

Elgin Youth Symphony Orchestra
2016-17 Season
Randal Swiggum, Artistic Director

Hearts & Minds

The Power &
Politics of Music

November 6, 2016

Dear Friends,

Welcome to the 41st season of the EYSO!

For our students, music is a passion and part of their core identity. At the 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.

We are at a crossroads. We say goodbye to Kathy Matthews who is retiring as Executive Director after 17 years of brilliant leadership and we welcome Eric Larson who is taking up the torch. Please take a moment to thank Kathy, and to meet Eric. We are confident that he will carry on Kathy's strong legacy of leadership.

Thank you for supporting our students and the EYSO. We rely on the generous donation of time, money, and skills from friends like you. If you would like to contribute, please visit the "Support EYSO" tab on our website (www.eyso.org) and help us make the music happen.

Thank you again for coming and we hope you enjoy the concert.

Sincerely,



Joel Cohen
EYSO Board President

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2:00PM

PRELUDE

Andrew Masters, Conductor

SINFONIA

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

PHILHARMONIA

Anthony Krempa, Conductor

4:30PM

BRASS CHOIR

Jason Flaks, Conductor

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, Conductor

PHILHARMONIA CHAMBER ORCHESTRA PHILHARMONIA

Anthony Krempa, Conductor

7:30PM

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, Conductor

STERLING BRASS QUINTET

MAUD POWELL STRING QUARTET

YOUTH SYMPHONY

Randal Swiggum, Conductor

Matthew Sheppard, Associate Conductor

Elgin Youth Symphony Orchestra 2016-17 Season

Randal Swiggum, Artistic Director

Hearts & Minds

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The Power of Yes

A Tribute to Kathy Matthews

Sometimes possibility shimmers. Bright and brief, it flashes so quickly that most people don't even notice it. But some people are alert to possibility. They notice its sparkle. And some of them don't hesitate. They say yes.

It was the spring of 1999. I had just finished my first season directing the little Elgin Area Youth Orchestra. Kathy had invited me to dinner with her family at the Mill Race Inn, partly to celebrate and thank me for a successful season, and partly to explore ideas about college for her daughter Sarah, the principal flute player in the orchestra. I mentioned that I was hoping to grow the program, and was looking for someone to partner with me. It was casual conversation. So I surprised even myself when I asked, "Are you interested?"

Kathy saw the shimmer of possibility. With hardly a pause, she said yes. That was the first of many times she saw possibility, and said yes.

Nowadays it's hard to imagine what the EAYO was like in 1999. There was no "program" so to speak—just two small orchestras offered as ECC classes. There was no staff, no board of directors, no website. In fact, the job I was offering didn't exist—there was no salary, no job description, not even a desk to work at. Kathy started with nothing. Except a grateful colleague with ideas. And the power of yes.

From the beginning, Kathy was a Yes Person. When I proposed a new idea—a next step—instead of listing reasons it would be hard or wouldn't work, Kathy said yes. We'll figure out a way, she'd say. And little by little, year by year, all those yesses added up.

Bob Hanson used to say about Kathy, she's one of those "whatever it takes" people. She'll keep working at something until it's right. It doesn't matter how crazy hard, or how long it takes, or if it means staying up late to finish it—she'll just do whatever it takes.

Eventually, the new ideas were not just mine. As the years passed, Kathy's own gift for strategic thinking and envisioning the EYSO's next steps came more and more to the fore. The Maud Powell String Quartet and Sterling Brass Quintet are good examples—not just the idea of these groups, but even their names—all her idea. (And my chance to say yes.)

Her latest big idea? An endowment for the EYSO (for which she has been working hard the last twelve months). It will be one of her many legacies when the story of the EYSO is told.

Many voices join me in saying thank you, Kathy. Thank you for saying Yes.

Your grateful friend and colleague,
Randy Swiggum



To paraphrase Ralph Waldo Emerson's definition of success: Yes, Kathy Matthews "won the respect of intelligent persons and the affection of children." Yes, Kathy "gave much of herself." Yes, Kathy "made the world a little better." And, yes, many lives "breathed easier" because of Kathy. Thank you, our friend, for being Kathy.

Robert Hanson
founding conductor of the EYSO

Kathy, you are a force of nature. Your unassuming personality is not like a hurricane, tornado or avalanche that suddenly beings about changes to the surface and are noticeable by all, but more like slowly shifting tectonic plates creating mountain ranges and moving oceans. I am grateful for all I learned as I watched you build the youth orchestra from a shadow

of a program to a thriving organization that serves hundreds of students. You know how to partner with Randy, with parents and with other organizations. What you built will remain a testament to your vision for ages to come.

Michael Pastreich
President & CEO of The Florida
Orchestra, former Executive Director,
Elgin Symphony Orchestra

Kathy, I watched you in action a couple of years ago when we attended the St. Charles Noon Rotary meeting together. I could tell that the Rotary members were not convinced that the EYSO was connected enough to St. Charles to warrant a donation to the scholarship fund. Well, by the time Stella Childs finished playing and you finished telling them all about EYSO,

the atmosphere had completely changed and you had them eating out of your hand! Now that's a gift! Best wishes on your retirement.

Sue Thorne
EYSO Board Member and
2009 EYSO Music Educator of the Year

It takes a creative genius to support creativity in the arts. Kathy Matthews recognized the value of the distinguished legacy of Illinois native Maud Powell to the mission of the EYSO to educate and inspire young musicians. Her initiative to establish The Maud Powell String Quartet, EYSO Honors Ensemble, is only one of the many ingenious ways that she has intertwined Maud Powell's life story, her artistic achievements and ideals with the wider purpose of the EYSO. Thanks to Kathy Matthews and her synergistic collaboration

with EYSO's Artistic Director Randal Swiggum, Maud Powell's inspiring legacy lives on in the hearts, the minds, and the music of these young musicians. Thank you, Kathy!

Karen A. Shaffer, on behalf of the Board and Friends of The Maud Powell Society for Music and Education

Kathy, I'll always remember the first EYSO conversation we had. Your passion and energy were contagious. You were all-in. You proudly wore your love for the mission of this organization on your sleeve, and have continued to do so. Thank you for sharing EYSO with me! I'm so grateful to have been part of it with you.

**Kristi Mackh
EYSO Operations Director**

Kindness, big-heartedness, friendliness—this is Kathiness. Gracious, bold, inspiring, humble—these are the single words I think of when I think of Kathy. A leader, a mother-figure, an inspiration, a friend—this is who Kathy is to me. Thorough with whatever she tackles, expecting the best out of those she trusts, passionate to the bottom of her soul, generous without expectation—this characterizes my favorite things about Kathy. I am so fortunate to have work for and had the pleasure of getting to know Kathy these past three years.

**Daryl Silberman
Primo Conductor**

The Democracy of Yes. People that see an art form, often only see the polished beauty of the final work. They often miss the constant, careful, committed and grueling devotion required to produce something beautiful. Many of us don't realize that art making is just flat out spit on your hands, strap on the yoke, grind through the muck, hard work. Furthermore, producing art under the auspices of a non-profit organization is even harder. For leaders of non-profit arts groups, it requires 100% effort, on many nights and weekends beyond a 40-hour work week, with limited resources and compensation, in organizations often close to the financial razor's edge. For 17 years, Kathy has said "Yes" to this arduous and rigorous work. Why? She felt that her business, the business of the EYSO and her country's business, was to be in the "Yes" business for students. Her "Yes" and your "Yes" supporting this program is a fundamentally sound

democratic act. Also, it is worth noting how she said "Yes", that demonstrates a civics lesson in service to community and country for all of us. The passionate enthusiasm behind her "Yes" ignited the EYSO from one tiny classroom of students into a program serving well over 400 hundred students that now fills three ECC buildings every Sunday. Wow! Has Kathy Matthews helped create a miracle here in Elgin that is envied by every community in the country? This isn't a trick question, it has only one answer: Yes!

**In Tribute to Kathy Matthews
November 6, 2016
Steve Duchrow,
Director of Performing Arts,
Elgin Community College Arts Center**

When you truly love someone or something, you give all you have to nurture and protect it. For 17 years, the EYSO has received and returned Kathy's unconditional love. She is a force of nature disguised as a mother, friend, and colleague. Those of us in Kathy's orbit are compelled to say "yes" to every request, challenge and opportunity. We do it enthusiastically and joyfully, because that's how Kathy does it.

**Charlie Simpson
EYSO Board member**

Thank you for giving me the opportunity to be a part of the EYSO family. My time with the EYSO has been filled with so many memorable moments that I will carry in my heart always. Also, thank you for introducing me to High Tea!

**Dana Vierck
EYSO Development Director**

Over the seven seasons that our family has been involved in EYSO we have witnessed firsthand the dedication and generosity of heart that Executive Director Kathy Matthew brings to this organization. She works tirelessly finding scholarship funds so that all qualified students can participate regardless of their economic situation and she embodies the EYSO mission in support of our community. Congratulations, Kathy, on your 17 years of service to EYSO. Many thanks.

**The Childs Family
(Kari, EYSO Communication Director
& Noel, Board Member, Stella, Trudie,
and Storey)**

According to the dictionary contagion and infection are bad things, but Kathy Matthews has mastered the good kind. Her enthusiasm for and devotion to the best things in life, especially music, are infectious in the best possible sense, irresistibly pulling the rest of us along to do much more than we thought possible. Thank you, Kathy, for your invaluable service in fostering the arts in our community.

Dan and Karen Maki

Thank-you, Kathy, for always putting the students first and for your deep sense of caring and sincere nature. You "rocked" the EYSO!

**Cindy Gaspardo
Assistant Director of Performing Arts,
Elgin Community College**

For seven years, I was a conductor in this incredible organization, and my wife Susan and I had the privilege of developing a close friendship with Kathy Matthews. As someone with little experience, I knew I had much to learn, and Kathy was (and still is) a wealth of information. Through observation and in conversations, I discovered from her so many aspects of what it takes to lead a thriving youth orchestra. The longer I was with the EYSO, the more I could see Kathy's positive influence on so many levels. As I have interacted with staff in other organizations, I have told them about Kathy, and have said the phrase, "Well, we just need a Kathy Matthews." One of the things that made Kathy excel in her job is the value she placed in building relationships. She loves people, and she invested in everyone she met. Kathy is very good at the day-to-day tasks of her position, but the reason why she is so beloved—why you are seeing such an outpouring of affection—is because of the relationships she has formed with so many people through the years. Thank you, Kathy, for your mentorship and your friendship. Susan and I congratulate you and wish you the best as you enjoy retirement.

**David Anderson
Philharmonia Conductor 2007-14**

Kathy is charismatic, knowledgeable, and outgoing, and I admire her love of the EYSO which she has grown to include almost 400 students. In 2007 she had a dream of creating an Honors String Quartet. I was excited that this flagship ensemble, with influxes of new students annually, was named for violinist Maud Powell (1867-1920, born in Peru, Illinois). I see an inspiring roster of dedicated, eager young players coming from lots of high schools to jolt classical music with purpose and energy. By working together, we hope these musicians will learn what the other thinks and feels (Hearts and Minds). Our quartet members one year learned a newly commissioned piece of music by Daniel Brewbaker, and worked on it with the composer! Another time they delivered an electrifying performance, on air, at radio station WFMT FM in Chicago on David Polk's program Introductions. Coaching with professional artists is another treat. Kathy puts her talents at the service of other people, and has a real concern for others and a great capacity for friendship. I think the world of her, and how she is able to connect, develop friendships, and give good advice. I have such great respect for Kathy. Thank you!

Joyce McFarland Dlugopolski
Maud Powell String Quartet patron

Kathy, thank you for your caring and kindness going beyond all expectations. When my daughter had surgery, you kept in touch to see how she was doing, you prayed for her (I'm sure it helped), and sent beautiful flowers after the operation.

Joel Cohen
EYSO Board President

Kathy, the EYSO truly would not be what it is today without you. I saw only a small part of your tireless efforts, and it was impressive. You avoided the spotlight, but your impact was significant. So many students benefitted from your commitment to EYSO's mission and to excellence. As a parent of former EYSO students and a current Board member, I am honored to have worked with you. Thank you for your many, many contributions!

Molly Bolz
EYSO Board Member

The EYSO could never have grown to be the organization that we know today had it not been for all your attention to detail and love. Your standards for how things should be done established a strong culture that will leave the young musicians in the Fox Valley an incredible enrichment experience.

Jason Flaks
Sinfonia and Brass Choir Conductor

Kathy, thank you for your steadfast spirit that has supported everyone at the EYSO these past 18 years. We feel cared for as individuals just as much as we do as an organization. But more importantly, thank you for your kindness, warmth, and unforgettable smile.

Andy Masters
Prelude and Sinfonia conductor

Kathy always considered my opinion with the seriousness it probably didn't even deserve. From small things at Fall Camp to starting a brand new orchestra (Sinfonia), she worked to make our visions work, knowing that if we thought it was best for our amazing students, it was worth fighting for. I can't thank her enough for giving me such a great experience at EYSO

Daniel Beder
former Sinfonia conductor

Thank you, Kathy, for putting your full heart and soul into the EYSO and for always being a positive, encouraging force for education, excellence, and beauty in music. We will miss you dearly!

Lucas VanDeWoestyne
EYSO Board Member

Kathy has served as a faithful steward of the EYSO for eighteen years and her mark is indelible. Her contributions will be appreciated for years to come!

Amy Hall
EYSO Board Member

Kathy (and her team) went above and beyond in considering my daughter's needs and gifts to create an incredibly positive EYSO experience for her and our family. Thank you, Kathy. I will always be grateful for your caring spirit.

Amy (Pirtle) Olivero
EYSO parent and
2012 Civil War Tour Chair

I first met Kathy in the fall of 1999 when my daughter joined EYSO. I admire her for asking and thinking about my family even though many years have passed. And when she smiles and laughs, her whole being glows. Thank you, Kathy, for investing so much of your heart and soul to EYSO and its families.

Christa Hebling
EYSO Librarian

Organized? Check! Dedicated and Passionate re: EYSO? Check!! Creative in finding ways to make things happen for EYSO? Check!!! Indefatigable on behalf of EYSO? Check!!!! A loyal and devoted friend? Check!!!!!! Totally irreplaceable? WITHOUT DOUBT!!!!!! Go forward into your retirement with joy and peace knowing the powerful and transformative impact you've had on EYSO and the lives of so many!

Patricia Rieger
former EYSO Board President

For many years, Kathy has been working tirelessly for this organization, but more importantly for the betterment of thousands of children. Her devoted effort to the EYSO and her care of for the kids has been fantastic. She is leaving behind a tremendous legacy. Enjoy the well-deserved retirement, Kathy. You will be missed!!

Pat Molloy
EYSO Board Member

I have always been moved by Kathy's motherly way of guiding every member of the EYSO organization through to our shared musical and community goals. She has kindness and positivity embodied in every thought, word, and action, and it influences and drives each of us to do our absolute best! Thank you for your caring touch, Kathy—your lessons will continue to guide us as long as the EYSO lives.

Tony Krempa
Philharmonia Conductor

I have had the pleasure of working with Kathy at the ECC Arts Center since she began her career with the EYSO and I've have had the best working experience with her! Kathy has always been pleasant, always smiling, choosing happiness over glumness, and is one of the most sincere persons I have had the good fortune to know. Kathy's effervescent spirit will be remembered with great fondness, and keenly missed. I just love this woman!

Laura Schaefer
Operations Assistant,
Elgin Community College Arts Center

As 2002-2003 EYSO Acting Music Director, I was so blessed to have as my rock, my guide, my mentor, my support, my cheerleader: Ms. Kathy Matthews. Without Kathy, it wouldn't have happened. But it always did happen, and with grand results. Thank you, Kathy—thank you!

Shelby Keith Dixon
Associate Conductor,
Milwaukee Youth Symphony Orchestra

Kathy Matthews is direct, sincere, and I don't think I've ever seen her, anywhere, when she wasn't in some way, shape or form, working for or promoting the EYSO. Her tireless efforts certainly haven't gone unnoticed by those whose life she has touched, including me. I can personally attest to how much Kathy cares about nurturing young artists. Since I first knew her (at age 16) she has made every effort to help me in my career as an opera singer. Over the years, I've had the privilege of singing often with Maestro Swiggum and the EYSO, from Verdi, Copland and Bernstein to the unforgettable Civil War Tour in 2012. We've enjoyed many a dinner conversation about music and art and the powerful impact they can have on a person's life. Kathy is an artist herself. As a skilled needleworker, and lover of all-things embroidery, her home is decked with fantastic masterpieces. She has always inspired me to chase my own dream and to work to make it a possibility. To me, Kathy represents everything great about the Fox Valley. She is genuinely passionate about the arts, and a true shaker and mover. If one ever wants something done, ask Kathy Matthews—she'll get it done and then some! I wish her nothing but the best as she moves on to the next chapter

of her life. There is no doubt in my mind that she will continue to be held in high demand and her days filled to their capacity! We love you, Kathy!

Evan Bravos, baritone

When it comes to fundraising, Kathy has a humble tenacity about her as she asked for donations. When raising awareness for the organization she was an outspoken advocate. Every year she worked here, she was the keystone of this organization.

CJ Morgan
EYSO Board Member

Kathy, you were always there standing beside me—through thick and thin—even in those rare instances in which we did not agree 100% on certain issues. Love,

Stu Ainsworth
EYSO Board member and
Sterling Brass Quintet patron

Kathy's leadership, ability to accomplish anything, and strong relationship to the community has inspired me ever since I was an EYSO student. But it wasn't until I began working for the organization that I fully understood the extent of her influence and all that she has built for EYSO. I can only hope that we can continue her legacy.

Theresa Goh
EYSO Chamber Music Institute Director

Kathy has been a dear friend for many years. Somehow no matter what we are talking about, she can segue into "EYSO" in any conversation. I think she breathes and lives EYSO 24/7. I can't say for sure, but she may even have a EYSO tattoo someplace! (Just kidding, Kathy!) She has included all of her friends in this EYSO journey, and for that, I am most grateful. She is the most generous person with her time, talents, resources and energies. Her engaging smile makes everyone say "yes" to her requests. Thanks, Kathy!

Murna Hansemann
EYSO patron

I've been fortunate to witness the stupendous growth of the EYSO program since the very beginning of the collaboration between Artistic Director Randal Swiggum and Executive Director Kathy Matthews. If ever an alliance was bound to succeed, this was it. Randy Swiggum created the vision and Kathy Matthews found every way to "execute" the countless details to bring the plans to light. Her contributions cannot be measured, and her influence will be felt for years to come!

Lynne Green
2015 EYSO Music Educator of the Year

Thank you, Kathy, for all you have done for EYSO, as well as for what EYSO will continue to do in the future as it grows on the strong foundation you helped build. Your kindness, graciousness, and smile will be both cherished and missed.

Matthew Sheppard
EYSO Youth Symphony conductor

No one's smile has the capacity to light up a room and make another human being feel welcomed and appreciated more than yours, Kathy. For sharing many years of friendship, encouragement and expertise (from gardening to piecework to non-profit development), we are grateful to you. Congratulations on your retirement. You are loved!

Chad & Lynn Hembel
Madison Youth Choirs

Congratulations, Kathy! Thank you for the impact you've had on the lives on so many young people, and for your visionary leadership. With best wishes,

Rachel Barton Pine, violinist

Thank you so much for all you have done for me throughout my years as a student and a teacher. Your character is imprinted on my soul. You are a true example of service, who I will try to imitate for the rest of my life.

Joe Beribak
EYSO Percussion Ensemble Conductor

Why Politics?

It might be easy to assume that the noisy, overheated 2016 presidential election was the inspiration for our season theme. But actually, that was not the case, and we have spent virtually no time in rehearsals discussing the election, or “politics” as most people tend to think of the word.

Our season curriculum, “the power and politics of music,” has focused more on the larger question of power—who has it and who wants it—as expressed in music. We are looking at three ways music can be political:

Music that is obviously political, or composed for political purposes. This is the music both of those who have power (governments, the dominant cultural majority, the wealthy) or those who want power, or at least more equality (marginalized peoples, those pushing for civil rights, the poor). In the first type is patriotic music, pieces like Crown Imperial (heard tonight), which uphold the tradition of the royal family and British national identity, and even our own National Anthem, which has suddenly become a potent symbol of both power and individual expression. Our country has a long tradition of protest music and pop songs, mostly associated with civil rights movement or other populist pushes for fairness or equality. Because these songs have lyrics, their political messages are usually fairly clear, even if delivered in a poetic or ambiguous text. Many songs of Nobel laureate Bob Dylan fit this category, as does Bruce Springsteen’s iconic “Born in the USA,” which the Youth Symphony deconstructed together at Fall Camp.

Music this is not explicitly political, but has a political “backstory” because of its composer or place in history.

Some composers are just more obviously political than others, because of their own political views (think Wagner or Beethoven, both represented in today’s repertoire) or because they lived in a particularly political time or place (like Shostakovich, Prokofiev, and the other Soviet-era composers who struggled as creative artists in a repressive regime which sought to censor and control their messaging).

Music with no obvious political content or history, but which has its politics “embedded.” This is all virtually all music, including what might seem the most benign and “pure” music, without political content. For an example we studied at Fall Camp, look at Mozart’s “Hunt” String Quartet, from today’s 7:30 concert. Because every piece of music comes from a particular time and place, it will reflect not just its period’s musical style (e.g. what makes Mozart sound like Mozart), but also its worldview, values, and thinking. Separated by time and cultural distance, we may not hear it. In fact, it’s safe to say the composers themselves weren’t conscious of these encoded values in their own music, or intentional about them. But that doesn’t make them less real, or valuable for our exploration. Social values, gender, race, colonialism, economic theory—scholars are showing how all these very political ideas can be uncovered in the music of any era, even music without text. Author Tia DeNora said, Music is much more than a decorative art. It is a powerful medium of social order. This is actually not a new idea—it was a serious concern already for Plato.

But it is this third type of music/politics that can still raise eyebrows. In fact, it reveals a philosophical divide that is both centuries old and very “political.” Those who would challenge the notion of music’s embedded socio-political codes (who, in this discussion, might be called “conservative” or “traditionalists”) are those who don’t want their music sullied with the real world. For them, music is a pure, mystical, self-contained language of its own—a place to retreat from the messiness of the world, untainted by social agenda. (This is similar to calls for Colin Kaepernick to “keep his politics out of the National Anthem” or “keep his politics out of sports.”)

Why does any of this matter? Well, regardless of whether we enjoy discussing politics or not, all students benefit from critical thinking and the capacity to test the logic of an argument, practicing deeper thought and self-reflection about how they themselves might be biased or even being manipulated. Research shows that the ability to see the validity of opposing viewpoints is a mark of intelligence, but it is also a skill to be practiced. A powerful work of symphonic music may not reveal its politics easily—no great work of art does—but it does provide an opportunity to dig deeper and consider messages beneath its glittering surface beauty.

Another reason this discussion matters is because of our human tendency to forget, and want to forget. To airbrush whatever is complicated or messy in our past so we no longer have to wrestle with it. Award winning author Jefferson Morley described this phenomenon, using a passage from Barack Obama's autobiography, *Dreams From My Father*.

In 1967, when Obama was 6, he and his mother joined his stepfather, Lolo Soetoro, in Indonesia — just two years after one of the most astonishing bloodbaths of the 20th century had taken place there. Suharto, an Indonesian general, had seized power in 1965 and with U.S. support massacred at least 500,000 leftists and communists over just a few months.

Yet on the surface, Obama writes, there was little sign of this. His stepfather refused to speak of the past, and his mother learned of it only from "innuendo" and "half-whispered asides" from Americans when she went to work at the U.S. Embassy. According to Obama, this is the lesson she took from this:

The idea frightened her, the notion that history could be swallowed up so completely, the same way the rich and loamy earth could soak up the rivers of blood that had once coursed through the streets; the way people could continue about their business...as if nothing had happened....

Power. The word fixed in my mother's mind like a curse. In America, it had generally remained hidden from view until you dug beneath the surface of things; until you visited an Indian reservation or spoke to a black person whose trust you had earned. But here power was undisguised, indiscriminate, naked. ... And so Lolo had made his peace with power, learned the wisdom of forgetting.

Pressing to understand this subtle relationship between power, politics, and music gives students a window of understanding—not just into history and political theory, but into their own individual hearts and minds.

Randal Swiggum
November 2016



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FROM THE ARTISTIC DIRECTOR

HEARTS AND MINDS

I. HEARTS AND MINDS

EYSO is at another exciting crossroads. Even for an organization that seems to, every single year, celebrate new accomplishments, mark milestones, and announce new initiatives, our 2016-17 season will be one for the history books.

We are saying goodbye to the first Executive Director of the EYSO, **Kathy Matthews**. After eighteen years dedicated to a program she has lovingly helped build, Kathy will be retiring (although everyone who knows her expects no slow-down). She will certainly still be busy volunteering up and down the Fox Valley, traveling the world, and spending more time creating beautiful needlepoint art, her other passion.

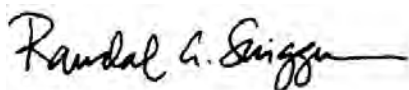
We also enthusiastically welcome **Eric Larson**, our new Executive Director. Eric is ready to lead the EYSO forward, and we are excited to draw him into the EYSO community. Eric and his family live in Elgin and he brings a wealth of leadership experience with him. Welcome, Eric!

But our excitement is not just about leadership—we also have artistic and musical highlights ahead. This season we welcome Associate Conductor **Matthew Sheppard** who joins me in working with the Youth Symphony. Matt hails from Pittsburgh and has been a natural fit for EYSO—high musical expectations and a passion for critical thinking, which has translated into dynamic, fast-paced, but still deeply reflective rehearsals. Welcome, Matt!

This is also the inaugural season of our new Composer in Residence, **Ethan Parcell**, who will be creating new music for all of our orchestras and honors ensembles over the next three years. Tonight is the premiere of his new piece for the Sterling Brass Quintet, on a very political theme. Welcome, Ethan!

And finally, we are thrilled to announce an amazing concert next April 8, featuring the Youth Symphony and Brass Choir performing with blues legend **Corky Siegel** and his group, Chamber Blues, right here in the Blizzard Theatre. Corky has been the subject of documentaries and glowing press in a long, impressive performing career. 2017 will mark fifty years since his first collaboration with Seiji Ozawa and the Chicago Symphony Orchestra. We are honored to mark that historical collaboration with one of our own. Don't miss it!

Whether looking backward or looking ahead, the EYSO is an amazing place to be. Thank you for being part of it.



Randal Swiggum

P.S. We continue to celebrate what's special about the EYSO and the long and storied musical history of Elgin through our *Only in Elgin* initiative, launched in 2010 as part of our 35th anniversary celebration. Watch for the special logo to highlight what is truly unique and innovative about the EYSO



We love kids, but not all kids love concerts. Although the EYSO welcomes kids of all ages to participate in and enjoy our concerts, some find the experience a bit "challenging." Every EYSO concert is recorded and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions. If you think your child may be too young to enjoy the concert, please consider stepping out to the lobby.

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

PROGRAM / 2:00PM CONCERT

PRELUDE

Andrew Masters, Conductor

The Star Spangled Banner

Traditional, arr. Robert Hanson (b. 1946)

Sinfonia to *Saul*

G.F. Handel (1685-1759)
arr. Philip Clark

Handel loved composing operas, and he loved the challenge of entertaining fickle London audiences. But in 1732 when Handel attempted a revival of his *Esther*—originally a fully staged production or “masque” in 1718—the Bishop of London imposed restrictions on any form of dramatizing Biblical stories on stage. No acting, costumes, sets, or ballet were allowed. Handel was forced to shift gears and instead presented the work in concert form, appeasing both the bishop’s authority and the artistic appetite of the general public. The new form, known as oratorio, was immediately popular, and Handel began producing a new oratorio nearly every year, most famous among them *Israel in Egypt* (1739) and *Messiah* (1742).

Saul, produced in 1739, takes on the action-packed story of the famous king of Israel, his son Jonathan, and Jonathan’s friend, the young hero David. Audiences of the time were accustomed to reading into the story of Saul all kinds of political allegory and theological meaning, even the question of King George II’s legitimacy (he was German-born, of the House of Hannover). The Sinfonia, or overture, is in the popular Italian style of the day. Its sharp dotted rhythms convey a sense of royalty, and its echo-like imitations, contrasting solo and tutti sections, and layered contrapuntal writing is majestic and attention-grabbing.

Waltz No. 2

(from Suite for Variety Stage Orchestra)

Dmitri Shostakovich (1906-1975)
arr. Paul Lavender

Shostakovich spent the majority of his creative years under the watchful eye of the KGB in the repressive Soviet regime. After a punishing review appeared in *Pravda* in 1936, denouncing his wildly popular opera *Lady MacBeth of Mtsensk* as a “muddle instead of music,” he knew that his life as the darling of the Soviet music avant-garde would never be secure. After a period of tremendous self-doubt and writer’s block, he finally responded with his powerful Symphony No. 5 in 1937, which he called “A Soviet’s Creative Reply to Justified Criticism.”

Was he being coy? Ironic? Or sincerely submitting to the Soviet Party musical dogma to save his very life and spare his family? This was the question that surrounded Shostakovich’s music in the Western press for his entire career and been the subject of speculation in many books ever since.

Shostakovich also wrote much light music for film, radio, and the theatre. This piece was originally part of the soundtrack for the 1955 Soviet film *The First Echelon*, about young workers in a collective farm in Kazakhstan. On the surface the music is pleasant enough, but there is something unsettling about its minor mode and dark, melancholy melody which works against our idea of “waltz.” Stranger still is the ironic sparkle and glitter of the celeste when it chirps its fleeting staccato notes. Like so much about Shostakovich, intriguing and fascinating, but still hidden and opaque from our understanding.

Symphony No. 5

IV. Finale

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

Victory over fate. It could be the subtitle to Beethoven’s personal and political narrative between the years 1802-1812, commonly referred to as his “heroic period.” Personally Beethoven was coming to the ultimate realization that his increasing deafness was not going to improve. This became a source of great anguish and struggle for Beethoven as he finally acknowledged but vowed to overcome his destiny (famously recorded in the “Heiligenstadt Testament,” a letter to his brothers.) Politically, this period in Beethoven’s life was marked by the French Revolution and Napoleon’s occupation of Vienna in 1805. Beethoven’s admiration for Napoleon, whom he had believed embodied democratic, anti-monarchial ideals, was shattered when Napoleon declared himself Emperor

Beethoven's Third Symphony (1804) was even given a dedication to Napoleon but it was later scratched out and given the new (and less specific) title of "*Eroica*" (heroic). Beethoven's personal and political struggles seem to come to a tipping point in his Fifth Symphony (1808). The symphony begins with the first movement's now famous and alarm-sounding motif: "di-di-di-dah" (the alleged "fate knocking at the door"). The rest of the symphony could be a musical "working out" of this single idea as it is used and developed over the course of the next four movements, particularly in the finale, performed today. A triumphant and victorious resolution to seemingly insurmountable despair. [A.Masters/R.Swiggum]

SINFONIA

Jason Flaks, conductor
Andrew Masters, associate conductor

Montagues and Capulets *from Romeo and Juliet*

Sergei Prokofiev (1891-1953)

The production of Prokofiev's masterpiece *Romeo and Juliet* in his homeland was delayed by nearly six years of ongoing artistic political power struggle. Originally commissioned from the Kirov Ballet in 1934, they eventually backed out due to the overwhelming complexity of Prokofiev's music. The Bolshoi Ballet in Moscow eventually took up the project only to also later break contract over artistic differences. (They were unwilling to submit to Prokofiev's idea of changing Shakespeare's original ending to a happy one. "Dead people can't dance," Prokofiev explained.) The Leningrad Ballet later did the same thing. The piece was finally picked up by the Brno Opera in Czechoslovakia, a figurative slap in the face for a prominent Russian composer who was not able to have the work premiered in his home country. The Kirov did eventually return to the work in 1940 but was met with great struggle and frustration by the production staff complaining that the music was just too difficult to dance to. Quipped the ballerina playing Juliet, "Never was a tale of such woe than Prokofiev's music for *Romeo*."

Prokofiev believed in his music, however. It turned out he was right. Although not an initial success as a ballet, the music itself actually had immediate appeal. To promote the piece, Prokofiev arranged the score into two concert suites that he took to the concert hall with great success. Chicago was actually the first American city to hear this music, by invitation of the McCormick family. Prokofiev loved Chicago, a city he knew well, and he had been successful there on each of his previous visits. Once again, the audience received the piece with enthusiasm, which helped propel the ballet back into the spotlight.

Besides the political obstacles of getting his piece performed, the music itself depicts a blatant power struggle of its own, that of the feuding families of the Montagues and Capulets. We hear the anger and tumult of the feud, provided by a bold pesante melody in the strings and low brass accompaniment. The middle section depicts a peculiar and tender moment in the piece when Juliet dances with Paris at the Capulet ball, and first glimpses Romeo. But the most brazen and uncomfortable moment in the piece may be the introduction, the music for the Duke's command, forbidding the two families to publically war. Its sharp dissonance and rising tension leave no doubt that conflict and struggle for power are at the heart of this music. [A. Masters/R. Swiggum]



Casablanca Suite

Max Steiner (1888-1971)

When *Casablanca* was released in November of 1942, the United States had just begun to fight its first battles in North Africa. The American public had little interest in joining this fight, with the memory of World War I still fresh in its collective mind. To this point, the United States had tried to stay clear of the battlefield by using its resources to produce munitions and supplies for the English and Russians in their struggle with the Nazis. The attack on Pearl Harbor changed all this. In the months that followed, tucked in among all the preparations for American participation in the war, was a meeting that Franklin Delano Roosevelt had with the major movie producers in Hollywood. He knew the value that film could have on morale both at home and abroad and asked for their help.



Casablanca was an undisputed masterpiece, and a masterpiece for morale building. Its characters perfectly captured the struggle of the war: the evil Major Strasser of the Reich, Victor Laszlo, hero to the Czech Underground, and Rick Blaine, the American not wanting to take sides. Composer Max Steiner also captured all the characters of the war in his score. To achieve this, he chose patriotic music from Germany (*Die Wacht am Rhein* and *Deutschlandlied*) and France (*La Marseillaise*). The heroic settings of the French national anthem contrasted with the dark settings of the German hymns to make clear who the viewer should support.

Most interesting is the choice for the Americans. *As Time Goes By* was a tune that came with the rights to the original play. Steiner didn't like it and had an extended argument with the director, Michael Curtiz, to have it taken out of the film. By the time he won the argument, Ingrid Bergman had cut her hair for another film. They couldn't reshoot and the song stayed in the picture. When Sinfonia viewed the film at Fall Camp, it became obvious to all that Steiner had the last word in his argument with Curtiz, albeit a wry, ironic one. In the opening credits, the darkest chord in the film is used when Curtiz's name is shown on the screen while the heroic sounds of *La Marseillaise* are saved for Steiner.

[J.Flaks]

PHILHARMONIA

Anthony Krempa, conductor

from *The Gadfly Suite*

12. Finale

(please see 4:30 program for notes)

Dmitri Shostakovich (1913-1975)

PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, conductor

The Star Spangled Banner

Traditional, arr. Robert Hanson (b. 1946)

Russian Funeral

Benjamin Britten (1913-1976)

While imitation might be the sincerest form of flattery, it is not the surest way to gain respect as an artist. In art, originality is prized. But how does one become original? *Russian Funeral*, an excellent example of derivative music, provides an opportunity to see that all composers go through periods of imitation in finding their artistic voice. To learn that the word "derivative" need not be negative when seen through this lens is valuable to young musicians working to establish their own voice.

Britten, a fervent pacifist, expressed his opposition to war through this piece when he was only twenty-two. At this point in his life, he was heavily influenced by Mahler and Shostakovich. It should come as no surprise that the opening section of the piece sounds as if could have been penned by Mahler and the middle section has all the nervous intensity of Shostakovich. What should also be acknowledged is that there was a good bit of Britten mixed in too. His choice of *Vy zhertyoiu pali* (*You Fell Victims*), a Bolshevik funeral song from the late 1800s, provided a powerful melody and text around which to build the piece.

*You fell victims in the deadly struggle
Of unselfish love towards your people
You gave whatever you had for it
For life, for honor, for freedom.*

As Britten came into his own as a composer, his fondness for this work seemed to fade. Its fate was perhaps sealed after Britten befriended Shostakovich. Matthew Guerrieri of the Boston Globe wrote, "Britten and Shostakovich finally met in 1960, becoming fast friends. Not long before, Shostakovich had written his own interpretation of the 1905 revolution: his Symphony No. 11, which also quotes *Vy zhertyoiu pali*. Whether out of deference to Shostakovich's use of the material or unease with his own earlier politics, Britten withdrew *Russian Funeral* from circulation soon after; it remained unpublished until after Britten's death." This decision was unfortunate, as derivative or not, this is a powerful piece for brass ensemble, now celebrated and often performed. [J. Flaks]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Crash Course (1996)

James Campbell (b. 1953)

Crash cymbals are unwieldy instruments. Sometimes weighing in at over 10 pounds per cymbal, the percussionist needs to bring the cymbals together at just the right angle and pull them apart at just the right time in order to get the maximum vibration from the instrument. However, when we hear the effect they have at a climactic moment in a symphony, we know that the effort was well worth it. This physical nature of the crash cymbals makes them an unlikely candidate to play the lead character in any musical composition. However, James Campbell builds upon the inherent theatricality of crash cymbals to create an engaging visual and auditory journey through the sonic possibilities offered by these ancient instruments. When eight players combine their efforts toward one goal, the result is a musical and theatrical experience. [J. Beribak]

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

from *Lieutenant Kijé Suite*

II. Romance

Sergei Prokofiev (1891-1953)

Prokofiev is part of a grand tradition of composers who produced film music, including his Soviet contemporary Dmitri Shostakovich. Prokofiev was approached to write the music for one of the first sound films made in the Soviet Union, the 1934 film *Lieutenant Kijé*. At the time, he was living in Paris as an expatriate after the 1917 Russian Revolution, and at first turned down the offer, protesting that he was too busy and had no experience writing for film. Eventually, though, Prokofiev was intrigued enough by the story to consent, and he created some of his most popular music, which he later arranged into a suite for concert performance.

The plot of the darkly satiric film is a political tale in the tradition of *The Emperor's New Clothes*: how to maintain a façade of respect and obedience before a ruler who is clearly incompetent and clueless.

Because of a clerical error, Emperor Paul reads a military report and asks about a "brave lieutenant" named Kijé. Actually Kijé doesn't exist, but no one wants to be the one to explain it. To avoid embarrassing the monarch, his commanders continue to supply him with news of the exploits of the fictional soldier. In efforts to conceal the deception, the tales go ever deeper. As the emperor grows fonder of the lieutenant, he continually promotes him. When Kijé is promoted to colonel, the emperor demands that he appear before him. When the bureaucrats cover themselves by telling him that Kijé has, in fact, died, the emperor sighs, "What a pity. He was such a good officer."

The melancholy and darkly hued *Romance*, which in the film is sung, underscores the description of Kijé's love affair, (which of course ends in marriage), of course all fictitious. If the melody sounds familiar, it's because Sting used it in his 1985 song, "Russians"—itself a highly political product challenging both superpowers of the Cold War, and expressing the hope that "Russians love their children too."

PHILHARMONIA

Anthony Krempa, conductor

from *The Gadfly Suite*

Dmitri Shostakovich (1913-1975)

1. Overture
3. Folk Feast
6. Galop
12. Finale

Primarily known in the west for his symphonies and string quartets, Shostakovich wrote forty film scores over a 40 year span. As a young man he had played piano for a silent movie theater in Leningrad which gave him his first experience of the power of film music. The 1955 film, *The Gadfly*, was based on a historical swashbuckler by English writer Ethel Voynich and was directed by Alexander Feinzimmer, the same director of *Lieutenant Kije*.

The story is set in nineteenth-century Austrian-occupied Italy and tells of a freedom fighter hero who goes by the nickname "The Gadfly." Known as "the Gadfly" because his "sting" so maddens the authorities, he is finally captured and arrested by the Catholic cardinal (actually his own estranged father) who orders his death by firing squad before turning the squad on himself in a dramatic finale.

The music is exciting, richly textured and diverse. Friend and contemporary Lev Atoumian arranged twelve of the musical fragments of the score into a concert suite that reflects the grandeur of the story and political tones present in composer's life at the time.

4:30 program continued after ads >

1. **Overture** For the opening credits, this stirring melody sets a heroic and tragic tone.

3. **Folk Festival** A rousing celebration, with Shostakovich's typical frenetic rhythms, in a quasi-Italian folk style. Some motifs are recycled from his famous Festive Overture, written a year earlier.

6. **Galop** A lively dance, with humor.

12. **Finale** Music from the dramatic final scenes, before the film's climax with the Gadfly's defiant speech before his execution.

"Adagio of Spartacus and Phrygia" from *Spartacus*

Aram Khachaturian (1903-1978)

Khachaturian was not Russian, but rather from Armenia, in the far south of the Soviet Union, quite close to the border with Turkey and Iran. The folk music of the area is very ancient indeed, and all of Khachaturian's music has its roots in this rich and complex music. Caught up in much of the Soviet politics of his day, Khachaturian was contemporary of Shostakovich and Prokofiev, and felt some of the same pressures and constraints placed on his music and his personal freedoms.

His ballet *Spartacus* is based on the slave uprising which occurred in ancient Rome about 70 B.C. The story of *Spartacus* would naturally find resonance in Soviet mythology and approval by censors and party officials—it was a story of revolution, of ordinary people rising up and throwing off their oppressors. In fact, Soviet authorities loved it.

The ballet was produced in 1956, and had successful productions in both the Kirov in Leningrad and the Bolshoi in Moscow. The "Adagio" movement depicts the union of *Spartacus* and *Phrygia* in a calm moment between escaping their Roman captors before they are ultimately captured and *Spartacus* is killed. The main melody is introduced in the woodwinds, soaring high above shimmering strings and pulsing harp chords. As the music develops, memories of slavery and battle are brought to the forefront by marching trumpets and trombones, and a flourish of rapid strings ushers in a triumphant return of the love theme in a full tutti fashion. The power of the full orchestra fades away as a solo violin utters the last few peaceful words between the lovers who soon will be separated forever.

[A. Krempa]

Symphony No. 5 in C Minor

Ludwig van Beethoven (1770-1827)

IV. Allegro

Victory over fate. It could be the subtitle to Beethoven's personal and political narrative between the years 1802-1812, commonly referred to as his "heroic period." Personally Beethoven was coming to the ultimate realization that his increasing deafness was not going to improve. This became a source of great anguish and struggle for Beethoven as he finally acknowledged but vowed to overcome his destiny (famously recorded in the "Heiligenstadt Testament," a letter to his brothers.) Politically, this period in Beethoven's life was marked by the French Revolution and Napoleon's occupation of Vienna in 1805. Beethoven's admiration for Napoleon, whom he had believed embodied democratic, anti-monarchical ideals, was shattered when Napoleon declared himself Emperor. Beethoven's Third Symphony (1804) was even given a dedication to Napoleon but it was later scratched out and given the new (and less specific) title of "Eroica" (heroic).

Beethoven's personal and political struggles seem to come to a tipping point in his Fifth Symphony (1808). The symphony begins with the first movement's now famous and alarm-sounding motif: "di-di-di-dah" (the alleged "fate knocking at the door"). The rest of the symphony could be a musical "working out" of this single idea as it is used and developed over the course of the next four movements, particularly in the finale, performed today. A triumphant and victorious resolution to seemingly insurmountable despair.

[A. Masters/R. Swiggum]

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YOUTH SYMPHONY

Randal Swiggum, conductor

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

The Star Spangled Banner

Traditional, arr. Robert Hanson (b. 1946)

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Credo in US (1942)

John Cage (1912-1992)

This piece might be the most intentionally political work on tonight's program. Certainly its composer is the name most associated with the 20th century avant-garde. John Cage is today infamous for his 1952 piece, 4'33'', in which the pianist sits down at the piano for four minutes and thirty-three seconds and does nothing. In this one short piece Cage upended the history of classical music by insisting that the primary act of musical performance was not making music, but rather *listening*.

In 1942, in the national fervor after Pearl Harbor, American composers had virtually all jumped on a populist bandwagon, writing patriotic works and Americana, and avoiding anything experimental. This work, on the other hand, includes sound samples from other works, the radio, tin cans, tom-toms, and piano. Its title, literally "I believe in us", is often seen as embodying its own kind of "call to collective unity."

EYSO percussion coach Joe Beribak had his own take on the piece:

As we go about our daily lives, noise is something that we cannot avoid. If we reflect on the nature of this experience, two categories of noises emerge: noises that make sense and those that don't. I might be hearing a brand new combination of sounds, or I might be intensely focused on something else. The end result is the same: the noise makes no sense. In order for a noise to make sense, two things must coexist: some aspect of the noise must be familiar, and I must direct my full attention toward the noise.

Credo in US challenges both the listener and player to pick out something from within the noise that makes sense. Our ears may be bombarded by tin cans, muted piano, radio, or a mush of polyrhythms; but there is always something concrete to hang onto. It could be an ostinato rhythm, a familiar scale, a bluesy section, or your favorite song blasting through on the radio. There are moments when the juxtaposition of oddball pairings can overwhelm the senses, tempting us to tune out. If we resist that urge, and dive in deeper, we might discover why a piece like this has been described as "the most exquisite sounds ever created in Western classical music." Like all great works of art, Credo in US provides a never-ending treasure trove of gems to unearth, even 74 years after its premiere.

[R. Swiggum / J. Beribak]



STERLING BRASS QUINTET

Anaka Riani, trumpet
Nicholas Szoblick, trumpet
Fernando Chapa, horn
Eddie Quiroga, trombone
Alex Tschetter, tuba

Sonata from Die Bänkelsängerlieder

Anonymous (c.1684)

Sterling Brass performs two contrasting pieces, separated by over 300 years, which highlight a political theme in Western art music: who has the most authority in a performance, the composer or the performers?

This German Renaissance piece was originally scored for trumpet, cornetto, and three different size trombones and was discovered in the back of a collection of eighteen vocal pieces called *Die Bänkelsängerlieder*—the “Songs of the Bench-Singer.” A bench-singer was an itinerant musician who often performed in taverns, relating current stories and songs while standing on a bench. Just as the names of none of these roving performers have come down to us, neither do we know the name of the composer. Does the work lose any value or meaning when we can’t identify who wrote it? Does the composer have any power over the work? The composer of this piece would certainly have chuckled at the question—in fact, no one was asking it. Composers in the 17th century were servants of the wealthy only, like butlers and serving maids.



Jack-Leg Herald Reply

Ethan T. Parcell (b.1992)

Premier Performance

Tonight’s performance is not only a world premiere, but the inaugural piece from the EYSO’s new Composer in Residence.

In contrast to the previous piece, this is a work where the composer (definitely not anonymous, but alive and actually attending the performance) is, in a political act, abdicating a huge amount of authority to the performers. This decision-making by the musicians is called “performer agency.” The composer wrote:

Jack-Leg Herald Reply was written in the summer and fall of 2016 for the Sterling Brass Quintet. For some post-1900 composers, their entire oeuvres are characterized by how much agency is granted to their performers, or what type of expression is required from the performers to realize the piece. Jack-Leg is the first chamber piece in a series that will explore various degrees of performer agency.

The politics of a composer’s voice being displayed solely through the actions of their performers brings to mind questions of democracy and transparency. This piece contains a democratic process in which the performers choose the order of the parts they play and the manner in which their parts fit together, though I have prescribed all of the actual raw musical information. However, even if a process is announced transparently as democratic, is it possible for every voice to be heard equally? If no such declaration is made, does every voice still have power, even subversively? Like a so-called jackleg preacher, who proclaims the word of God but without the authority of seminary training or a college degree, perhaps the message is real and rings true, even if the messenger hasn’t been formally ordained to deliver it.

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.

The Sterling Brass Quintet is the premiere brass ensemble of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. 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 Quintet works with regular coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches including former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and John Stevens and Daniel Grabois of the Wisconsin Brass Quintet (UW-Madison). Now in its tenth season, the Sterling Brass Quintet is made possible by the generosity of EYSO patron Stu Ainsworth.



MAUD POWELL STRING QUARTET

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

Quartet No. 17 in B-flat, K.458 (The “Hunt”)

Wolfgang Amadeus Mozart (1756-1791)

IV. Allegro assai

At Fall Camp back in August, every EYSO member listened to this piece as their first example of how “every piece of music is political.” Mr. Swiggum promised that in thirty minutes they would discover at least five ways this piece, written in 1784, was political, even though to us, in 2016, it “just sounds like music.” What students learned were these five things about politics and power:

- 1) This quartet was one of six quartets that Mozart, in the published version, dedicated to the older and more famous Joseph Haydn. In the most flowery and sycophantic language of his day, Mozart made it clear that Haydn represented fame and power, and even the youngest EYSO students could see that, by attaching himself to Haydn, Mozart could elevate his own status in the music world. As one student put it, “it’s the equivalent of a selfie with Haydn on Facebook.”
- 2) Its subtitle, “The Hunt” (which refers to the hunting horn-like theme of the first movement) is a reminder that up until the last century, hunting was the domain of the aristocracy, and the lower classes could be fined, imprisoned, or even executed for trespassing on a noble’s land, even if just to feed their family. Hunting was a symbol of power, a way of asserting the superiority of the king. Providing lavish tables of meat and food for his court confirmed his power.
- 3) The string quartet emerged in the 18th century, precisely at the moment that the Enlightenment was challenging old ideas about the absolute power of the church and the king. The power of the individual to think for themselves, speak freely, and assert their independence as an equal was a radical political idea (as evidenced by the bloodshed of both the American and the French Revolutions). The string quartet, which gives four different players an equal “voice” in the conversation, embodies this new egalitarianism.
- 4) But European society was still rigidly stratified, and this music would have been available only to aristocrats who could afford it, and be taught to understand it, as connoisseurs. The fact that this style of music—which we call “classical”—is now available to everyone (a fact noted by the EYSO kids themselves) is a tremendous shift in political power. So do those with economic power still have any ways to display it before others? Of course. EYSO students were quick to point out expensive cars, big homes, and fashion as examples.
- 5) Every choice of music for any purpose is a political act, so to speak. Even Mr. Swiggum choosing Mozart to teach this lesson was an exercise of power towards an agenda. And although many might argue that helping kids to understand Mozart’s musical language is a pretty benign agenda, even a laudable one, it does privilege some music at the exclusion of other—which is, of course, a very political act.

[R.Swiggum]

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, 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.

YOUTH SYMPHONY

Matthew Sheppard, Associate Conductor

Overture to *Rienzi*

Richard Wagner (1813-1883)

"*Rienzi* is Meyerbeer's best opera" joked famed Wagnerian conductor Hans von Bülow. Written in 1842, early in his career and before his greatest innovations, Richard Wagner's *Rienzi* does indeed reflect an older and more Italian style of opera—and its overture is a perfect example. Its melodies are tuneful and singable earworms in the Italian tradition of grand opera, and the outlines of the form are clearly punctuated, as in that tradition. This is certainly what Bülow was referencing in his joke, and it was the reason that Wagner disavowed the opera later in life: it no longer reflected his artistic and cultural views, and it was banned from performance by Wagner himself. But as fate would have it, *Rienzi* would have another unlikely champion in the early 20th century.

The opera *Rienzi* is based on the life of 15th-century Italian populist politician Cola di Rienzi, as told by Edward Bulwer-Lytton in his 1835 novel, *Rienzi, the Last of the Tribunes*. With some creative license, Bulwer-Lytton tells of Rienzi's unlikely bloodless coup through the power of the people, and of his gradual loss of status and eventual death through the machinations of the nobles, rival families, and the church. The dream of a populist leader redeeming a fallen nation state has inspired politicians throughout history, but perhaps none more momentously than *Rienzi*'s greatest champion, Adolf Hitler. Undoubtedly, Hitler saw parallels to himself in the *Rienzi* story: humble beginnings and populist ascent, an armed conflict for a grand reunification, the treachery of his own "nobles," and even his final immolation are all echoed in the opera. The Nazis under Hitler appropriated Wagner's music, and this overture often served to open party rallies. Hitler was even given the original manuscript to *Rienzi* for his birthday, and it was in his bunker with him at his death.

The reception to *Rienzi* and much of Wagner's music is inextricably tied to its appropriation by the Nazis. In exploring the overture, we reflect on how our knowledge of the story of *Rienzi*, Wagner's well-documented anti-Semitism, and the overture's historical use influence our personal reactions to the music. [M. Sheppard]

FIVE MINUTE INTERMISSION

Symphony No. 9 in E-flat Major, Op. 70

Dmitri Shostakovich (1906-1975)

- I. Allegro
- II. Moderato
- III. Presto
- IV. Largo
- V. Allegretto - Allegro

The year was 1945. After six years of war, the world was beginning the arduous process of peace, with each country and community trying to regain some sense of normalcy. Many turned to the arts in hopes of invigorating the battle-weary populace and reengaging national pride in the light of such devastation. Joseph Stalin's USSR turned to its preeminent composer Dmitri Shostakovich—the man who had inspired hope with his Seventh Symphony written during the siege of Leningrad and was now preparing for his Ninth Symphony—expecting the epic grandeur of a "victory symphony." He had long abandoned the 'dangerous' atonality of the 1930s in conformity with the governmental 'just criticism' of his opera *Lady Macbeth of Mtsensk*, and the stage was set for him to follow in Beethoven's majestic footsteps with his own Ninth Symphony as a celebration of Soviet pride.

But Shostakovich, with his sharp wit, biting irony, and quirky humor, did anything but follow in the grand tradition of Beethoven's Ninth. In fact, he took as his model not Beethoven, but the witty Haydn, creating in this parody of an 18th century classical symphony a delightful musical joke. Shostakovich constantly pokes fun at the symphonic expectations by stretching phrases into lopsidedness or by adding unexpected "wrong notes" to jolt the listener. Yet the greatest joke of all is the lighthearted humor of the symphony—the opposite of what anyone expected from a monumental "Ninth Symphony."

Shostakovich had predicted about the piece, “musicians will like playing it, and critics will delight in blasting it.” In fact, the initial reaction of his colleagues to the new symphony was generally favorable. Gavriil Popov wrote about it: *Transparent. Much light and air. Marvelous tutti, fine themes—the main theme of the first movement – Mozart! Almost literally Mozart. But, of course, everything very individual, Shostakovichian... A marvelous symphony. The finale is splendid in its joie de vivre, gaiety, brilliance, and pungency!!*

But Shostakovich’s prediction would prove correct. Within a year, Soviet critics censured the symphony for its “ideological weakness” and its failure to “reflect the true spirit of the people of the Soviet Union.” One critic wrote, “Is it really the right time for a great artist to go on vacation, to take a break from contemporary problems?”

Even the Western press was critical. The New York World-Telegram wrote, “The Russian composer should not have expressed his feelings about the defeat of Nazism in such a childish manner.”

Childish indeed. The first four movements alternate delightful playfulness with mock seriousness, only to be laughed off in the riotous exuberance of the finale. The piece is loaded with musical jokes, including a dark, portentous brass fanfare that introduces a tragic bassoon solo which, with a wink, quotes a similarly passionate moment in Beethoven’s Ninth. In exploring this masterpiece of musical humor, we listen for and appreciate Shostakovich’s little jokes with a wry smile, as well hear the moments when darker sentiments overcome the humor, and we are reminded of Shostakovich’s perpetual anxiety as a creative artist in Stalin’s repressive, authoritarian regime. [M.Sheppard/R.Swiggum]

The Turtle Dove

Traditional; arr. G. Winston Cassler

*Fare you well, my dear, I must be gone and leave you for a while.
Though I go away, I’ll come back again, though I roam ten thousand miles, my dear...*

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

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

This is the first performance of this piece at an EYSO concert which is not the May season finale. But it still marks a finale—the final concert in an illustrious career of the first-ever EYSO Executive Director, Kathy Matthews, to whom we dedicate this performance. [R.Swiggum]

Crown Imperial

William Walton (1902-1983)

If music, like political views, can be said to exist on a continuum left to right, pieces like this one would be considered the most conservative. Indeed, the purpose of all patriotic music, or music written for national occasions, can be said to support the reigning power, or even to strengthen the national mythology and affirm national identity and values. This coronation march declares, with a strong British accent, the pride and pomp of everything English.

In 1936, the young King Edward VIII caused an international scandal by proposing marriage to a divorced American woman, Wallis Simpson. After a reign of only eleven months, he was forced to abdicate the throne in December, passing the crown to his younger brother, George VI. Walton had composed *Crown Imperial* for the Edward’s upcoming coronation, but instead it was George who was crowned King of England, in Westminster Abbey on May 12, 1937. (This is the same King George depicted by Colin Firth in the 2010 film *The King’s Speech*.) *Crown Imperial* was played for the entrance of George’s mother, the dowager Queen Mary. It was played again when Elizabeth II (daughter of George VI), was crowned queen in 1953. Most recently, it was the recessional for the wedding of Prince William and Kate Middleton on April 29, 2011. Walton drew the title of the piece from a line of poetry by William Dunbar (b.1459): “in beautie beryng the crone imperiall.” [R.Swiggum]

PRIVATE INSTRUCTORS

VIOLIN

Anita Arch
Bernardo Arias ♪
Condruta Ban
Hannah Barton
Deniese Beiermann
Dana Bellew
Lamar Blum
Rita Borkowski ♪
Louise Brodie
Stella Childs
Lisa Chodorowski
Denise Connolly ♪
Jessica Covarrubis
Catherine Crilly
David Dai
Mark Djordjevic
Carol Dylan
Lee Eunyong
Wendy Evans ♪
Jacqueline Fisher ♪
Elizabeth Fredricks
Kathleen Gaiden
Katy Gillan
Theresa Goh ♪
Kathleen Goll Wilson
Droston Hall
Karen Hallier
Young HeeKim
Laura Hinkle
Janet Holub
Jeanette Hoyt
Victoria Jacobsen
Philip Kleven
Victoria Kutchta-
Szcsaepaniak
Kate Kulzick
Andrew Ladendorf
Kathryn Layug
Drew Lecher
Suz Macleod
Jenny Masters
Taka Matsunaga
Julie Maura Bickel
Don Montgomery
Ann Montzka-Smelser
Jackie Moore
Elyse Napoli
Nancy Murry
Henrietta Neeley
Joanna Newby ♪
Linda Oper
Elizabeth Ortiz
Rhiannon Owano ♪
Beverley Pendowski
Catherine Pittman
Susan Posner
Kristin Rock
Lori Rollins ♪
John Ronai

James Sanders
Bianca Saptura
Danny Seidenberg
Gretchen Sherrell
Kathryn Siegel
Kelly Sjobring
Sarah Smith
Susan Starrett
Simone Tingely ♪
Eileen Tsuzuki
Thomas Wermuth
Rebecca Wilcox
Janis Wittrig
Gina Young
Nan Zhou
VIOLA
Dana Bellew
Rita Borkowski ♪
Ryan Caparella
Violet Deal ♪
Christine Due
Christine Filginger
Rachel Goff
Theresa Goh
Cassie Grabowski
Kathy Heikkinen
Lisa Hirschmugel
Janet Holub
Sarah Lindholm
Elsbeth Losch
Don Montgomery
Joanna Newby ♪
Rhiannon Owano ♪
Susan Posner
Lori Rollins ♪
Susan Starrett
Simonne Tingley ♪
CELLO
Timothy Archbold
Dana Bellew
Lisa Bressler
Elizabeth Carroll
Lisa Dai
Dorothy Deen
Virginia Dixon
Nazar Dzhuryn
Marian Fadrowski
Larry Glazier ♪
Ann Griffin ♪
Sally Gross
Ashley Hofer
Brian Hoffman
Anita Hwang
Mark Kuntz
Eun KyungKim
Mark Liu
Laura Love
Kerena Moller
Donald Montgomery
Ruth Mudge
Alexa Muhly

Dessislava Nenova
Zachary Preucil
Narida Sanchez
Linc Smelser
Lisa Tang
Julianne Tehan
Jonathon Wiest
BASS
Jeremy Beyer
Ryan Caney
Christina Dickenson
Virginia Dixon
Sean Francois
Brad Pfiel
Tracy Rosenkrans
Tim Schaffer
FLUTE
Jean Bishop
Jill Burlingame
Maria Fadrowski
Lynne Green
Heidi Hendricks
Cate Hummel
Julie Koidin
Scott Metlicka ♪
Cynara Pierzina
OBOE
Debra Freedland
Julie Koscinski
Shawna Lake
Naomi Matsunaga
Kristine Mertens
Julie Popplewell
Marilyn Sands
Judith Schneider
CLARINET
Gregory Barrett
Robert Blazek
Sally Gerber
Greg Matlock
Kathy Pirtle
Mark Rasmussen
Maggie Rimnac
Vince Salerno
Jennifer Swenson
Deb Zelman
BASSOON
Theresa Brooks
Martha Cavender
Gwyn Downey ♪
Gerik Fon Revutzky
HORN
Wanda Braden
Russ Henning
Eric Kaiser
Michael Kasper
Morgan Lentino
Rachek Maxwell
Ingrid Mullane
Dan O'Connell

Susan Ozsvath
Olivia Pannell
Jeanne Slatkay
TRUMPET
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 Tipples
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
* Denotes parent of current EYSO student
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

Anthony Gnutek

ANITCOH

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

DESPLAINS

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

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

Devin Godzicki

Krista Halvorson

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 Mamminga

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
Hope Elmer, Pingree Grove
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 Elhin 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 Mallipreddi, 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, Noth Aurora
Daniella Untivero, Hoffman Estates *
Renita Varghese, Hoffman Estates
Emily Watanapongse, Sait 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
Pranav Ramachandra, Palatine *
Prashanth Ramachandra, Palatine
Madison Rydell, Batavia
John Siewenie, Inverness **
Amrita Sundaram, Naperville
Ethan Talreja, Carpentersville
Kate Ulepich, 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
Alexzandria 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

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

PIANO

Ava Jennings, Palatine

PERCUSSION

Conor Brennan, Geneva x
Daisy Kucharski, Crystal Lake 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 McPherson, 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
Connor 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 Riberio, 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

Melinda Baker, Aurora * ♪
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 McConaughay, 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 ♪

TENOR SAX

Noah Zuniga, 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/CELESTE

Ava Jennings, Palatine ♪

-
- + 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, Bloomingdale
Eunice Yoon, Downers Grove

VIOLA

Christine Beal, Elburn
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
Evan Jacobs, Sycamore
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
Julia Connelly, North Aurora
Caroline Davey, Oswego
Michael Wostmann,
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

+ 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 *

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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

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