



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

We the People

Identity and Music
May 7, 2017

Dear Friends,

Welcome to the final concert of our 41st season.

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

Today, you see the result of a season full of musical exploration and the joy of playing challenging music with commitment and passion.

For our students, music is 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.

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

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

Please enjoy the concert.



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EYSO Board President

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

Randal Swiggum, Artistic Director

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Andrew Masters, Conductor
- SINFONIA**
Jason Flaks, Conductor
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- 4:30PM** **BRASS CHOIR**
Jason Flaks, Conductor
- SINFONIA & PHILHARMONIA**
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- PHILHARMONIA CHAMBER ORCHESTRA**
PHILHARMONIA
Anthony Krempa, Conductor
- 7:30PM** **PRIMO & YOUTH SYMPHONY STRINGS**
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- YOUTH SYMPHONY**
PERCUSSION ENSEMBLE
Joe Beribak, Conductor
- YOUTH SYMPHONY**
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We the People

Identity and Music
May 7, 2017

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Kathy Matthews ♪

EYSO ENDOWMENT HONOR GIFTS

IN HONOR OF MOLLIE DYSLIN'S 95TH BIRTHDAY

Kathy Matthews ♪

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

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FROM THE ARTISTIC DIRECTOR

WE THE PEOPLE

IDENTITY AND MUSIC

In the fall of 1945, the world was wearily coming to grips with the cataclysm of a world war, and the darker forces of racism, populism, and militaristic nationalism. That same fall, none other than Frank Sinatra lent his colossal fame and voice to a musical project intended to aid the anti-racist cause. In a ten-minute film, Sinatra sang "The House I Live In" to a group of white street kids after he stops them from beating up a Jewish boy their own age.

"What is America to me?" he sang. His answer was a naïve, small-town version of social equality and tolerance, but the film still packs a potent message. "The house I live in, the faces that I see, all races and religions—that's America to me. My neighbors white and black, a land of wealth and beauty, with enough for all to share." The film won a special Academy Award for "tolerance short subject."

But the studio's tolerance had its limits. Sinatra was not allowed to sing the line about "neighbors white and black." The lyricist, Lewis Allan (Abel Meeropol) protested, but ultimately failed to get it restored. (It didn't help that he was both Jewish and a suspected Communist.) In this way, the film represented an America identity—freedom, acceptance, openness, opportunity—that is always celebrated and held up as our ideal, and yet is seemingly always slightly out of reach.

Artists like Frank Sinatra—whether they be classical composers or commercial pop singers—participate in the shaping of cultural identity as much as do presidents, dictators, bombs, and political treaties. Today's concert explores this phenomenon.

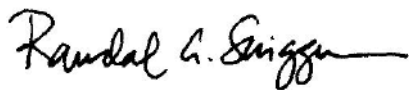
In the EYSO, we believe that the study and performance of great music also helps shape identity—the singular identities of each of our students. In fact, we are fond of saying that our "product" is not concerts, but a "certain kind of kid"—a kid that has been shaped by artistic exploration.

This was beautifully expressed in part by Kayla Schoeny back in 2014 when she was a senior in the Youth Symphony cello section. At our post-concert chat, after a premiere performance of Vaughan Williams' complex and chaotic Sixth Symphony, a young audience member asked, "Um..why do you like this music? I mean, I find no redeeming qualities in it. Why would you spend so many hours practicing something so dissonant and ugly?"

Kayla's answer reflected how her relationship with a sophisticated work of art had shaped her own identity: *You take the Vaughan Williams apart, and you see that every part is perfect. Every part has been labored over, every part is thought out. None of it is chaos, I don't think, because it's all meticulous, and he put it on paper in some planned way that I think is very beautiful, and at the same time is excellent. I think that that is my true motivation in preparing music like this: I think I have a duty to the composer and I also have a duty to my fellow musicians to express the excellence that I feel is humanity. That feeling towards excellence. We don't see it in our everyday lives, but we see it here, and we're able to replenish that need and make it for ourselves.*

This is our mission: to nurture young people to achieve the highest levels of musical artistry, but also to understand music as a way to become a more thoughtful, informed, critical-thinking citizen of this complex world.

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



Randal Swiggum

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



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

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



FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Welcome to the third and final concerts of our 2016-17 season—the 41st for EYSO.

In recent weeks, I have had the opportunity to reflect on our wonderful season and appreciate the four decades of passion and hard work that has allowed us to grow to where we today serve nearly 400 students from more than 70 different communities at the highest level.

At the same time, I have been working with EYSO staff and board members as we undertake a strategic planning process designed to engage a wide range of stakeholders and partners and create a road map for EYSO for the next several years.

Part of that process involves looking at core values and, for me, one such value that keeps coming up is gratitude.

American poet and three-time Pulitzer Prizes winner, Edwin Arlington Robinson, said there are “Two kinds of gratitude: The sudden kind we feel for what we take; the larger kind we feel for what we give.”

At EYSO I see, and feel, both kinds.

I’m thrilled to hear students and families share their appreciation for the opportunities for growth and development with which EYSO has presented them. I’m happy also to hear from donors and community leaders that they recognize and appreciate what we bring to the communities we serve as well.

But I am especially excited for the future when I hear from our faculty and staff a great sense of appreciation on their part for the opportunities EYSO has offered them to share their talents and passion with the students we serve. I hear a similar sense of gratitude from donors and our many partners for the opportunity they have had in helping us deliver on our mission.

So, whether you are students, parents, family members, alumni, volunteers, donors, or community members who appreciate the study and performance of classical music—thank you for your support of EYSO, our students and our community.

And thank you for the opportunity to give.

Respectfully,



K. Eric Larson
Executive Director

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MAY 12, 2017

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JUNE 1-4, 2017

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PROGRAM 2:00PM CONCERT

PRELUDE

Andrew Masters, Conductor

Concerto Grosso for String Orchestra and Piano Obligato

Ernest Bloch (1880-1959)

I. Prelude

Ethan Blankenship, pianist

Studying this thrilling neoclassical piece by Jewish composer Ernest Bloch, who emigrated from Geneva, Switzerland to the U.S. in 1914, gave Prelude students a unique opportunity to examine the concept of musical identity both in terms of a piece's form as well as its cultural background.

Composing this piece actually came to Bloch as a challenge from his students at the Cleveland Institute of Music in 1924. In studying the Baroque concerto grosso form, his students were skeptical that an original and "alive" piece of music could be written in this seemingly archaic style. Bloch proved that it could be done by keeping its traditional form while giving it a 20th century "sound."

Bloch accomplished this in three big ways. First, rather than traditionally featuring a group of soloists (concertino) which alternates with the full ensemble (ripieno), Bloch features the whole orchestra and provides the contrast of "soloists vs. orchestra" by varying musical content and dynamics. Second, listen for big rolling chords and broad marcato bow strokes with sweeping bow lifts. This bold and rhythmically driven theme that returns throughout the movement (referred to as a ritornello in 18th century terms) is a departure from an elaborate, flowing melody that we might hear in a typical Baroque example. And finally, the piece is set in the intriguing modal harmonies of Dorian instead of the traditional major or minor—a possible remnant of much of the sacred Jewish music Bloch had written in his career.

That this piece is written by a Swiss-American immigrant and pushes the boundaries of convention raises questions in understanding its identity. Is it essentially a Swiss piece or an American piece? What is "American music" anyway? Can we really call this a concerto grosso? Questions like these remind us that art is both shaped by and often transcends cultural borders and traditional practice.



No Evil Star

Ethan T. Parcell (b.1992)

World Premiere Performance

The composer wrote this about the piece:

Looking at most of Western concert music history, there seems to be a steady ebb and flow between ornate expression and cold construction, or maybe a pendulum shift between emotional directness and intellectual/mathematical exercise. The place that a composer's given political climate plays in these ebbs and flows is immense and often the central cause for any musical movement's commitment to one singular method or sound. Many of the major figures in the 20th century serial music were constructing tightly mathematical, angular and potentially emotionally cold music as a reaction to the hyper-emotional, lugubriously expressive Romantic music that, in their minds, represented the rise of the Third Reich, if not partially inspiring it.

In 2017 the lines drawn in the stylistic sand are a lot fuzzier, giving composers the option to take some of the constructive methods of serial music and apply it to raw material rooted in earlier tonal traditions. This piece is a modal canon of sorts, but constructed in an exact palindrome—the piece has a line of symmetry half way through and after that all the notes, rhythms and dynamics run in reverse. The title is the second half of one of my favorite palindromes—"Rats live on no evil star."

Ethan T. Parcell is the EYSO's 2016-17 Composer in Residence.

Marche Slave

P. I. Tchaikovsky (1840-1893) arr. Carrie Lane Gruselle

When Tchaikovsky heard the news of Russian soldiers joining with the Serbs in the fight against the Turks in the Serbo-Ottoman war in 1876, he remarked: "It is terrifying yet also gratifying that our beloved country is deciding at last to give confirmation of her worth." Consequently, Tchaikovsky was commissioned by his friend Nikolai Rubenstein and the Russian Music Society to compose this nationalistic piece for performance at a benefit concert for wounded Russian soldiers. The piece is highly programmatic and uses folk melodies and anthems to heighten its emotional impact.

The piece is in three main sections:

1. The music begins with a funeral march portraying the Turks' oppression over the Serbs and makes use of the somber Serbian folk tune, "The Sun Does Not Shine Brightly."
2. The piece becomes more cheerful signaling the arrival of Russian support to their Serbian allies. Listen for the recognizable melody in the low strings "God Save the Tsar," the national anthem of former Russian Empire. Prelude first learned this melody in Tchaikovsky's 1812 Overture, from last year's season.
3. A turbulent and feverish third section is a reprisal of the Serbs' desperate cries for help and leads the piece to a decidedly victorious finish.

At the piece's premiere, one audience member recalled its profoundly invigorating effect:

"The rumpus and roar that broke out in the hall defies description. The whole audience rose to its feet, many jumped up upon their seats: cries of 'bravo' and 'hurrah' were mingled together. The march had to be repeated, after which the same storm broke out afresh...It was one of the most stirring moments of 1876. Many in the hall were weeping."

SINFONIA

Jason Flaks, conductor
Andrew Masters, associate conductor

American Salute

Morton Gould (1913-1996)

In 1942, the United States saw an increase of instability and conflict in its involvement in World War II. Japanese forces had begun an all-out assault on the U.S. which came to a head at the battle of Midway in June of that year. Though the U.S. won the battle, and it was a major turning point in the war, the end was not in sight. This prompted a concerted effort led by the U.S. government to lift the spirit of the American people and its troops largely through inspirational and pro-American artistic endeavors. The film *Casablanca*, whose film score was performed by Sinfonia this fall, is one famous example which premiered in November of 1942. Another is Morton Gould's *American Salute* which premiered two weeks earlier.

Gould was music director of New York's WOR radio station when he was charged with writing a "salute to America" for live national broadcast. His finished product (which he completed in eight hours and was performed the next day) is a set of variations of the Civil War era battle tune, "When Johnny Comes Marching Home Again"—a poignant choice that resonated deeply with the American people. The original tune describes a deep longing for the celebrated return of American soldiers from battle and features a strong melody with swaggering dotted rhythms. Gould's variations of the song (eight in all) display an endless stream of creativity and compositional technique. Listen specifically for a steady undercurrent of triplets led by the snare drum which summon a "forward march" feel as well as fanfares of the text's "hurrah-hurrah" that echo through out the orchestra. Gould confessed years after its premiere that he was surprised *American Salute* is "considered a masterpiece" that has stood the test of time; "I was doing a million of these sorts of arrangements then." This piece has remained a symbol of American identity—a testament not only to the composer's brilliance but also to the unifying power music can have in times of national adversity.

Má Vlast

I. Vyšehrad

Bedrich Smetana (1824-1884)

A motif provides unity for a structure the way a symbol can provide unity for a country. It is a small idea that becomes indispensable to defining, shaping, and unifying every part of the whole. Vyšehrad (The High Castle), the opening movement from Smetana's six movement eighty minute work Má Vlast (My Homeland), is built from a very simple four note motif.



Much the way that *Vyšehrad*, the historic castle, has changed and been adapted throughout Czech history, this motif resurfaces throughout the fifteen-minute movement in many different incarnations. This Czech national

monument, which has origins from the 10th century, has functioned as a fortress, castle, palace, city, and religious center. Today, it continues to be an enduring symbol of the evolution of the Czech Republic. Set on a hill overlooking Prague and the Vltava River, *Vyšehrad* is power and beauty personified. It is easy to see why Smetana selected it as the inspiration for one of his movements of *Má Vlast*. The entire *Má Vlast* is a nationalist tone poem of six movements. Probably the best known is Vltava (The Moldau River).

Má Vlast was at the time and continues to be an important expression of nationalistic pride for the Czech people. In Smetana's day, The Czech people struggled with their identity under Austrian rule, and *Má Vlast* expressed their national pride. Smetana's own description of this movement showed his desire to encompass all this symbol could be, "The harps of the bards begin; a bard sings of the events that have taken place on *Vyšehrad*, of the glory, splendor, tournaments and battles, and finally its downfall and ruin. The composition ends on an elegiac note."

PROGRAM 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, conductor

Fanfare for the Common Man

Aaron Copland (1900-1990)

Tackling a piece that is so dear to Americans and perhaps the best known of Copland's compositions requires real care. For musicians, this piece falls into the dreaded category of music that sounds simple, has a melody known to all, but is incredibly challenging to execute. Had one walked in on a Brass Choir rehearsal of this piece, a puzzled look would have been appropriate. Most of the time in rehearsal was spent buzzing only on the mouthpiece of the instrument. To the music novice it might have sounded like a joke, an army of bees buzzing through an American treasure. As any good brass player will relate though, accuracy comes from the mental picture of sound in the brain translated to the muscles in the lips. This creates a buzz, amplified and turned into the recognizable sound of the instrument itself. The mouthpiece is the secret to success on any brass instrument. Many is the performance that has been marred by cracked notes in Copland's simple sounding slurs. The focus required to execute the piece without flaw is intense, and the piece deserves such focus. Written to commemorate the American sacrifice in World War II, Copland said of the inspiration, "It was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare."

Fanfare for the Uncommon Woman (No. 2)

Joan Tower (b. 1938)

The initial reaction to this piece is to the title. Inspired by Aaron Copland's *Fanfare for the Common Man*, Ms. Tower composed a series of Fanfares (six and counting), beginning in 1986. This one was composed in 1989 and premiered in Carnegie Hall. All the Fanfares are dedicated to women who "are adventurous in their actions and risk-taking in their endeavors." The next reaction is to the sound. While the sounds of these two fanfares are quite different, they do share certain qualities. While Ms. Tower is undoubtedly the more modern of the two, she still subscribes to the same compositional perspective as composers like Copland and his predecessors. In an interview with Bruce Duffie, Tower described her process this way: "I like to think that my landscape has a shape. I know pretty much when it is done because I work very hard on the whole sense of a contour and a shape—a beginning, middle, and end. My music is very organic and I won't make a move unless I feel that it's going somewhere and has arrived somewhere and is finishing from somewhere. So I do have a sense of endings, beginnings, and middles." While she may take the elements of music and push the boundaries further, the compositional goals are similar.

A Professor at Bard College since 1972, Ms. Tower also thinks very carefully about the way audiences should come to music. She has real concerns that audiences have been left behind by classical music—especially contemporary composition. "I discovered this when I was on various panels to choose music from other composers. I would listen to a piece of music from the perspective of where it was coming from, and not what style it was in. Some of my fellow panelists—and there were many like this—would hear a certain style and right away they would dismiss the piece. I'm not like that. In that sense I am very much the democrat. I listen to where the person is coming from, not the style. And not to penalize the person because, let's say, you're hearing a minimalist or you're hearing a serialist. You have to start with where the person is at, and that's something I try to do in my teaching."

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Pipe Dream

Wayne Lytle (b.1964) arr. Jacob Wrobel

Wayne Lytle combined his passions for music, animation, and computer programming to create *Pipe Dream*. The music was originally composed for a computer animation project called Animusic. The first step in his process was to design a three dimensional digital ensemble. He then programmed the animation processes to react to his composition. In an interview on Fox6 in San Diego, Lytle said that most of the time he devoted to the project was spent on developing the computer program to process the composition into animation. However, once he created the program he was free to play the instrument, and the animation created itself.

A similar phenomenon is familiar to the percussionists who learn to play *Pipe Dream* on acoustic instruments. It takes most of their practice time to figure out how to get the notes and instruments to fit under their hands. However, once they master it, they experience a sense of freedom. The piece comes to life as it is transformed from a set of instructions into a vehicle for artistic expression.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

Corral Nocturne from Rodeo

Aaron Copland (1900-1990)

The story of Copland's ballet *Rodeo* is marked by strong personalities, intrigue, and identity politics. Ironically, this quintessential American ballet was commissioned by the *Ballets Russes de Monte Carlo*, a very conservative, 19th century style ballet company in the Russian tradition. The Ballets Russes, which featured mostly European and Russian dancers, had fled to New York City in 1939 to escape the Nazis. With a strong commitment to bringing ballet to smaller American cities and towns—many of which had never seen classical ballet before. In an effort to compete with its rival, the New York based American Ballet Theatre, it commissioned a little known choreographer, Agnes de Mille.

Given the freedom to choose her own composer, De Mille knew she wanted Copland, after having been impressed with *Billy the Kid*, Copland's 1938 hit. But Copland was reluctant to compose another "Cowboy Ballet" and at a lunch meeting, where de Mille outlined her ideas for the ballet's plot (she described it as a *Taming of the Shrew* with cowboys), Copland laughed out loud. She invited Copland to "go straight to hell." The next day, however, he invited De Mille for tea, and this fiery collaboration would be marked as one of most momentous in American dance history.

The Corral Nocturne is based on the old cowboy song "Sis Joe." Copland's music depicts the lovesick musings of the lead character, the Cowgirl. It is moody, yearning music. In creating this scene, de Mille notes that "She runs through the empty corrals intoxicated with space. Her feet thudding in the stillness." Lonely woodwind solos, gentle strings, and some of the widely spaced intervals are characteristic of Copland's "prairie sound."

We hear the melancholy in this music, but we do not hear the ballet's radical gender and identity issues. Classic ballet was typically boy-meets-girl or at most a love triangle. But this story forces an awkward American cowgirl (played by De Mille) to compete against a bevy of local girls for the attention of the Champion Roper. The pairing and mutual attraction of the men and women in the cast appears fluid, and at times confusing to the rejected Cowgirl.

The story was somewhat autobiographical: De Mille herself struggled with social awkwardness when not on stage. The Cowgirl's unwillingness to subscribe to traditional female gender roles mirrored De Mille's own experience. De Mille said of this nuanced role, "She acts like a boy, not to be a boy, but to be liked by the boys."

Rodeo premiered in New York City in October 1942, a dark time for America and the Allies. But the ballet was a soaring success, and De Mille herself received 22 curtain calls. Though she herself was not totally pleased with the premiere, it was attended by Rodgers and Hammerstein who loved it. In De Mille they had found their choreographer for *Oklahoma!*

[R. Swiggum]

PHILHARMONIA

Anthony Krempa, conductor

Variations on America

Charles Ives (1874-1954) , arr. William Schuman

When a seventeen-year-old Charles Ives penned his *Variations on America* in 1891, he used the traditional American tune "My Country, 'tis of Thee", the de facto anthem of the United States at the time. The original composition was for solo organ, and was premiered by Ives himself at a church in New York where he was employed. It went unpublished for almost fifty years, until a revival of the work brought it back into the public eye and regular repertoire lists for American organists. William Schuman expanded on the work in his arrangement for orchestra, and it has helped spread the skill and unique humor of Charles Ives's compositional style.

The work opens with a traditional setting of the tune, but quickly becomes a series of unique and mostly light-hearted variations. He uses barbershop style harmonies, polytonal dissonance, surprising shifts in key and several dance forms that might have raised the eyebrow of the serious concert-goer. The humorous tone of the piece raises questions; did Ives mean to write a serious tribute to a patriotic anthem, or a satirical take on a popular American tune? Or was it just the antics of a teenage boy, showing off his newly discovered compositional muscles? [A. Krempa/R. Swiggum]

Symphony No. 9 "From the New World"

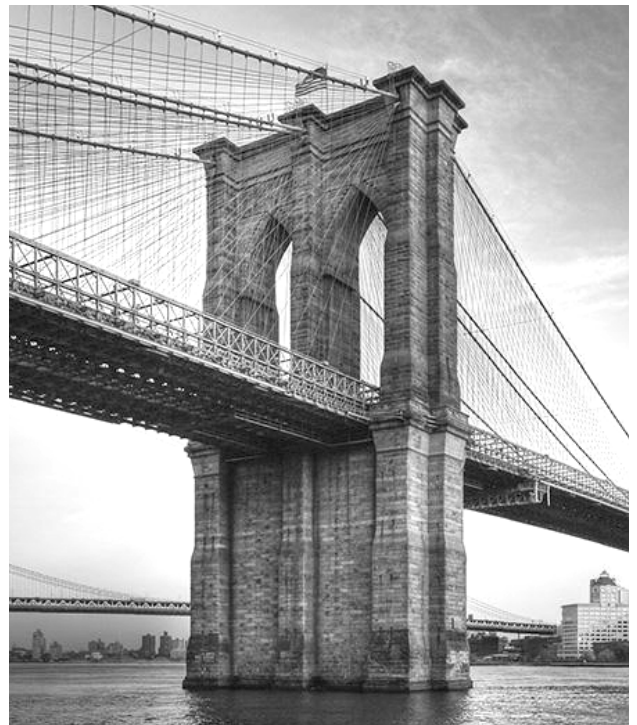
Antonín Dvořák (1841-1904)

IV. Finale: Allegro con fuoco

Czech composer Antonín Dvořák was brought to the United States by a wealthy patron of the arts to head a music conservatory, the precursor to today's Juilliard School. During his two and a half year stay he was exposed to several styles of uniquely "American" music. Harry Burleigh, a pupil of his at the time, introduced him to slave songs and spirituals, as well as songs of the indigenous American Indian people. Most scholars believe, however, that Copland's melodies in the symphony (all his own) are a more direct homage to his longing for his homeland, even though he was deeply moved and changed by his experience in America.

The finale of the symphony brings together all of the themes from earlier movements, in grand and powerful style. A tightly wound two note string motif open the movement, leading to a powerful brass statement that resonates throughout the entire finale. Woodwinds dance with the themes of previous movements as the strings put on a fireworks show of arpeggios through to the final brass punctuation.

Dvořák's stay in America—with the express purpose of helping to create an American musical culture that might rival Europe's—has been carefully studied for the ways the composer not only encouraged the next generation of Americans to write their own music, but took a vital interest in our country and its existing musical traditions. He said, "The Americans expect great things of me...If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense?" [A. Krempa/R. Swiggum]



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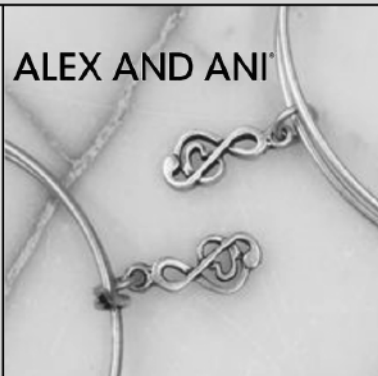
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PRIMO & YOUTH SYMPHONY STRINGS

Daryl Silberman, conductor

Marche Slave

Piotr Ilyich Tchaikovsky (1840-1893), arr. Carrie Gruselle

Hearing *Marche Slave* in 2017, we are struck by its stirring splendor. Tchaikovsky's musical genius is on full display. What's harder for us to hear is its identity politics. Indeed, this is a piece written to advance a specific political agenda. But though we might be ignorant of its precise historical circumstances, their features are still familiar to us in 2017: the geopolitical muscle of Russia in its control of its neighbors, and the ancient feud between Christians and Muslims, in this case between Turkey and its Slavic neighbors.

"It is terrifying yet also gratifying that our beloved country is deciding at last to give confirmation of her worth." So Tchaikovsky remarked when he learned that Russian soldiers were volunteering to come to the aid of Serbs in their war against the Turks, who had killed many Christians in the Balkan region. In another letter written a week later, he described a "heart-rending scene" when he visited a friend: "Her son, a pleasant, intelligent young man, informed her in my presence that he was going to Serbia. Just imagine, she fell down in a faint and then, coming to herself, lay for a long time speechless. I was terribly shaken by the scene."

Such was the context in September 1876 that made Tchaikovsky so receptive to a commission from the Russian Music Society for a new work to be presented at a benefit concert of the Slavonic Charitable Society. In less than a week, he composed and orchestrated the *Serbian-Russian March on National Slavonic Themes*, as it was initially called. (The French title *Marche Slave* is now most familiar.) Nikolai Rubinstein, who founded the Moscow Conservatory where Tchaikovsky taught, conducted the premiere to great acclaim in November. A critic remarked:

"The rumpus and roar that broke out in the hall beggars description. The whole audience rose to its feet, many jumped up onto their seats: Cries of 'bravo' and 'hurrah' were mingled together. The march had to be repeated, after which the same storm broke out afresh ... It was one of the most stirring moments of 1876. Many in the hall were weeping."

As the full original title suggests, Tchaikovsky calls upon pre-existing melodies, in this case using three Serbian folk songs he had found in a published collection, supplemented by the Russian national anthem, "God Save the Tsar." The brilliantly orchestrated march unfolds in an A-B-A form, with the first section marked "Moderately in the manner of a funeral march." The first folk song, "The Sun Does Not Shine Brightly," dominates the opening section. The central part, with a more upbeat mood, includes the folk songs "The Kind Serb's Doorstep" and "Their Guns Do Not Make Him Afraid." After a loud and dramatic return of the opening funeral march, Tchaikovsky employs folk-like tunes of his own devising, and the entire Russian national anthem blasts forth leading to an energetic coda.

[Christopher Gibbs/R. Swiggum]

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, conductor

Postludes Nos. 6-8 for bowed vibraphone

Elliot Cole (b.1984)

Postludes for bowed vibraphone is the antithesis of a percussion ensemble piece in many ways. Typically, percussionists need to organize an arsenal of instruments to perform a piece. For this piece, they need only one instrument. Secondly, percussionists typically must create the illusion of smooth melodic lines with mallets and sticks. But here, bass bows facilitate true connection and length.

Often, to appreciate the value of a percussion ensemble piece, a musician needs to search the deeper analytical layers of the composition. However, the beauty of these pieces is instantly lucent. Indeed, one critic said "the interplay of

bows and hands tapping, muting and touching harmonics, weaves an intimate and intricate counterpoint that is as beautiful to watch as it is to hear: fragile, tender and haunting.”

The interpretive challenge is not to unearth and highlight the logic of the composition. Rather, the musicians are challenged to see just what heights of angelic serenity they can evoke through their collective instrument. Cole has given percussionists a priceless gift by composing these Postludes, allowing them to enter a sound world somewhat foreign to their discipline.

HANSON STRING QUARTET



Quartet No. 2 in D Major

III. Nocturne. Andante

Alexander Borodin (1833-1887)

Hanson String Quartet

Ashwin Moses, violin

Amelia Simpson, violin

Saffron Bruno, viola

Kjelden Breidenbach, cello

Timothy Archbold, coach

The politics of a beautiful piece like this are lost to us—in 2017, this piece just sounds like a lovely 19th century string quartet, very distant from any political connections. What we don't hear is the anxiety of a Russian composer trying desperately to write "Russian-sounding" music in a period of rising nationalism when the very idea of the string quartet was still dominated by the German-Austrian model established by the titan, Beethoven. Borodin balances these competing forces elegantly, and in this *Notturmo* ("night music") he imbues the quartet with Orientalist colors. This melody has long been considered one of Borodin's most gorgeous, and was adapted for the song "And This Is My Beloved" in the 1953 musical *Kismet*.

The **Hanson String Quartet** for high-level string players was added to the EYSO Chamber Music Institute in 2010 and is named for the EYSO's founding conductor Robert Hanson. It is coached by Australian cellist Timothy Archbold, who has performed with orchestras and string quartets throughout the world. The HSQ is offered on full scholarship to its members, who are selected by competitive audition.

YOUTH SYMPHONY

Randal Swiggum, conductor

Matthew Sheppard, associate conductor

Concerto for Viola

I. Andante comodo

William Walton (1902-1983)

Colin Priller, viola

Winner of the 2016-17 Young Artists Concerto Competition

English composer Christopher Palmer once wrote, "The viola is not an easy instrument for which to write an effective concerto. The violin is a multi-faceted personality, and it can always ride on top of the orchestra. The luscious cantabile and expressive power of the cello can command attention at all times. But the viola is more introvert—a poet-philosopher, conspicuously lacking in brilliance of tone and ever liable to be blotted out by an unheeding orchestra. Yet in Walton's Concerto we are never aware of any of these limitations. It is a piece of emotional depth, richness, and profusion of ideas and technical assurance."

This is just one of the political issues that the concerto form wrestles with. A composer writing for a solo instrument versus a large symphony orchestra must decide if the piece will be essentially a "contest"—a battle between the warrior protagonist and the larger group, with the question of "who will win" driving the music. Or will it be rather an exercise in close collaboration, where the soloist and orchestra are modeling a patient listening and responding to each other's moves? In practice, every concerto exhibits some of each scenario, but this one is definitely in the "collaborative" vein, with the soloist occasionally even playing accompaniment to the orchestra (according to the composer's markings).

As is often the case, the piece had a successful premiere, but a problematic start. Walton was encouraged to write a concerto for Lionel Tertis, a renowned British musician and lively advocate for the instrument he called "the Cinderella of the string family." Walton himself was not confident about the task, and had only a spotty personal experience as a childhood string player himself. In his own words, all he knew about the viola was that it "made a rather awful sound." Nonetheless, his confidence in the potential of the instrument grew as he worked on the concerto until finally, in 1929, he sent the manuscript to Tertis with a premiere request. Walton was shocked when Tertis immediately sent it back, refusing to be involved. Years later, Tertis said, "I had not learnt to appreciate Walton's style. The innovations in his musical language, which now seem so logical and so truly in the mainstream of music, then struck me as far-fetched."

It was German composer and violist Paul Hindemith who eventually premiered the piece in 1929, but even he was initially skeptical about the whole affair, especially Walton's inefficient rehearsing. Hindemith grumbled to his wife in a letter, "so far Walton has only had one rehearsal in which he managed to play the first movement just once. The orchestra is bad, consisting mainly of women and English ones at that."

In spite of it all, the piece was immediately hailed by critics and audiences alike, and has become one of the staples of the modern viola repertory, beloved for its beautiful melodic lines and its expert use of the viola for a wide range of coloristic shadings and virtuosic effects.

The concerto is inscribed 'To Christabel', referring to Christabel McLaren, whom Walton harbored unrequited feelings for; Michael Kennedy wrote that "there is no need to know this to appreciate the lyrical melancholy and poetic longing at the heart of the music."

Cast in sonata form, its two themes—while somewhat different in character—are each built on sighing minor thirds, and a persistent use of consecutive double stops (playing two strings at a time) in major and minor sixths. This makes the piece feel somewhat unsettled—is it in minor or major? Although its tempo marking is comodo ("comfortable" or "with ease"), there is this ambiguity which haunts the entire first movement, which ends, not with confident affirmation but rather introspective questioning. [R. Swiggum]

Colin Priller, a junior at Rolling Meadows High School, began playing the violin at age three. In 2013, he switched to viola and is currently studying with Christine Due of DePaul University. Colin began his musical journey at the Betty Haag Academy of Music studying under the direction of Betty Haag-Kuhnke. While at the Academy, Colin was a member of the renowned violin group Magical Strings of Youth, where he was often a featured soloist and performed extensively throughout Chicagoland and the Midwest, in California with the Pacific Symphony, and abroad. With the Magical Strings, Colin performed for Pope Benedict XVI at the Vatican, throughout Rome and Abruzzo Italy; in Prague for Prince Lebkowicz and the late Joseph Suk; and with the Czech Philharmonic Orchestra featuring concert artist Vadim Gluzman.

Colin is actively involved in the arts at his school. He is principal violist of the RMHS Orchestra, and participated in the Chamber Orchestra his freshman and sophomore year. He is a member of the Adagio Dance Troupe. Colin participated in the ILMEA District 7 Orchestra all three years of high school and was a member of the 2016 and 2017 ILMEA All-State Honors Orchestra. Colin has received additional honors in various competitions including first prize in the Walgreens National Concerto Competition- Early Music category, junior division, Granquist Music Competitions, the Chinese Fine Arts Society Competition, and the Betty Haag Academy of Music Festival Competitions. He has had masterclasses with Vadim Gluzman, Olga Kaler, Matthew Mantell, and Angelo Xiang Yu. Colin attended summer music camps at the Birch Creek Summer Music Academy in Egg Harbor, Wisconsin, the Music in the Mountains Conservatory in Durango, Colorado and Strings at Winona Lake in Warsaw, Indiana.

Colin has been a member of both the EYSO Hanson String Quartet and the Maud Powell String Quartet. He was selected for the Chicago Youth in Music Festival in 2016 and 2017 where he was assistant principal viola. Through the Birch Creek Summer Music Academy, Colin was one of a select few recently invited to play with the Chicago Philharmonic Orchestra. He has also served as both a violinist and violist with the Our Savior's Lutheran Church Orchestra in Arlington Heights, IL. Colin is also a member of the RMHS Varsity Gymnastics team and is a seasonal employee for Levy Food Services at Arlington International Racecourse. After graduation, Colin plans to seek a performance degree in commercial music.



Manifest Anyway

(b.1992)

World Premiere Performance

Ethan T. Parcell

The composer writes:

In the 1950's and early 1960's there seems to have been a public appetite for slick arrangements of traditional cowboy songs for men's choir. Now many junk stores are selling back the vinyl records of those arrangements for a dollar. I have a personal soft spot for the bravado narrative of the Western frontier and fascination with all forms of media associated with the American cowboy myth, so the sentimentality of the music speaks strongly to me. In the politics of identity, community, and history, there is a constantly repeating cycle clearly expressed through these record albums. Exciting historical events wrought with troubling social dynamics with layers of personal strife (our nation's expansion into the West and the idea of Manifest Destiny) get romanticized and the associated imagery is used to inspire nostalgia. The nostalgia stretches across generations and the imagery takes life as its own mythology—now divorced from its historical context. The mythology inspires new media (classic western films and frontier balladry becoming country music), and that new media slowly forms its own sense of nostalgia, even further removed from history. The cycle will always continue and take new life, while bits and pieces are discarded along the way and replaced with new information.

Manifest Anyway attempts to sonically engage with every component of this cycle simultaneously: the history, trouble, romance, divorce, nostalgia and re-invention.

Ethan T. Parcell is the EYSO's 2016-17 Composer in Residence. *Manifest Anyway* was composed for the EYSO in winter 2016-2017.

Billy the Kid Suite

Aaron Copland (1900-1990)

It was 1938. In the wake of the Great Depression, the whole world, it seemed, was roiling in populist, nationalist movements and fascism had already consumed Germany, Italy, Spain, and the Soviet Union.

Americans, too, were wrestling with issues of national identity, both on the left and right. Progressive movements like the Popular Front advocated a social-democratic politics, reform of corporate capitalism, and a multi-ethnic, anti-racist solidarity. The Popular Front expressed Aaron's Copland's political leanings and it is helpful to understand that it was from within this milieu that his *Billy the Kid* emerged.

It was ballet impresario Lincoln Kirstein who had the inspiration to bring together Copland and choreographer Eugene Loring to create an American ballet based on the legend of *Billy the Kid*. Kirstein was particularly drawn to Walter Noble Burns' 1925 best-seller *The Saga of Billy the Kid*, a mix of lore, fantasy, and historical research. In Burns' book, Billy—a gambler, cattle rustler, and vigilante frontiersman—made his claim to fame in having killed a man for each of his twenty-one years. Much of Loring's scenario for the ballet followed the book in terms of action, form, and mood, particularly the grotesque celebration which follows a shoot-out scene.



Billy the Kid was Copland's first use of actual American folk songs in his music. In order to represent the American West—and so represent American culture itself—he used six cowboy songs, a genre that was gaining stature as representing a shared American culture. The ballet unfolds in a series of vignettes.

- I. Introduction: The Open Prairie
A procession suggesting the weary trudging west of frontier settlers. Copland's trademark widely-spaced "open" harmonies in the woodwinds above a bass line in a syncopated two-note motif. This music will bring the ballet full circle when it reappears as the coda.
- II. Street In a Frontier Town
Using the tunes "Great Grandad," "Git Along, Little Dogies" and "Old Chisholm Trail", this carefree music will move from pastoral innocence to genuine violence.
- III. Mexican Dance & Finale
Using the tune "Trouble for the Range Cook", a dazzling trumpet solo in 5/8 meter.
- IV. "Goodbye Old Paint"
Copland uses the classic cowboy song as a series of variations, depicting Billy's growth from a boy to a cocky teenager and finally a swaggering outlaw.
- V. Prairie Night (Card Game)
Drawing on the classic image of the lone cowboy, using the tune "The Dying Cowboy" (O Bury Me Not).
- VI. Gun Battle
Although guns figured prominently in the ballet's scenario, there were no actual sounds of guns used. Rather when a character died it was marked by absolute silence. This gun battle makes use of forces: violent percussion and rat-a-tat trumpets, with shrieking strings above.
- VII. Celebration After Billy's Capture
Copland transforms the trudging bass line of the opening into an "oompah" left hand for a saloon piano player. The out-of-tune effect comes from the melody and accompaniment being in two different keys. trite naiveté of the melody makes all the more horrifying its growing sense of mechanistic "mob rule" violence.
- VIII. Billy's Death
A tender elegy for strings and harp.
- IX. The Open Prairie
A reprise of the opening, which now seems somehow more noble and epic.

Billy the Kid gave the Youth Symphony a chance to ponder questions of American identity, and the way pieces like this both reflect our sense of ourselves and have shaped it. Is Billy a hero or villain? The real Billy (William H. Bonney, 1859–1889) was a murderer, of course—why do we glorify him?

Burns' book did emphasize Billy's redeeming qualities, and the "boy bandit" is portrayed as a troubled youth, brave man, and then noble outlaw. Devoted to his friends, he was nonetheless quick to violence against perceived enemies. His occasional generosity was matched by a callous disregard for human life. Writing with an eye to his own times, Burns remarks that these traits are found in the businessman as in the bandit. Billy had a "desperado complex...defined as frozen egoism plus recklessness minus mercy" and that men of the same character were found "in business, the pulpit, the drawing room."

The irony of Aaron Copland's stature as the creator of the "American identity" in orchestral music was never lost on the composer. Copland was the Brooklyn-born son of a Jewish Lithuanian shopkeeper who had immigrated from Russia—he did not represent the white Protestant ideal that most people thought of as "American." Most of *Billy the Kid* was written while the composer was in Paris, and he had never been to the American West. Yet Copland succeeded, through this piece and a succession of others like *Rodeo*, *Appalachian Spring*, and *Fanfare for the Common Man* in defining what would come to be generally accepted as the sound of American identity, replicated in thousands of films, commercials, and throughout popular culture right up to the present.

Billy the Kid was premiered in Chicago by the Ballet Caravan October 6, 1938.

[R.Swiggum]

The Turtle Dove

Cassler

Traditional; arr. G. Winston

Fare you well, my dear, I must be gone and leave you for a while.

Though I go away, I'll come back again, though I roam ten thousand miles, my dear....

An organization over forty years old naturally has some time-honored traditions. The playing of *The Turtle Dove* as the season farewell is one of the most beloved of those traditions, which began on a concert tour through Wisconsin and Minnesota in 2000. The Youth Symphony had learned the piece in preparation for a visit to St. Olaf College, to hear the St. Olaf Symphony Orchestra and be coached by their renowned conductor, Steve Amundson. The piece itself had been originally written 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. [R.Swiggum]

2017 EYSO Music Educator of the Year

Carol Dallstream

Carol started her musical career in 4th grade as a French Horn student. She earned a full scholarship in music on the French Horn at Northern Illinois University where she earned a Bachelor of Music Education degree in 1977. After raising her two daughters, she started her educational career in 1989 in the Lake Zurich school district. Her Lake Zurich Strolling Strings played at the National Strolling String convention in Kansas City and in Washington DC for the 50th Anniversary of D-Day. She moved to the Palatine school district in 1992, where she started the Palatine Chamber Strings, earning Division I Ratings at IGSMA District and State contest for 8 years and Superior ratings and Grand Champion status at the Music in the Parks Festival for 8 years as well. In 1997 she earned a Masters in Curriculum and Instruction at Concordia University in River Forest, and in 2000 a Masters in Educational Leadership from Northern Illinois University.

In 2002, Carol moved to the St. Charles school district and also achieved National Board Certified status. In 2003, she inaugurated the Thompson Middle School Pro Arte Ensemble. This auditioned group of 6th, 7th and 8th graders has also earned Division I Ratings and the IGSMA District and State music contests for 14 years in a row. In 2015 and 2016, this group also earned Honors status from IGSMA. The group has captured the Grand Champion designation with Superior ratings at the Music in the Parks Festival for 14 years as well, and in 2016, was one of two middle school orchestras from the State of Illinois selected to perform at the Illinois Music Educator Association's Annual State Convention. From 2007-2010, Carol served on the D303 NBPTS Mentor Cohort leadership team. In 2010, she was re-certified as a National Board Certified Teacher. Carol has served as a clinician for other school districts and a judge for solo and ensemble contests. She has played with the Harper Symphony and the Judson Symphony on violin, cello and bass. She has studied viola with Susan Posner, bass with Virginia Dixon and cello with Sandy Sebolt-Pogge.

Carol has two daughters, seven grandchildren, and lives with the love of her life, Dave. She thanks God on a daily basis for the gifts and talents He has given her to help young musicians become passionate about learning how to make beautiful music, meaningful to themselves and their audiences.



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Leah Benrubi, Youth Symphony

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Youth Symphony

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Prelude

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Rick Priller and Renee Riani, our NOTES 2017 Co-Chairs

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Don Kreusch	Susanna MacLeod	Mr. & Mrs. Don Moore	Ronald Pierzina
Sharad Krishnan	Breanna Magpantay	Kathryn Moore	Thomas & Kathryn Pietras
Boris & Lindsay Krupa	K8 Mahr	Derek Morby	Anthony & Paula Polinski
The Krupa Family	Cezar L. Mallari	John & Mary Morgan	Darlene Polk
Sujani Kuchipudi	Christine Mallari	Mae Morien	Mel Pontious
Kurt & Mary Kuehnert	Mrs. Hernanny Mallari	Janie Morris	Adona Posecion
Cathy Kuhl	Mr. & Mrs. Joseph Mallari	Ashwin Moses	Maxx Posecion
Patrick Kuhl	Louie Mallari	William Velvel Moskoff & Carol Gayle	Mr. & Mrs. Robert P. Powell
Theresa Kulczak	Rey Mallari	Candy Mosqued	Peter Prakash
Rich & Ann Kulig	Mr. & Mrs. Eusebio S. Mallari & Family	Russell & Julie Moss	Tinley & Ellen Presley

Jeanette Price	Rosanne Sangerman	Metehan Tandag	Harold & Pamela Whitt
Evelyn R. Priller	Zina Santos	The Tang Family	John & Judy Wiatrowski
Linda Priller	Mr. & Mrs. David Schlosser	Lexi Tartaglia	Sally Wilhellmson
Rick & Nancy Priller	Vangie & Kent Schulz	Jim & Chris Taylor	James & Pamela Wilkie
Phyllis Pulido	Roy & Lea Scott	Gary & Karen Taylor	Scott & Carol Wilkie
Mr. & Mrs. Brian & Renee Pytel	Jan & Dennis Seffernick	Michael & Diane Taylor	Laurie & Doug Wille
The Quargnali-Linsley Family	Tom & Sharon Seffernick	Mary & Orville Taylor	Mr. & Mrs. Tim Willging
Carmen Quezada	Alicia Seifrid	Rob & Cathy Taylor	Tania & Ron Williams
Christine Radostits	Rita & Brian Seiller	Sue Taylor	Gabriela Wilson
Robert Radostits	Andy & Lisa Selby	Barbara Teberg	The Winsor Family
Norman Ralph	Donald & Ruth Sender	Nathan Teetor	The Wohld Family
Abinaya Ramakrishnan	Mrs. Beth Sennett	Paul Teetor & Anna Speicher	Maryanne Woo
Rogelia & Napoleon Ramiro	Eunsook Seo	Richard Tengowski	Lucia Yang
Molita & Clyde Ramos	Dr. Eva Serrano	Ervin & Carolyn Thierfelder	Galina Ye
Joseph Rangel	Mukund Seshadri	Robert Thompson	Glenn Yehling
Chinchilla Ranjan	Mary Shafer	Revs. Timothy & Jill Keyser Speicher	Jake Yehling
Anna Ranta	Roselle Shafer	Matthew & Megha Tollefson	Stephen & Gina Young
Mitzie Ratajczaj	Mary Sheehan	Rev. Arlyn & Jeanne Tolzmann	Shabiha Zaidi
Mitzie Ratajczak	Matthew Sheppard	Sipporah Tracer	Greg Zankle
David Rathke	Xiaofa Shi	Cheryl A. Trebat	Annette & David Zappata
Rochelle Rathke Simmons	Eric & Christine Shin	Richard & Patricia Trump	Daniel Zhao
Kristine & James Reader	John C. Shoop	Jeremy & Ann Tucker	Michael Zielinski
Nancy C. Reader	John & Nancy Sibenaller	Tim Tuffy	Christine Zimbrich
Sherman & Sharon Reader	Mary Siegle	JoAnne & Tom Ulepich	
James R. Reed	Erin & Jake Silker	The Ulepich Family	
Jeff & Catherine Reiter	Elpidio & Clarissa Silva	Brett Umlauf	
Theresa Reitsma	Remedios Silva	Michael & Jennifer Umlauf	
John Reschlein	Mike Simon & Nancy Sohn	Bill & Marilyn Unlauf	
Stevan Rexroat	Diane M. Simpson	Mr. Arnel Untivero	
Anthony Riani	Mary Ellen Simpson	Sunita Upadhyayula	
Dee Riani	Robert & Patricia Sinnott	Mrs. Pam Van Boekel	
The Rieke Family	Susan Sisco	John VanderPloeg	
Anthony Rinaldi	Sean & Ann Skelley	Beckie Vaniman	
The Risser Family	The Smiths	Jijo Varghese	
Julian Riviere	David & Judy Smiths	Nancy Verta	
The Robbins'	Ed & Rhonda Snearley	The Victor Family	
Tim & Hannah Robbins'	Mr. & Mrs. Randolph Snook	Jennifer Vitale	
Judith Roberts	Greg & Dawn Speas	John Wagner	
William Roberts	Jo & George Spindler	Mike & Cindy Wagner	
Tom & Kathy Robinson	Donna & Jerry Splitt	Sandra Wallace	
Zaida Rodriguez	John C. Spurr	Mirella Wandell	
Dave & Robin Rohe	Laura Stachon	Hui Wang	
Vicki Rohe	Michael Stachon	Hui Wang	
Jim & Donna Rose	Ruth Corrine Stark	Donald & Barbara Wardwell	
Jim & Irene Rose	Michael & Ellen Steer	Andrea Warnke & Geoff Brumbaugh	
Kerri Arndt Roselli	Glenn & Marci Sterkel	Tamela P. Warren	
Timothy & Staci Roth	Sarah Stuart	Steve & martie Wartalski	
William & Susan Roth	Calvin & Danielle Stuart	Dan & Jennifer Watanapongse	
Grandpa Row	Brooke Stumm	Raymond Watson	
Linda & Edward Ruff	The Subrahmanyams	Clare Watts	
David & Arlene Russell	The Sucharzewski Family	Dr. Parris R. Watts	
Marcia Russell	Vidhya Narendar Sundaram	Maura Weaver	
Christopher Ryan	Mary M. Swenson	Elmer Wegener	
Janet L. Sadrakula	Randal Swiggum	Thomas & Marie Wendt	
Thomas Sadrakula	Steve & Debbie Szarmack	Eric Werner	
Christian Sanchez Mongo	Joanna & Chris Szoblik	Mr. Mrs. Jeff Wheeler	
Mr. & Mrs. Jasper Sanfilippo, Jr.	The Tamburello Family	Mr. & Mrs. Robert Wheeler	

PRIVATE INSTRUCTORS

VIOLIN

Anita Arch
 Bernardo Arias 🎵
 Condruta Ban
 Hannah Barton
 Denise Beiermann
 Dana Bellew
 Lamar Blum
 Rita Borkowski 🎵
 Louise Brodie
 Stella Childs
 Lisa Chodorowski
 Denise Connolly 🎵
 Jessica Covarrubias
 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 Hee Kim
 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 Dzhuryan
 Marian Fadrowski
 Larry Glazier 🎵
 Ann Griffin 🎵
 Sally Gross
 Ashley Hofer
 Brian Hoffman
 Anita Hwang
 Mark Kuntz
 Eun Kyung Kim
 Mark Liu
 Laura Love
 Kerena Moller
 Donald Montgomery
 Ruth Mudge
 Alexa Muhly

Dessislava Nenova
 Zachary Preucil
 Narida Sanchez
 Linc Smelser
 Lisa Tang
 Julieanne 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 Rassmussen
 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 Tipps
 Bobby Vreizen

EUPHONIUM

Scott Tegge 🎵

TUBA

Micheael Baldin
 Scott Tegge 🎵

PERCUSSION

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

HARP

Nichole Luchs
 Brittany Smith

PIANO

Lora Matrovasa

🎵 Denotes EYSO
 Alum or parent
 of Alum

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

SCHOOL DIRECTORS

ALGONQUIN

Anthony Gnutek

ANITOC

Jonathan Untch

ARLINGTON HEIGHTS

Scott Casagrande

Vince Genualdi

Joshua Stewart

AURORA/WEST AURORA

John Burck 🎵

Caitlynne Burgess

Don Devany

Mark Duker

Tom Foster

Josh Kaminski

Mark Liu

Mary Beth McCarthy

Beth Myers

Patty Sampson

Rodney Schueller

Daryl Silberman 🎵

BARRINGTON

Michael Nelson

Randy Karon

Clark Sheldon

BARTLETT

Jennifer Gontarek

BATAVIA

Chris Griffith

Chris Owen

Keith Ozsvath

Katelyn Truscello

BURLINGTON

Sonya Rhode

Jim Struyk

CAROL STREAM

Andrew Berkhemper

Chrissa Flaks

CARPENTERSVILLE

Melissa Aukes

Mark Bettcher

Matthew Bishop

Michael Kasper

Anna VonOhlen

CARY-GROVE

Marty Magnini

CHICAGO

Michael Teolis

CRYSTAL LAKE

Time Blakewell

Keith Levin

Scott Sampson

DEKALB

Steve Lundin

DELAVIN

Jennifer Bayerl

Nicholas Stark

DES PLAINES

Roberta Weber

DOWNERS GROVE

Jennifer Mullen

Lisa Rose

Brayer Teague

DUNDEE/WEST DUNDEE

Anna Von

ELGIN

Ruth Cavanaugh

Brendyn Dobbeck 🎵

Elizabeth Fredricks

Jen Melugin

Rachel Monroe

Robert Sanchez

Thomas Weyland

ELMHURST

Ray Ostwald

Michael Pavlik

GENEVA

Helen Bogda

Chrissa Flaks

Jason Flaks

Patrick Frederick 🎵

Julie Lawrence

Neal Shipton

Kelly Stach

GENOA

Tom Rucker

GLEN ELLYN

Georgia Alemis

Thomas Bowling

Kristi Ditsch

Victoria Jacobson

William Ortega

Samantha Tribley

Jonathan Walsh

HAMPSHIRE

Helen Lawrence

Emma Leland

Sara Yun

HANOVER PARK

Vincent Inendino

HOFFMAN ESTATES

Terry Foster

Donna Lundelius

Richard Stile

HUNTLEY

Philip Carter

INVERNESS

Clark Sheldon

LINCONSHIRE

Sonny Petway

LISLE

Richard Alifantis

Colleen Alvin 🎵

LOMBARD

Tara Cappelletti

Tim Fawkes

MAPLE PARK

Aaron Puckett

NAPERVILLE

Dana Green

Kevan Kosobayashi

Jonathan Lauff

Bradley Pfeil

Constance Reynolds

Rene Rosas

Greg Schwaegler

Scott Silder

Charles Staley

Matthew White

OSWEGO

Daniel Harrison

Ed Kreitman

Kelly O'Neill

Stephanie San Roman

PALATINE

Marla Caballero

Matthew Moore

PLAINFIELD

Timothy Hatcher

ROCKFORD

Andrew Packer

ROLLING MEADOWS

Chris Buti

Kevin Carroll

Matthew Moore

ROSELLE

Mike Lehman

Steven Pyter

Andrew Schempf

Annaliese Siegel

SAINT CHARLES

Adrian Anderson

Michael Bazan

Rita Borkowski 🎵

Carol Dallstream

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 Mammaing

Vic Scimeca

Joanne Wegscheid

WOODSTOCK

Richard Stiles

YORKVILLE

Victor Anderson

Kim Gyssler

PRIMO / PRIMO INTERMEZZO

VIOLIN

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

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

VIOLA

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

CELLO

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

z Primo Intermezzo

PRELUDE

VIOLIN

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

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

VIOLA

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

CELLO

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

BASS

Wilhelm Lackner, Saint Charles
Michael Parchaiski, Saint Charles

PIANO

Ethan Blankenship, Killdeer

+ Co-Concertmasters

***** Principal

***** Chamber Music Institute

SINFONIA

VIOLIN

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

VIOLA

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

CELLO

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

BASS

Kyle Saengdara, Elgin

FLUTE

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

OBOE

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

CLARINET

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

+ Co-Concertmaster

* Co-Principals

* Chamber Music Institute

x Percussion Ensemble

BRASS CHOIR

HORN

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

TRUMPET

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
Perri Li, Algonquin ♪
Chayanne Petit, Hoffman Estates ♪
Laura Ribeiro, Carol Stream *
Eron Ristich, Naperville ♪
Thomas Stanila, Naperville * ♪ *
Akshay Sundaram, Naperville ♪
Maya Umlauf, Glen Ellyn
Zoe Umlauf, Glen Ellyn
Adelyn Wimmer, Elgin ♪ *

VIOLA

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

CELLO

Dina Chen, Gilberts
Madelyn Dux, Bartlett *
Emily Gallagher, South Elgin *
Madilyn Greiner, Elgin *
Kaylynn Kattiyaman, Lombard
Sarah Knott, Naperville
Uma Kothuri, Naperville ♪
Raphael Maranon, Skokie

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

BASS

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

FLUTE

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

OBOE

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

CLARINET

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

BASSOON

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

HORN

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

TRUMPET

Michael Johnson, Elgin
Ben Livingston, Oswego ♪
Gayle Moore, Carpentersville *
Cliff Musial, Elgin ♪

TROMBONE

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

TUBA

Mike Anderson, Elgin
Ryan Geneser, Geneva

PERCUSSION

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

HARP

Catrina Egner, Yorkville ♪
Emily Reader, Gilberts

PIANO

Ava Jennings, Palatine ♪

+ 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

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

CELLO

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

BASS

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

FLUTE

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

OBOE

Isabelle Barriball, North Aurora
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
Connor 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 Egnor, 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 Tendency, South Elgin *



2017-18 Season



elemental

what nature tells us about the orchestra

When Gustav Mahler was sketching his monumental Third Symphony, he penciled in at the top of the first movement "what the mountains tell me." Composers have always been inspired and challenged by the natural world—not just to imitate it, but seek to understand it and share their understanding in sound. Using critical inquiry and EYSO's famous "expert noticing," we'll study great symphonic music as a lens to understand concepts like organicism, musical motifs as DNA, and the orchestra as a kind of ecosystem. Featuring music of Bernstein, Dvorak, Rachmaninoff, Bach, and more.

2017-18 Season Concert Schedule

I. Earth
November 5, 2017

II. Water
March 11, 2018

III. Air
April (TBA) 2018

IV. Fire
May 6, 2018

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2016-
2017

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Heather Henson's

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Saturday, September 23

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EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

Hearts & Minds

The Power and Politics of Music

Sunday, November 6, 2016

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

ECC Arts Center, Blizzard Theatre

Chamber Music Institute Concerts

Sunday, November 20, 2016

Open House

March 5, 2017

April 30, 2017

By the Waters of Babylon

Music of Exile, Longing, and Home

Sunday, March 12, 2017

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

ECC Arts Center, Blizzard Theatre

EYSO with Chicago Blues Legend Corky Siegel

Saturday, April 8, 2017

7:00pm

ECC Arts Center, Blizzard Theatre

Chamber Music Institute Concerts

Sunday, April 30, 2017

We the People

Identity & Music

Sunday, May 7, 2017

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

ECC Arts Center, Blizzard Theatre

2017-18 Auditions

June 1-4, 2017

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