs, Saint Charles *
Eden Conroy, Naperville
Jeff Donnan, Saint Charles *
Jamie Dowat, Saint Charles
Taylor Mickle, Geneva *
Alayna Mihalakakos, Naperville
Katherine Monroy, Schaumburg
Jay Reiter, Glen Ellyn
Benjamin Rieke, Naperville *
Abigail Vanderploeg, Aurora *
Hannah Willging, Saint Charles
Daniel Zhao, Naperville
Justin Zhao, Naperville

BASS

Alexander Carroll, Saint Charles *
Cate Fanning, Glen Ellyn
Johnny Fruit, Glen Ellyn
Zachary Houck, Naperville
Alyssa Trebat, Algonquin *

FLUTE

Tom Matthews Memorial Principal Flute Chair
Emma Berry, Wheaton
Eileen Fey, Oswego
Audrey Honig, Elmhurst
Leilah Petit, Hoffman Estates * e

OBOE

Isabelle Barriball, North Aurora
Caroline Davey, Oswego
Michael Westmann,
Arlington Heights * e

CLARINET

Rebekah Harness, Elgin *
Reanna Panlilio, Yorkville
Melanie Prakash, Naperville * e
Joseph Rathke, DeKalb
Mario Zavala, Carpentersville

BASSOON

Alaina Bottens, Elmhurst
Chloe Robbins, Elgin * e
Genesis Rosiles, Carpentersville

HORN

Simon Balisi, Batavia
Fernando Chapa, Batavia * %
Rebekah Green, Huntley * e
Olivia Halterman, North Aurora
Sara Pfeil, Wayne *
Bret Reser, Sycamore

TRUMPET

Becca Hari, Aurora *
Alexander Huebner, Naperville
Anaka Riani, Geneva * %
Nick Szoblik, Palatine * %

TROMBONE

Brandon Jaimes, Hanover Park *
Eddie Quiroga, Montgomery * %
Jacob Truckenbrod, Aurora
Conor Zankle, Woodstock

TUBA

Alex Tschetter, Geneva * %

PERCUSSION

Alexander Almeida, Woodstock x
Allan Colorado, Aurora x
Graeme Leighton, Lombard x
Benjamin Simon, Geneva x

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

PIANO

Benjamin Rieke, Naperville

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

CMI ONLY

CELLO

Alexandria Sanders, Elgin *

FLUTE

Michael Tendy, South Elgin *



The Annual EYSO Gala

Springboard

Saturday, April 22, 2017
6pm Cocktails / 7pm Dinner
St. Charles Country Club

The EYSO Difference

Elgin Youth Symphony Orchestra attracts a national reputation for providing a comprehensive learning environment of curiosity, imagination, critical thinking, collaboration and an engaging musical experience for its students. EYSO students explore a thematic curriculum each season—one which aims not only to help students develop artistically and technically, but also to prepare them for a future of complex ideas, creative risk-taking, and leadership as global citizens. This dynamic program draws students from nearly 70 Chicagoland communities, many from the Fox Valley.

Your contribution will help launch the next generation of global citizens into a positive future.

Enjoy dinner, live chamber music, and the chance to learn about this thriving organization for kids. You'll be amazed.

Purchase tickets online
at eyso.org/springboard

ELGIN COMMUNITY COLLEGE ARTS CENTER

847-622-0300 tickets.elgin.edu

1700 Spartan Drive, Elgin, IL 60123

2016-
2017

Do Art Differently



Corky Siegel: *Cleftomaniac*

Featuring Chamber Blues and
the Elgin Youth Symphony
Orchestra

Saturday, April 8

Featuring Siegel's *Symphonic
Blues*, this concert celebrates
the coupling of Chicago blues
and classical music.



Will the Circle be Unbroken

With John McEuen
and Friends

Saturday, April 29

Nitty Gritty Dirt Band
founding member John
McEuen celebrates the
iconic *Will the Circle be
Unbroken* album.



Rock n' Roll Theatre

Featuring Sarah Potenza and
The Fire and the Rose

Saturday, May 6

This rockin' night of theatre
and music presents a stirring
new play and an up-and-
coming Nashville songstress.



Heather Henson's Sing Along With the Muppet Movie

Saturday, September 23

This delightful, interactive
sing along will renew your
"rainbow connection" with
the fleecy friends who
started it all.

Discover ECC and move ahead toward your bright future.
Visit elgin.edu today to learn more!



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Community
College

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EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

Hearts & Minds

The Power and Politics of Music

Sunday, November 6, 2016

2:00pm, 4:30pm, and 7:30pm

ECC Arts Center, Blizzard Theatre

Chamber Music Institute Concerts

Sunday, November 20, 2016

Open House

March 5, 2017

April 30, 2017

By the Waters of Babylon

Music of Exile, Longing, and Home

Sunday, March 12, 2017

2:00pm, 4:30pm, and 7:30pm

ECC Arts Center, Blizzard Theatre

EYSO with Chicago Blues Legend Corky Siegel

Saturday, April 8, 2017

7:00pm

ECC Arts Center, Blizzard Theatre

Chamber Music Institute Concerts

Sunday, April 30, 2017

We the People

Identity & Music

Sunday, May 7, 2017

2:00pm, 4:30pm, and 7:30pm

ECC Arts Center, Blizzard Theatre

2017-18 Auditions

June 1-4, 2017

EYSO.ORG



tickets: 847.622.0300
or <http://tickets.elgin.edu>



THE ELGIN YOUTH SYMPHONY ORCHESTRA IS AN IN-RESIDENCE ENSEMBLE AT THE ECC ARTS CENTER