



2015-16 SEASON

ELGIN YOUTH SYMPHONY ORCHESTRA

Randal Swiggum, Artistic Director

CITY OF TIME

A 40TH ANNIVERSARY GALA CELEBRATION

MAY 15, 2016

HEMMENS CULTURAL CENTER, ELGIN, ILLINOIS

IT'S ABOUT TIME!

Dear Friends,

The Elgin Youth Symphony Orchestra's 40th anniversary season is drawing to a close. On behalf of the Board of Directors, I welcome you to the season finale concerts of what has been an epic season.

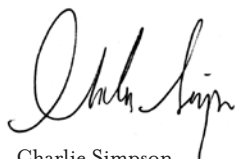
Our students and artistic staff this season have been immersed in the exploration of music as a "time art." This work has special significance as we celebrate the EYSO's long history and contribution to music education excellence in this region.

The EYSO began in 1976 as a small group of string players under the direction of Robert Hanson. Over the years, it has become one of the largest and oldest youth orchestras in the region, recognized nationally for its approach to music education that promotes curiosity, critical thinking and collaboration.

Much of the credit for EYSO's success goes to Executive Director Kathy Matthews and Artistic Director Randal Swiggum for their vision, leadership and diligent work to advance the mission of the organization. We celebrate 40 years today because of their dedication to nurture an amazing community of teachers and musicians.

Leonardo da Vinci said "time abides long enough for those who make use of it." The EYSO has spent its time wisely, and our alumni long remember the engaging musical experiences, friendships, and encouragement to pursue a life-long journey of creativity and growth.

Your support of the EYSO allows us to continue this important work. Thank you!



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2015-16 SEASON
40
YEARS STRONG

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CITY OF TIME

A 40TH ANNIVERSARY GALA CELEBRATION

MAY 15, 2016

HEMMENS CULTURAL CENTER, ELGIN, ILLINOIS

IT'S ABOUT TIME!



3:00PM

BRASS CHOIR

PRELUDE

SINFONIA

**SINFONIA AND PHILHARMONIA
PERCUSSION ENSEMBLE**

PHILHARMONIA

7:00PM

BRASS CHOIR

HANSON STRING QUARTET

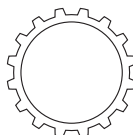
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FROM THE ARTISTIC DIRECTOR

IT'S ABOUT TIME!

III. CITY OF TIME

A hundred years ago, the name "Elgin" meant one thing, nearly anywhere in the world: watches.

Elgin was truly a "City of Time" and the success of the Elgin National Watch Company ensured its world-wide reputation. From 1864 to 1968, its Elgin factory was the largest watchmaking site in the world, producing over 60 million watches in those 100 years, about half of all the watches in America. At its peak, the company employed more than 4500 people, more than half of whom were women.

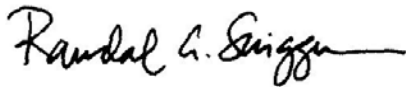
Today's concerts crown our 40th season *It's About Time!* and give us a chance to look backward not only at the rich history of Elgin but also milestones and memories of the EYSO's illustrious history.

- Our Brass Choir playing music from the Elgin National Watch Factory Band.
- The debut of the Earl Clemens Wind Quintet, our newest honors group.
- A new commissioned piece for Prelude Orchestra.
- Three works composed for the EYSO by founding conductor Robert Hanson for our 35th anniversary in 2011 and each one based on *Elgin*, the Scottish hymn tune for which our city was named. See the next page to learn about this amazing project, which was probably the first of its kind anywhere.
- The charming "Song of the Elgin Watch" (which you won't ever hear anywhere else, guaranteed)

It has been a remarkable season: performing the Sibelius Violin Concerto with Rachel Barton Pine, working with gifted conductor Daniel Boico, sharing the stage with Grammy-winning Eighth Blackbird, and concertos, commissions, premieres, our spectacular Chamber Music Institute, and (perhaps most importantly) weekly rehearsals of richness, significance, and challenge, as well as friendship, personal growth, and nurturing.

We are proud of our EYSO approach which not only helps kids grow as "expert noticers" of details, making them not only better musicians, but also better thinkers—curious, nuanced, and eager for depth and meaning. We are proud of our innovation and forward-thinking which has made the EYSO a leader in music education. We are proud of our philosophy about what matters when it comes to guiding young people, not just through their music, but through their lives.

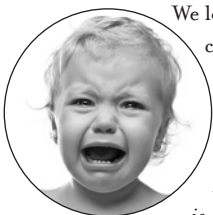
We begin our next forty years with excitement and gratitude! Thanks for being part of it.



Randal Swiggum

P.S. Our forty-first season promises to be another spectacular season. Entitled *Hearts and Minds*, we'll be exploring the big question of *how is music political?* We'll study music of Shostakovich, Dvorak, Handel, Copland, Prokofiev, and many more. We'll also be collaborating with the renowned blues artist Corky Siegel. Another season not to be missed!

P.P.S. We continue to celebrate what's special about the EYSO and the rich arts scene in Elgin through our *Only in Elgin* initiative, launched in 2011 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!

A SCOTTISH TUNE, A PRAIRIE TOWN FANFARE FOR A MUSIC CITY

In 2010, Executive Director Kathy Matthews approached Robert Hanson with an idea—a new piece commissioned by the EYSO to celebrate its 35th Anniversary, to be premiered in 2011. Hanson was the logical choice to write such a piece. A celebrated composer, Hanson was well-known as Music Director of the Elgin Symphony Orchestra, at the time highly regarded as one of the most successful regional orchestras in the country. Hanson also was around in 1976, when the EYSO was founded—indeed he was its first conductor and has been a longtime supporter, never far from the EYSO’s successes and achievements.

Hanson proposed an extravagant idea: not just one new piece, but four, so every kid in the EYSO—from the fourth-graders in Primo to the college undergrads in the Youth Symphony—would get to play a world premiere. His musical idea: a series of variations on the tune *Elgin*.

In 1835, when James Gifford traveled west to the Illinois prairie to found a new settlement on the Fox River, he named his town “Elgin,” after the Scottish Presbyterian hymn tune. “I had been a great admirer of that tune from boyhood,” he explained, “and the name Elgin had ever fallen upon my ear with musical effect.”

In the 16th and 17th centuries, Protestants sang rhymed, metered psalm texts to a variety of standard tunes. Each melody was referred to by its name, and often had multiple texts associated with it. Many Presbyterian tunes originated in Scotland, and were traditionally named after prominent Scottish towns. *Elgin* was, of course, named after the prominent medieval city on the Lossie River, home to one of Scotland’s most famous gothic cathedrals.

Although the tune *Elgin* is virtually unknown today, there was indeed a time when it was beloved and sung frequently. Scottish poet Robert Burns (1759–1796) refers to it in his poem “The Cotter’s Saturday Night” where he describes a poor family in the Scottish highlands gathered around the hearth after supper. They sing hymns, and Burns mentions three by name, including *Elgin*:

*They chant their artless notes in simple guise,
They tune their hearts, by far the noblest aim;
Perhaps Dundee’s wild-warbling measures rise,
Or plaintive Martyrs, worthy of the name;
Or noble Elgin beets the heaven-ward flame,
The sweetest far of Scotia’s holy lays:
Compar’d with these, Italian trills are tame;
The tickl’d ears no heart-felt raptures raise;
Nae unison hae they, with our Creator’s praise.
[beets: to fan or stoke a fire]*



The melody of *Elgin* seems strange and ancient to our modern ears, with its asymmetrical 5 measure phrases, the way it seems to wander without finding repose, and its dour mood—haunting, melancholy, and noble all at once. In fact, it usually appeared in the hymnal under the category “Plaintive.”



In each of Hanson’s settings, the tune is first presented solemnly and then subjected to a series of variations in wildly different styles and moods. In some, the tune is easily recognizable, and in others it is merely the starting point for an imaginative exploration of its possibilities as a “seed.” The Brass Choir piece, *Fanfare for a Music City*, is the shortest of the settings, really just a noble fanfare. The versions for *Prelude/Primo* (for strings), and *Sinfonia* (for full orchestra) were similar and six variations each, including a heroic Baroque-style, versions in major and minor keys, and a concluding jig with a strong Celtic feel.

The longest and grandest of the pieces, ...*noble Elgin beats the heaven-ward flame...*, written for Philharmonia and Youth Symphony, is ten variations on the tune. The scope of moods and musical styles here is vast, including Latin-flavored rhythms, Baroque flourishes, exuberant dances and tender songs. Most striking are several “otherworldly” variations, one for percussion and one which features choirs of winds versus strings juxtaposed with mysterious effect. Both of these variations use the *rute*, a bundle of sticks prescribed by Mahler in several of his symphonies, and one of Hanson’s favorite orchestral sounds. As with the pieces for the younger orchestras, this piece also includes a lively Celtic jig. It ends with a stirring finale, based on the Brass Choir *Fanfare for a Music City*, but enlarged with all the rich resources of a full symphony orchestra.

When our orchestras first studied this brand new music, and learned the tune *Elgin* it is based upon, it became apparent that the piece is more than a series of clever variations on a melody—a compositional tour-de-force to be sure (and especially in four versions!). It is also moving tribute to a “City of Music” by its composer, and one we are proud to share.



PROGRAM / 3:00PM CONCERT

BRASS CHOIR

Jason Flaks, conductor



Fanfare for a Music City

Robert Hanson (b. 1946)

Originally commissioned by the EYSO on the occasion of its 35th Anniversary for the EYSO Brass Choir & Jason Flaks, conductor

A robust fanfare on the hymntune *Elgin*. For notes on this piece and the project which inspired it, see "A Scottish Tune, A Prairie Town" on page 6.



In the Clock Store

Charles J. Orth (1867-1921)

A sixteen year old Charles Orth penned this light and humorous work that instantly became a staple in the repertoire of the Elgin National Watch Factory Band. The performances of this group, under the direction of Joseph Hecker, were one of the chief marketing tools for the company from 1887-1892. The musicians of the group were employed as workers in the factory when they were not on tour. The band was highly regarded, considered the finest of its kind of west of New York.

Ironically, a piece written about the experience of being in a store surrounded by clocks and watches is full of changes in tempo. The melodies are simple and cute and it is the percussion section that provides the sounds of the various timepieces. Everything from the cuckoo to the low chime of the grandfather clock is represented. Slightly past the midpoint of the piece, the clock runs down and the band comes to a halt. The percussion comes to the rescue, winding the band back up and setting the stage for a music box bell solo and furious presto ending. With marketing like this it is no wonder that Elgin was the first name in watches. (J. Flaks)

PRELUDE ORCHESTRA

Andrew Masters, conductor



Themes from Carmen

Georges Bizet (1838-1875), arr. Carrie Lane Gruselle

Commissioned in 2016 by the EYSO, in celebration of its 40th Anniversary, for the Prelude Orchestra and its conductor, Andrew Masters

Prelude proudly begins their portion of our 40th Anniversary Gala Concert with a world premiere. Composer and arranger Carrie Lane Gruselle is a renowned figure in music education, as well as a long time friend of the EYSO. (This will be her second published commission from the EYSO.) Her compositions and arrangements of classic masterworks are among the most beloved and performed pieces by orchestra programs across the country.

This version of *Carmen* features four pieces from the opera:

1. Prelude

Often called the "Fate Theme" this music comes from the Prelude to Act I, setting an ominous tone for the opera and Carmen's dark fate. Strong tremolos and a mysterious low-register melody give the music a sinister quality.

2. Aragonaise

A traditional Spanish dance in triple meter, typically accompanied by guitars, castanets and hand clapping, this music occurs as an interlude (entr'acte) before Act IV. The music is lively and vibrant and reminds us of the opera's colorful Spanish setting.

3. Habanera

Sung by the title character early in the story, this may be the opera's most recognizable theme. Another traditional Spanish dance, this one is more sultry, with its characteristic dotted rhythm in the low strings.

4. Dance Boheme

An increasingly wild gypsy dance sung by Carmen and her two friends Frasquita and Mercédès, from the Act II tavern scene.

(A. Masters)

1812 Overture

Piotr Ilyich Tchaikovsky (1840-1893) arr. Sandra Dackow

Tchaikovsky was commissioned to write this piece by conductor Nikolai Rubinstein to be performed for the Moscow Exhibition of 1881—the celebrated opening of the newly-constructed Cathedral of Christ the Savior in commemoration of the Russian and French conflict of 1812. Napoleon’s enormous army had invaded Russia and met battle outside of Moscow. Though French forces clearly were victorious, the Russian army burned everything in sight leaving Napoleon’s army without resources in the midst of a brutal winter. France had no choice but to ultimately retreat. Though war-torn, the Russian people marked the battle as a symbol of rebirth and a reclaiming of their country.

To underscore the piece’s narrative, Tchaikovsky made use of both French and Russian anthems. In the opening, we hear the plea of the Russian people with the hymn, “Save us, O Lord.” Later, the use of the Russian children’s folk song “U Vorot” in conjunction with the French National Anthem “La Marseillaise” depicts the initial dominance of the French forces over the innocence of the Russian people. The proud return of the Russian hymn and the proceeding fanfare with the Russian tune “God Save the Tsar” in the finale reminds us of their ultimate victory. The piece famously calls for bells and cannon and our performance will feature (through digital technology) the sound of authentic Russian cathedral bells and cannon fire.

Along with its obvious feeling of celebration and proper dose of “hoo-rah!”—a perfect finale for a commemorative performance—this piece also has special significance for Prelude Orchestra. It was most recently performed in our 2012–2013 Invention season and marked a turning point for the orchestra that year. It has since become a sort of landmark in Prelude’s recent history, as many students have shared their personal feelings of renewal in their musical life through the study and performance of this music. (A. Masters)

SINFONIA

Jason Flaks, conductor

Andrew Masters, associate conductor



Elgin Overture

Daniel Brewbaker (b. 1951)

Written in the summer of 1999, the *Elgin Overture*—originally titled *Fanfare 2000*—was the first commissioned work by the EYSO from a major composer of international stature. Daniel Brewbaker’s works have been performed by leading orchestras, choirs, and soloists throughout the world. In 1999, Valery Gergiev conducted the Kirov Orchestra and Chorus in his *The Poet*, a 25 minute work commissioned for the 200th anniversary of Pushkin’s birth, and the first commission by the Kirov of an American composer. In 2005, Vadim Repin premiered Brewbaker’s *Violin Concerto*, commissioned by Yuri Temirkanov and the Baltimore Symphony.

Brewbaker was born in Elgin and began composing as a teen at Elgin High School. He attended the University of Illinois and the Juilliard School, which premiered his string quartet in April of 2006, in honor of the school’s 100th anniversary. The *Elgin Overture* is a kaleidoscopic work of youthful exuberance and energy. What seems like continuous unfolding melody is actually just two themes, and both based on the same motif of just four notes. The first theme—a fanfare-like, ascending flourish—is introduced immediately by the trumpets. The second—which uses the same four notes in a descending pattern—is a more tender, lyrical tune first sung by the oboes. The prominent use of percussion, winds and brass recalls the composer’s childhood memories of the Larson Middle School marching band practicing on the street near his house. (R. Swiggum)



Scottish Variations

Robert Hanson (b. 1946)

A robust fanfare on the hymntune *Elgin*. For notes on this piece and the project which inspired it, see “A Scottish Tune, A Prairie Town” on page 6.

SINFONIA AND PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, conductor

Downfall: A Rudimental Fantasy

John R. Beck (b. 1960)

Rudiments are the basic rhythmic building blocks of drumming. They developed from the traditions of European military drummers, especially those accompanying Swiss mercenaries. Today there are four main rudimental drumming approaches; the rudiments used in this piece come from the "American Ancient" tradition, in which there are 26 distinct rudiments. By practicing these rudiments, drummers gain control over the sticks that allows them to play with the power and ease that is needed in all genres of music. Downfall interweaves three traditional drumming solos: The Downfall of Paris, Connecticut Halftime March, and Three Camps. These pieces are cornerstones of drumming that have stood the test of time. This new setting of old pieces keeps the tradition alive and fresh for a new generation of drummers. (J. Beribak)

SINFONIA

The Stars and Stripes Forever

John Philip Sousa (1854-1932)
adapted by Keith Brion and Loras Schissel

This quintessential piece of celebration and symbol of patriotism was actually born of homesickness. In 1896, Sousa and his wife were on an extended European vacation when he received word that his band's manager had suddenly died. Knowing the many extra responsibilities that lied ahead, Sousa cut his trip short and sailed home immediately with a particular sense of nostalgia.

In a kind of dreamy way I thought over the old days at Washington when I was leader of the Marine Band...when we played at all the public official functions, and I could see the Stars and Stripes flying from the flag staff in the grounds of the White House just as plainly as if I were back there again...and to my imagination it seemed to be the biggest, grandest flag in the world and I could not get back under it quick enough....

...One of the most vivid incidents of my career...suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed.

At its premiere in 1897 at the Philadelphia Academy of Music, the audience demanded three encore performances. Said the Philadelphia Public Ledger, "The Stars and Stripes Forever has the merit of originality and is devoid of any imitation of the national airs....and is stirring enough to rouse the American eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

With its perfectly sculpted form, multilayered decorative counterpoint, strikingly original melodies, and pounding rhythmic strength, this music is undeniably rousing. But even greater than the patriotism it exudes is the pride and gratitude that it symbolizes. It is with this sentiment that Sinfonia performs it: an undeniable pride in the EYSO, a thankfulness for the groundwork that has been laid, and eager anticipation for the things yet to come. (A. Masters)

BRIEF INTERMISSION

PHILHARMONIA

Anthony Krempa, conductor

Overture to the End of a Century

Libby Larsen (b. 1950)

Minnesota composer Libby Larsen is well known for her eclectic style which is unmistakably American in its exuberance, energy, and optimism. She composed her first symphony, "Water Music," for the Minnesota Orchestra, which was premiered in 1985 under Sir Neville Marriner. During this time, as Composer in Residence with the Minnesota Orchestra (the first woman to hold such a title), Larsen began to wonder why people her own age weren't coming to concerts, and why non-European composers weren't being programmed. This led her to studies of classical music in America and its place in American culture, the results of which she has explored both in her compositions and in teaching, writing, and philosophical projects.

About this piece, the composer wrote:

The Overture for the End of a Century takes its melody, harmony, and color from the tradition which has defined the orchestra in our century. At the same time the work also explores some approaches to sound which have become part of our musical world in just the last part of this century: the mixing board which can make a foreground from elements which were once heard as background only, and the computer screen, which can make fragments as interesting as complete lines; and the synthesizer, with its new sounds, and emphasis on color and pulse.

The overture is in ABA form. The opening presents all the elements of the work: melody, static rhythmic line, the single chord, the idea of repetition. Then the static rhythm is treated as a supporting line to the single chord, which fades in and out as if someone were moving the volume slider on a mixing board smoothly up and down. In the B section, all four elements of the piece are presented in fragments, with the chord passed rapidly around the orchestra as if it were playing hot-potato. At the recap, the melody and a restatement of the four elements reappear and combine in a decrescendo-crescendo to the end of the piece.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

Violin Concerto in A minor BWV 1041

Johann Sebastian Bach (1685-1750)

I. Allegro

Lauren Lee, violin

2016 Philharmonia Young Artists Concerto Competition Winner

During the years 1717-1723, Bach served as Kapellmeister in the service of Prince Leopold of Anhalt-Cöthen, a small German municipality near Halle. During this time he created a stunning amount of instrumental works, ranging from piano, cello, viola da gamba, chamber ensembles and, of course, solo violin. Included in this prodigious outflow of music were the two solo violin concertos that have come down to us in their original form, the present one in A minor and its companion in E major.

Bach's solo concertos are in ritornello form, with the main theme continually "returning," interspersed with contrasting material. Bach understood that, for the form to work, the main theme needed to have a striking profile, so it would be immediately recognizable each time it returned. This concerto is a great example, with a robust opening gesture: two upward melodic "fist pumps" followed by a flourish of sixteenth notes. The ritornello concerto was popularized by the Italians, especially Vivaldi, but Bach enriched and built upon it. Where Vivaldi often gave the orchestra relatively tame "background" accompaniment, in Bach's conception the soloist and orchestra are working in close interplay, often interrupting or commenting on each other.

Soloist Lauren Lee is fourteen years old and studies with David Dai of Naperville. She began playing the violin when she was eight at the Naperville Suzuki School with Victoria Kuchta Szczepaniak. She is a member of the Still Middle School 8th grade and Chamber Orchestra and has played in the IMEA All-District Junior Festival for three years. In the fall, she will be a member of Waubonsie Valley High School's Chamber Strings. She also has studied piano since age five.

Lauren's other love besides music is swimming, and she is a member of Fox Valley Swimming Club. Since age 10, Lauren has qualified as an individual and on relays for the Illinois Age Group and Senior state championships and will represent Team Illinois at the Central MegaZone States championships in seven events this summer in Indianapolis. She currently holds six club records and two Naperville city championship records in relays. Her favorite events are in the breaststroke and individual medley events and her goal is to qualify for Junior Nationals this summer.

Besides Mr. Dai and Mr. Krempa, Lauren and her parents would like to thank all the other amazing teachers, coaches, and accompanists in her musical journey: Stacey Getting, Vicki Kuchta, Ed Kreitman, Nancy Jackson, Melissa Zindel, Jon Neuhoﬀ, Andrew Reed, Akshara Sreedhar, Jamie Erlenbaugh, Dawn Pakkebier, Megan Zalokar, and Anthony DiGiacomo.



...noble Elgin beets the heaven-ward flame... Robert Hanson (b. 1946)

Originally commissioned by the EYSO in 2011, on the occasion of its 35th Anniversary

A series of variations on the hymntune *Elgin*. After an extended introduction (really another variation in itself), the hymn tune is presented as a noble chorale by the brass. After ten variations on the melody, the piece ends with a majestic finale, based on *Fanfare for a Music City*, heard earlier by the Brass Choir.

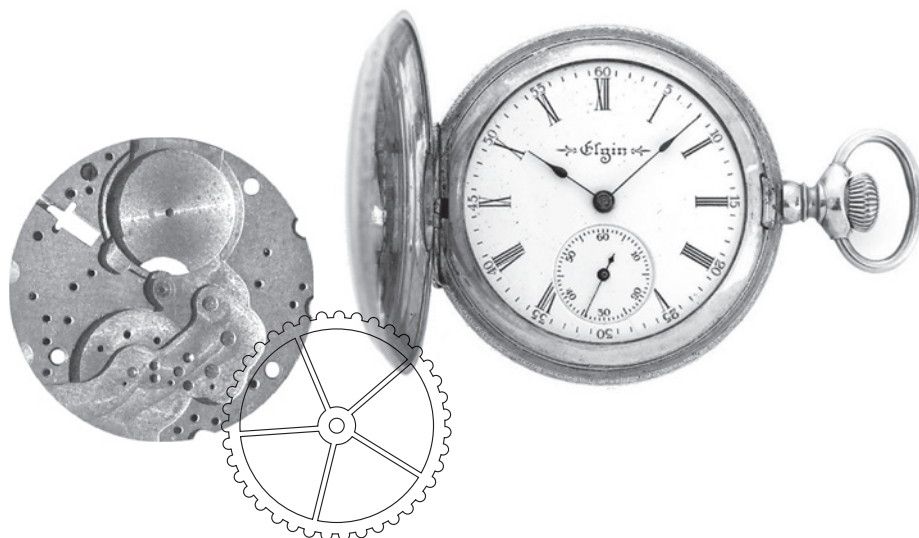
For notes on this piece and the project which inspired it, see "A Scottish Tune, A Prairie Town" on page 6.

Poet and Peasant Overture

Franz Von Suppé (1819-1895)

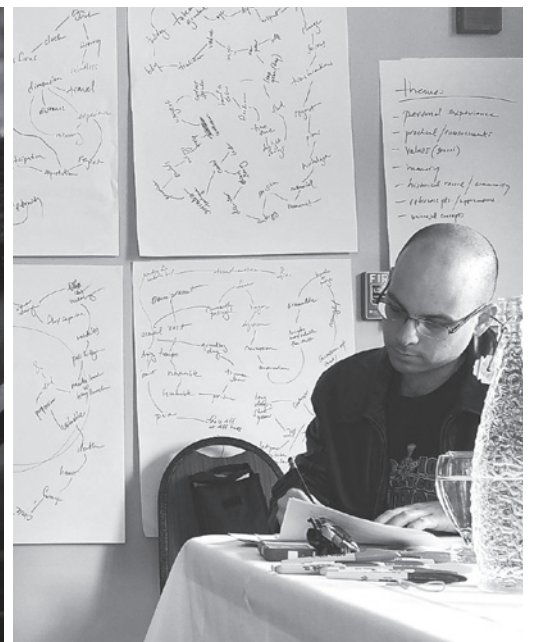
Dichter und Bauer (Poet and Peasant) was a "comedy with songs"—a typically frothy and light entertainment loved by the Viennese—which premiered in August 1846, when the composer was only 27 years old. Not actually written for this show originally, Suppé had twice used this overture before, but unsuccessfully. The theater owner advised against him trying again, but something about the rustic tone of this overture's opening and its later exuberance worked well to set the tone for the comedy, in which a poet, suffering from a broken heart, takes a holiday in the mountains and wreaks havoc with all the country girls and their sweethearts.

A brass fanfare leads to a gorgeous cello solo with harp. Fiery music from the strings brings the first conflict, and a strong assist from winds and brass stir the music grandly. A Viennese waltz and march puts the violins' skills fully on display as the piece ends with an exuberant flourish of virtuosity.





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September 18, 2016 at 2:30 p.m.

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Andrew Grams, conductor

Simone Porter, violin

Shostakovich *Festive Overture*

Tchaikovsky Violin Concerto

Rachmaninoff *Symphonic Dances*



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Charlie Chaplin's City Lights*

October 7, 2016 at 7:30 p.m.

Schaumburg Prairie Center for the Arts

October 8, 2016 at 7:30 p.m.

October 9, 2016 at 2:30 p.m.

Hemmens Cultural Center

Stephen Squires, conductor

Charlie Chaplin's timeless silent film, *City Lights*, is brought to life with live orchestra performing Chaplin's charming score.



Beethoven's Eroica

January 7, 2017 at 7:30 p.m.

January 8, 2017 at 2:30 p.m.

Hemmens Cultural Center

Andrew Grams, conductor

Angelo Xiang Yu, violin

Stravinsky Octet

Prokofiev Violin Concerto No. 1

Beethoven Symphony No. 3 *Eroica*



Gershwin Rhapsodies*

January 28, 2017 at 7:30 p.m.

January 29, 2017 at 2:30 p.m.

Hemmens Cultural Center

Andrew Grams, conductor

Yana Reznik, piano

Gershwin *Cuban Overture*

Rhapsody in Blue

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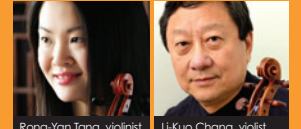
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Saturday, February 13, 7:00 p.m.
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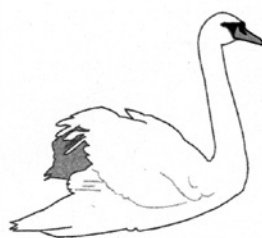
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BRASS CHOIR

Jason Flaks, conductor



Fanfare for a Music City

Robert Hanson (b. 1946)

Originally commissioned by the EYSO in 2011 on the occasion of its 35th Anniversary for the EYSO Brass Choir & Jason Flaks, conductor

A robust fanfare on the hymntune *Elgin*. For notes on this piece and the project which inspired it, see "A Scottish Tune, A Prairie Town" on page 6.



In the Clock Store

Charles J. Orth (1867-1921)

A sixteen-year old Charles Orth penned this light and humorous work that quickly became a staple in the repertoire of the Elgin National Watch Factory Band. The performances of this group, under the direction of Joseph Hecker, were one of the chief marketing tools for the company from 1887-1892. The musicians of the group were employed as workers in the factory when they were not on tour. The band was highly regarded, considered the finest of its kind of west of New York.

Ironically, a piece written about the experience of being in a store surrounded by clocks and watches is full of changes in tempo. The melodies are simple and cute and it is the percussion section that provides the sounds of the various timepieces. Everything from the cuckoo to the low chime of the grandfather clock is represented. Slightly past the midpoint of the piece, the clock runs down and the band comes to a halt. The percussion comes to the rescue, winding the band back up and setting the stage for a music box bell solo and furious presto ending. (With marketing like this it is no wonder that Elgin was the first name in watches!) (J. Flaks)

HANSON STRING QUARTET

Quartet No. 3, "Mishima" (1985)

Philip Glass (b. 1937)

III. 1934-Grandmother and Kimitake

VI. Mishima / Closing

The music of Philip Glass is often categorized as "minimalist"—typically with a steady pulse, rhythmic energy, consonant harmonies, and long phrases built of tiny motifs or cells and repetitive patterning. Unlike music of the previous 500 years, it seems to lack a goal or telos, often hovering in a kind of stasis with very little transformation, no obvious narrative arc, and no representation of any story or anything extra-musical. Today, we know this style from film scores and TV shows, but it originated as early as the 1950s in the concert hall as a radical movement in art music.

This piece originally appeared as parts of the soundtrack for *Mishima*, the film by Paul Schrader. Having worked extensively in experimental theater, the composer Philip Glass tends to utilize subtle but compelling musical effects to articulate distinct frames of time within a drama. In his score for this film, Glass uses orchestration to set off three distinct elements of the plot. The outer time frame of the story corresponds with Japanese writer Yukio Mishima's final day before his suicide. Within this frame, Schrader intersperses Mishima's recollections to form a biography. Finally, scenes from his novels are alternated with Mishima's real-life circumstances. For the dramatizations of Mishima's novels, Glass employs a large orchestra, reduced to strings for only the outer time frame of the final day. Glass uses the introspective nature of the string quartet to accompany the recollections from Mishima's life, lending them a highly intimate quality. Thus, even though each of the six movements of the concert version of the quartet corresponds with a particular event or person from Mishima's life, they do not constitute program music so much as assume their own dramatic contour. The third movement bursts forth with energy, aggressive articulation, and rhythmic irregularities. The final movement circles around familiar chord progressions underneath a lush violin line torn between rapid arpeggios and a drawn-out, heartwrenching melody on a two-note motif. (R. Swiggum/J. Grimshaw)



Hanson String Quartet

Stella Childs & Leah Benrubi, violins

Colin Priller, viola

Ari Scott, cello

Timothy Archbold, coach

The Hanson String Quartet, along with the Maud Powell String Quartet, is a second honors quartet for high-level string players. It was added to the EYSO Chamber Music Institute in 2010 and is named for the EYSO's founding conductor Robert Hanson. The Quartet 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.

EARL CLEMENS WIND QUINTET

Debut Performance

Wind Quintet, Op. 43

I. Allegro ben moderato

Carl Nielsen (1865-1931)

Considered perhaps the finest woodwind quintet ever written, the "Nielsen Quintet," as it's commonly called, was written specifically for members of the Copenhagen Wind Quintet in 1921. Composer Carl Nielsen was inspired to write it when he overheard the group practicing in the background during a phone conversation with one of their colleagues. Biographer Robert Simpson wrote, "Nielsen's fondness of wind instruments is closely related to his love of nature, his fascination for living, breathing things. He was also intensely interested in human character, and in the Wind Quintet composed deliberately for five friends, each part is cunningly made to suit the individuality of each player."

The composer himself confirmed this when he wrote that he was attempting to render the personalities of the various instruments and their players. "At one moment they are all talking at once, at another they are quite alone." The piece is in sonata form, with the first theme stated by the bassoon—always recognizable as a descending triad "Sol-Mi-Do"—taken up by the others, and then fragmented and developed. The second theme, in minor, is introduced by the horn, with an unusual birdcall accompaniment in flute and clarinet, which features prominently in the development.

Simpson commented that that Nielsen, "who was a violinist, often wrote with greater perspicacity for wind than for strings. Nielsen shows great imagination and ingenuity in conjuring a surprising variety of sonorities and blends from the wind quintet; few would suppose from this work that one of the chief difficulties of this combination is the fact that the five instruments do not blend."

The piece is frequently performed and beloved by wind players. It was even chosen to be performed at Nielsen's funeral in 1931. (R. Swiggum)



Earl Clemens Wind Quintet

Briana Staheli, flute

Emma Olson, oboe

Kristal Scott, clarinet

Fernando Chapa, horn

Rachel Hecht, bassoon

Jill Burlingame Tsekouras, coach

Joining the Maud Powell String Quartet, Sterling Brass Quintet, and Hanson String Quartet is our newest honors ensemble, making its debut tonight. The Earl Clemens Wind Quintet is named after Earl L. Clemens, oboist and professor of music education at Northern Illinois University for 36 years. The quintet has worked with a star-studded list of guest coaches including Fritz Foss (Lyric Opera of Chicago), Jennifer Gunn (Chicago Symphony Orchestra), and Lewis Kirk (Santa Fe Opera and Lyric Opera of Chicago). It is offered tuition free thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

Earl Clemens was a founding member and four-term President of the International Double Reed Society, and spent his summers teaching double-reed students at the International Music Camp on the US/Canadian border. He authored the book "Practical Hints on Playing the Oboe", and arranged oboe solos for Junior High School students. Earl played with several groups for enjoyment, including the Kishwaukee Symphony Orchestra and the Kishwaukee Concert Band. After retirement, Earl was asked to teach music at his granddaughters' middle school, which he happily did until his death in 2012 at age 87. Earl loved being a teacher, and students of all ages appreciated his patient, encouraging style. When Earl wasn't teaching or performing, he devoted his time to his loving wife, three children, and eleven grandchildren. He also enjoyed classic car shows and building champion Pinewood Derby cars with his grandsons.



YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, conductor

I Feel Tears Rain Down

Yusuke Yamamoto (b. 1967)

The structure of *I Feel Tears Rain Down* is built on the ebb and flow of intensity rather than motivic development. The piece unfolds as a series of miniature sonic snapshots. Like in the Japanese art of haiku, each of these miniatures is a world unto itself. The thread that holds the music together is the emotional subject of the title. When people cry they view the world around them differently. Their vision can become blurred and vague, or it can focus on one detail to the exclusion of all others. Their thoughts can become stuck in a loop. They might begin to experience a distorted sense of time or an episodic memory. As you prepare to listen, release any expectation that you will get to hear a section again if you missed it the first time. Let yourself be drawn into sound world and relish your unique experience.

(J. Beribak)

STERLING BRASS QUINTET

Colchester Fantasy

Eric Ewazen (b. 1954)

III. The Dragoon

IV. The Red Lion

Colchester Fantasy was written for the American Brass Quintet while the composer was teaching at the Estherwood Music Festival, in Colchester, England during the summer of 1987. Colchester is the oldest recorded town in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches and, as in all decent English towns, colorful old pubs. Each of the four movements in this work is named after an old Colchester pub, each with an evocative name. The third movement, "The Dragoon," brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. To close the work, the fourth movement, "The Red Lion" (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion, and a rapid, spinning fugue theme. These old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions, and impressions of the grandeur and majesty of time past.

(E. Ewazen)



Sterling Brass Quintet

Sagar Biswas and Benjamin Van Wienen, trumpets

Ella Rose Atkins, trombone

Eliot Kmiec, horn

Brad Geneser, tuba

Matt and Kari Lee, coaches

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 ninth season, the Sterling Brass Quintet is made possible by the generosity of EYSO patron Stu Ainsworth.

BRIEF INTERMISSION

PRIMO & YOUTH SYMPHONY

Daryl Silberman & Randal Swiggum, conductors

Russian Chorale and Overture Piotr Ilyich Tchaikovsky (1840-1893), arr. Merle Isaac

Merle Isaac (1898-1996), a name well-known to music teachers today, would have loved the EYSO. As the music teacher at John Marshall High School in Chicago, he believed that students should experience the very best music—music of depth and historical significance, music by the finest composers. The problem was: too little of it was playable by young players. So he started arranging great historical masterworks, editing and smoothing out some of their technical difficulties but maintaining their compositional integrity.

One of his first arrangements was this piece, based on a melody by Tchaikovsky and other Russian folk tunes. The “Choral” (Isaac’s spelling) is from the piano piece “In Church”, from Tchaikovsky’s *Album for the Young* and its modal harmonies and rich textures evoke the choral singing of the old Russian Orthodox Church. The Overture which follows is an arrangement of five Russian folk melodies in quick succession—where Isaac found them is unknown. These are rhythmic dances which, according to Isaac, “suggest brawny muscles and rough humor.” In order, the dances are “At the Feast, Song of Endearment, Along the Street, The Brave Gipsy, and The Wild Duck.” (R. Swiggum)

YOUTH SYMPHONY

Randal Swiggum, conductor



...noble Elgin beets the heaven-ward flame... Robert Hanson (b. 1946)

Originally commissioned by the EYSO in 2011, on the occasion of its 35th Anniversary

A series of variations on the hymntune *Elgin*. After an extended introduction (really another variation in itself), the hymn tune is presented as a noble chorale by the brass. After ten variations on the melody, the piece ends with a majestic finale, based on *Fanfare for a Music City*, heard earlier by the Brass Choir.

For notes on this piece and the project which inspired it, see “A Scottish Tune, A Prairie Town” on page 6.



Father Grain Bringings (With Peaceable Salt Hereof)

Ethan Parcell (b.1992)

Premiere Performance

Father Grain Bringings (With Peaceable Salt Hereof) was composed in early 2016 for Randal Swiggum and the Elgin Youth Symphony Orchestra to commemorate their 40th anniversary season. The piece is a sort of “dogpile” of large coloristic gestures that play with a sense of memory and the passage of time. Various patterns and machines are set up only to be buried, never repeated literally, or crunched against one another. The sound environment of the piece is invoked in the title as well, with equal parts organic matter, religiosity, and broken syntax.

The composer writes: *My relationship with Mr. Swiggum and the EYSO began as a percussionist in my early high school days. During my time in the orchestra I received what I now know is an elusive and rare form of encouragement, both as an instrumentalist and a budding composer, which was both unconditionally loving and supportive, while setting very high expectations to be a mature and sensitive musician in any context. It is such a gift to see the EYSO continue to grow and inspire, and such a thrill for me to continue to be a part of 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. (R. Swiggum)



The Song of the Elgin Watch

P.P. Phillips, arr. Swiggum

The Elgin National Watch Factory turned out its first watch in 1867 and by 1886, its 2700 employees were turning out 1650 watches in a single day! For several centuries, owning a watch had always been a sign of prestige, as each watch was made by individually by hand, and they were so expensive. But the Elgin Watch factory was built on a radical idea: use machines to make the watch parts, assemble the watches faster, and make them more accurate. Accurate watches had been critical during the Civil War and now they were even more necessary because of the railroad.

Elgin became the largest producer of timepieces anywhere. There were Elgin Watch salesmen in every country of the world. The very word "Elgin" came to mean "watch." A ragtime piano player in New Orleans even wrote a song called "I've Got Elgin Movements in My Hips With a 20-year Guarantee." In 1874, the first edition of the *Elgin Watch Almanac* was sent to half a million homes nationwide. It included this charming ditty, with its witty puns and sentimental lyrics: *Let my life tell to all who behold my face, of the worth of the jewel, time.* Featuring Kjelden Breidenbach, Stella Childs, Jamie Dowat, Isabella Kistner, Graeme Leighton, Benjamin Van Wienen and Daniel Werner. (R. Swiggum)

Symphony No. 2 ("Romantic")

Howard Hanson (1896-1981)

IV. Allegro con brio

As our season of pondering music as a "time-art", the Youth Symphony has been considering the idea of the finale in symphonies, and especially the idea of teleology. How does the design of a musical work point toward its telos, or ultimate goal? Why is the final idea of a piece so often foreshadowed in its opening moments? How does our human imagination come into play—the way we, as soon as a phrase begins, begin to speculate, whether consciously or subconsciously, about how it will end? Spending several months (and several performances) focusing on Mahler's "Titan" Symphony No. 1, with its epic finale, opened up questions about repetition, memory, nostalgia, and the shaping of time.

Like Mahler, Howard Hanson reprises musical ideas from previous movements in the finale of his Symphony No. 2. But it is not a simple recap—this movement is rich with its own new ideas. Hanson is an imaginative melodist and his music has been described as "always feeling familiar, even on first hearing." It is quintessentially American-sounding music, with the inflections of jazz, Tin-Pan-Alley, and even blues. To our modern ears, it sounds like movie music from the 1940s and 50s, until we remember that the film composers from that generation learned this style from composers like Hanson, who invented it—not for the movies but for the symphony orchestra in the concert hall. Even John Williams learned from it—his score for *E.T.* was based on this symphony.

Howard Hanson was an American success story. Born to a humble family of Swedish immigrants in Wahoo, Nebraska, he eventually moved to Chicago to attend Northwestern University. After hearing Hanson's Symphony No. 1, George Eastman (of Kodak camera fame) hired him to be the director of his new Eastman School of Music, a position he held from 1924 to 1964. This work, his Symphony No. 2, was premiered in 1930, commissioned by the Boston Symphony to celebrate its 50th anniversary.

The piece holds a special place in the history of the EYSO, too. In the spring of 2000, this symphony was performed in its entirety by the EYSO Youth Symphony. Nowadays, performing full-length symphonies is a normal expectation in the Youth Symphony. For example, it was the EYSO who in 2014 gave the American premiere by a youth symphony of Vaughan Williams' Sixth Symphony. But this was not always the case. Generally, the group had performed single movements of a few, select works. But between 1999 and 2000, the Youth Symphony had doubled in size and grown so much in artistic excellence that their new conductor, Randal Swiggum, believed they could tackle a significant full-length symphony. It was a memorable evening—not only a thrilling performance, but also a deep sense of accomplishment for all. (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 nearly forty years old naturally has some time-honored traditions. The playing of *The Turtle Dove* as the season farewell is one of the most beloved of those traditions, which began on a concert tour through Wisconsin and Minnesota in 2000. The Youth Symphony had learned the piece in preparation for a visit to St. Olaf College, to hear the St. Olaf Symphony Orchestra and be coached by their renowned conductor, Steve Amundson. The piece itself had been originally written for the St. Olaf Orchestra by a music professor at the college. The Youth Symphony learned to sing the old folk song upon which it is based and on that tour grew to love the piece as "the best way to say goodbye." Thus, an EYSO tradition was born. The song has taken on layers of meaning over the years and is the traditional ending for Fall Camp every August, where many new Youth Symphony members learn it for the first time. During the 2012 Civil War Tour, students spent a time of solitary reflection wandering in the stillness of the National Cemetery in Gettysburg. It was this song—quietly and spontaneously—that came forth in a circle of singing, gently giving voice to a swirl of emotions that had seemed impossible to express. (R. Swiggum)

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GRAND PRIZE

Leah Benrubi, Youth Symphony

HIGHEST EARNING ENSEMBLE

Youth Symphony

HIGHEST PERCENTAGE OF PARTICIPATION

Prelude

SPECIAL THANKS TO

Gary Lenell and Renee Riani, our NOTES 2016 Co-Chairs
 Primo/Primo Intermezzo: Glenn and Marci Sterkel
 Prelude: Cindy Gaspardo and Renee Ingoldsby
 Sinfonia: Deanna Cates
 Philharmonia: Hannah Robbins
 Youth Symphony: Angie Dowat

And finally, we thank all of the NOTES 2016 volunteers, especially our parent volunteers, for helping the EYSO meet our fundraising goal—we couldn't have done this without you!

Special thanks to

Hutter Enterprises, Inc.

for the generous gift of our NOTES 2016 Grand Prize presented to the NOTES 2016 Fundraising Campaign Champion.

Special thanks to



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The EYSO apologizes for any omissions or inaccuracies in the NOTES list. Please contact the EYSO office at office@eyso.org or 847-841-7700 with additions or corrections.

EYSO AUDITIONS

JUNE 2-5, 2016

FOR THE UPCOMING

2016/17 SEASON



PRIVATE INSTRUCTORS

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Stella Childs
Lisa Chodorowski
Denise Connolly 🎵
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Lori Rollins 🎵
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Olivia Pannell
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Scott Tegge 🎵

TUBA

Scott Tegge 🎵

PERCUSSION

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Mark Botti
Jeff King
Alvin Lane
Jeff Matter
Christine Rehyem
Walt Schneider

HARP

Nichole Luchs
Brittany Smith

PIANO

Cheryl Lim
Eva Woo

🎵 Denotes EYSO
Alum or parent
of Alum

* Denotes parent of
current EYSO
student

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

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Keith Riffel
Nicole Schmidt

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Vince Genualdi
Joshua Stewart

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Lisa Rose
Brayer Teague

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Belford Hernandez

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MEDINAH

Steven Pyter

MONTGOMERY

Victor Anderson

MOUNT PROSPECT

Michael Teolis

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Clark Sheldon

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Ken Tonaki

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Brent Burger

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Kurt Dobbeck

WEST CHICAGO

Angela Wifler

WHEATON

Coleen Alvin 🎵
Grace Chu

WINFIELD

Grace Chu

WOODSTOCK

Bill Simpson

YORKVILLE

Victor Anderson

PRIMO / PRIMO INTERMEZZO ORCHESTRA

VIOLIN

Isabel Bergmann, Glen Ellyn z *
 Sephora Berhanu, Elgin
 Defne Celme, Roselle
 Mina Chang, Naperville z
 Connie Chen, Naperville z *
 Vasudha Cidambi, Hoffman Estates
 Elise Clark, Glen Ellyn z
 Grace Condon, Saint Charles z *
 Claire Dai, Elgin
 Fiker Endalcachew, Lake In The Hills
 Mahika Gupta, Wheaton z
 Avak Hairekian, Schaumburg z
 Erin Hammer, Lisle
 Jacy Jacobus, Saint Charles z
 Grace Kerkbashian, Crystal Lake

Zachary Kiley, Glen Ellyn z
 Abigail Kreeger, West Chicago
 Jordan Lenox, South Elgin
 Karen Lu, South Elgin
 Alexander Mathew, Oswego
 Conor McJannett, Schaumburg
 Mya Menzia, Elk Grove Village
 Amaya Munoz, Downers Grove
 Jakub Myers, La Grange Park
 Aanya Navsariwala, Bartlett
 Taytum Newell, Saint Charles z
 Katie Park, Algonquin
 Metehan Tandag, Schaumburg
 Daniella Untivero, Hoffman Estates z +
 Madison Yehling, Geneva z
 Emily Zozokos, South Elgin

VIOLA

Camille Dux, Bartlett *
 Alexandra Sweeney, Saint Charles
 Owen White, Saint Charles
 Aliyyah Zaidi, Fox River Grove

CELLO

Saarang Bakre, Bartlett
 Kennedy Buehler, Campton Hills *
 Erin Risser, Barrington
 Logan Sterkel, South Elgin
 Damian Sulikowski, North Barrington
 Jordan Vitale, Oswego

z Primo Intermezzo

+ Concertmaster

* Principal

PRELUDE ORCHESTRA

VIOLIN

Rajesh Balasamy, Hoffman Estates
 Hannah Bolender, Geneva *
 Isabella Borla, Schaumburg *
 Laura Burdick, Schaumburg
 Archan Das, Barrington
 Jessica Doyel, Elgin
 Lindsay Drozdik, Saint Charles
 Matthew Dutton, Geneva *
 Holt Eftefield, Schaumburg
 Olivia Eftefield, Schaumburg
 Lasey Emmerich, Saint Charles * +
 Lauren Flanagan, Batavia *
 Maggie Gaspardo, North Aurora *
 Molly Gruman, Aurora *
 Talein Hairekian, Schaumburg
 Benjamin Hommowun, Saint Charles
 Savanna Huang, Gilberts
 Nohl Ingoldsby, Schaumburg
 Daigo Ito, Schaumburg *
 Hannah Kolbusz, South Elgin
 Amy Kuhl, Saint Charles
 Abigail Landstrom, Elgin
 Olivia Maass, Batavia *
 Elizabeth Medina, Palatine *

Rebecca Millard, Marengo
 Brandon Moffitt, Elburn
 Riley Moreno, Elburn *
 Tristan Posecion, Algonquin
 Prashanth Ramachandra, Palatine
 Rebecca Riani, Geneva *
 Yuuki Sato, Schaumburg
 Jillian Stachon, Saint Charles
 Amrita Sundaram, Aurora
 Mary Szymanski, Elburn
 Ethan Talreja, Carpentersville
 Kate Uleplic, Glen Ellyn
 Renita Varghese, Hoffman Estates
 Joseph Villalobos, Bartlett *
 Caroline Wenokur, Geneva
 Catherine Winsor, Campton Hill
 Jake Wohld, Saint Charles +
 Hailey Yamsuan, Gilberts *

VIOLA

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 Molly Denz, Saint Charles *
 David Galanes, Bartlett
 Alexandria Jones, South Elgin *
 Nicholas Karlos, Gilberts

Eleanor Maloney, Campton Hills *
 Grace Morby, Saint Charles * *
 Valdis Slokenbergs, Geneva *
 Genevieve Tuffy, Barrington

CELLO

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 Aya Carson, Elgin
 Stephan Cordogan, Geneva
 Ian Crossland, Geneva *
 Benjamin Irwin, Crystal Lake *
 Thomas Nelson, Sleepy Hollow
 Gracyn Thatcher, Saint Charles

BASS

Michael Parchaiski, Saint Charles * *
 Kyle Saengdara, Elgin

PERCUSSION

Joe Beribak, Elgin

+ Co-Concertmasters

* Principal

* Chamber Music Institute

SINFONIA

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 Ethan Blankenship, Kildeer
 Ben Blowers, Naperville
 Katherine Breslin, Cary
 Alan Chen, Naperville
 Claire Collins, Carpentersville * *
 Zylle Constantino, Gilberts *
 Sarah Day, Geneva
 Connor Delacruz, Schaumburg
 Dhyey Dixit, Schaumburg
 Beth Ann Ellingson, Elgin
 Caroline Feyerer, Wheaton
 Steven Frankowski, Carpentersville
 Brett Herman, Saint Charles
 Saramaya Huynh, Elgin

Anthony Inforzato, Schaumburg
 Liam Ingoldsby, Schaumburg
 Jakob Jaquinde, Wheaton
 Sahaj Kaur, Carol Stream
 Virginia Larsen, Elgin
 Allanna Ledford, Carol Stream
 Perry Li, Algonquin
 Samuel Mathew, Oswego * *
 Chayanne Petit, Hoffman Estates *
 Jessica Pytel, Hampshire
 Pranav Ramachandra, Palatine
 Eron Ristich, Naperville +
 John Siewenie, Inverness
 Thomas Stanila, Algonquin
 Akshay Sundaram, Aurora +
 Arden Wheeler, Wheaton

Adelyn Wimmer, Elgin
 Ananya Yammanuru, Saint Charles

VIOLA

Samantha Ahrens, Saint Charles *
 Sophie Danner, Elgin
 Payton Fischer, Saint Charles
 Emery Frey, Saint Charles *
 Noah Hauptmann, Saint Charles
 Matt Hurley, Mount Prospect * *
 Alexander Laskowski, Saint Charles
 Andrew Ramm, Geneva
 Joseph Walwer, Naperville
 Hannah Weber, South Elgin
 Genevieve Zauhar, Saint Charles *

Continued on next page

SINFONIA *continued*

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 Emma Froeschke, Carpentersville
 Emily Gallagher, South Elgin
 Catherine Jackson, Saint Charles *
 Kaylynn Kattiyaman, Lombard
 Ann Lim, Carpentersville
 Raphael Maranon, Skokie *
 Owen Michuda, Geneva
 Kayla Mikottis, South Elgin
 Victoria Palma, Elmhurst *
 Miranda Victor, Saint Charles
 Arlo Wandell, South Elgin

FLUTE

Anne Hart, Lisle
 Juan Hernandez, Hampshire
 Kaitlyn Kowalski, Plainfield *
 Kelley Powell, Naperville

OBOE

Katherine Bingham, Saint Charles
 Rohin Kartik-Narayan, Aurora

CLARINET

Molly Greene, Saint Charles
 Sarah Martin, Saint Charles
 Conor McPheron, Geneva
 Madolyn Miller, Geneva

BASSOON

Cassandra Flones, South Elgin
 Riley Herbst, Yorkville
 Sophie Lietz, Geneva

HORN

Veronica Ayars, Geneva
 Zoe Becker, South Elgin *
 Colin Lundy, Naperville
 Kaleigh Roselli, Rolling Meadows *

TRUMPET

Parker Brown, Elgin *
 Bailey Cates, Elburn *
 Gayle Moore, Carpentersville
 Jackson Teetor, Elgin

TROMBONE

Christian Bialek, Elgin
 Avalon Bruno, Saint Charles *
 Faith Cramer, Batavia
 Nathaniel Lee, Palatine
 Stephanie Olds, Streamwood

TUBA

Ryan Geneser, Geneva *

HARP

Emily Reader, Gilberts

PERCUSSION

Conor Brennan, Geneva x
 Aidan Perrault, Batavia x

+ Co-Concertmaster
 * Principal/Assistant Principal
 * Chamber Music Institute
 x Percussion Ensemble

BRASS CHOIR

HORN

Veronica Ayars, Geneva
 Simon Balisi, Batavia
 Fernando Chapa, Batavia
 Rebekah Green, Huntley
 Emily Hall, Geneva
 Olivia Halterman, North Aurora
 Eliot Kniec, Cary
 Sydney Lundell, North Aurora
 Colin Lundy, Naperville
 Sara Pfeil, Wayne
 Bret Reser, Sycamore
 Kaleigh Roselli, Rolling Meadows
 Andrew Selig, Sycamore

TRUMPET

Kristian Avila, Sugar Grove
 Brandon Berg, Streamwood
 Sagar Biswas, Aurora
 Parker Brown, Elgin
 Bailey Cates, Elburn
 Charles Demeny, Itasca
 Michael Johnson, Elgin
 Gayle Moore, Carpentersville
 Nick Mueller, Woodstock
 Cliff Musial, Elgin
 Anaka Riani, Geneva
 Jackson Teetor, Elgin
 Benjamin Van Wienen, Sycamore

TROMBONE

Ella Rose Atkins, Sycamore
 Avalon Bruno, Saint Charles
 Faith Cramer, Batavia
 Brandon Jaimes, Hanover
 Nathaniel Lee, Palatine
 Chris Lenell, Cary
 Stephanie Olds, Streamwood
 Eddie Quiroga, Montgomery
 Patrick Ward, Schaumburg
 Ryan Williams, Lombard
 Connor Zankle, Huntley

TUBA

Bradley Geneser, Geneva
 Ryan Geneser, Geneva
 Alex Tschetter, Geneva

PHILHARMONIA

VIOLIN

Ayda Asadnejad, Schaumburg ♪
 Olivia Cabaj, Bartlett
 Kristine Cordero, Algonquin ♪
 Sarah Cowley, Elgin
 Hannah Eng, Batavia ♪
 Christiana Ruth Gatbunton, Itasca *
 Siddharth Gehlaut, Barrington
 Mia Gerace, Geneva + ♪
 Ryan Hajek, South Elgin * +
 Brittany Hill, Batavia ♪
 Abigail Hutter, Geneva ♪
 Eden Irwin, Crystal Lake
 Maya Kota, Naperville ♪
 Crystal Kotvan, Saint Charles ♪
 Ryan Kredell, Geneva
 Michelle Kwon, Glen Ellyn
 Lauren Lee, Naperville
 Caroline Lindwall, Geneva * ♪
 Breanna Magpantay, Geneva

Noah Schroeder, Gilberts ♪
 Ayumu Seiya, Saint Charles * + ♪
 Taylor Stevens, Saint Charles ♪
 Anastasia Strah, Geneva
 Tacuma Venzant, Bolingbrook ♪
 Alessandra West, Geneva + ♪
 Claudia Wilkie, Geneva
 Peijing Xu, South Elgin
 Eunice Yoon, Crystal Lake

VIOLA

Christine Beal, Elburn
 Storey Childs, Saint Charles * * ♪
 Timothy Holman, Glendale Heights *
 Elizabeth Kochergin, Aurora
 Brianna Leibel, Naperville ♪

CELLO

Maria Patricia Agnes, Naperville
 Ernesto Banuelos, East Dundee *
 Elizabeth Carroll, Saint Charles * ♪

William Chen, Naperville
 Trudie Childs, Saint Charles * * ♪
 Douglas Cunningham, Wheaton ♪
 Jeff Donnan, Saint Charles
 Madelyn Dux, Bartlett
 Emma Claire Ehrhardt, Geneva
 Rachel Eng, Batavia
 Sarah Knott, Naperville
 Taylor Mickle, Geneva
 Charlie Mueller, Clarendon Hills * *
 Alexander Ristich, Naperville
 Eleanor Sams, Saint Charles
 Elaina Spiro, Geneva
 Leslie Widlacki, Bartlett ♪
 Daniel Zhao, Naperville

Continued on next page

PHILHARMONIA *continued*

BASS

Melinda Baker, Aurora
Alexander Carroll, Saint Charles * * ♫
Cate Fanning, Glen Ellyn * ♫

FLUTE

Amy Acton, Geneva
Eileen Fey, Oswego
Ashvini Kartik-Narayan, Aurora
Morgan List, Yorkville

OBOE

Julia Anderson, Wheaton
Kira Nutter, Saint Charles
Claudia Sandine, Medinah
Guillermo Ulloa, Carpentersville

CLARINET

Alex Cuthbert, Sycamore
Rebekah Harness, Elgin *
Gabriella Tovar, Aurora

BASSOON

Chloe Robbins, Elgin *
Genesis Rosiles, Carpentersville

HORN

Simon Balisi, Batavia
Olivia Halterman, North Aurora
Sara Pfeil, Wayne *
Bret Reser, Sycamore

TRUMPET

Charles Demeny, Itasca
Michael Johnson, Elgin *
Nicholas Mueller, Woodstock *
Cliff Musial, Elgin
Anaka Riani, Geneva *

TROMBONE

Brandon Jaimes, Hanover Park *
Ryan Williams, Lombard
Connor Zankle, Huntley *

TUBA

Alex Tschetter, Geneva

PERCUSSION

Ryan Drenovsky, Wauconda x
Benjamin Simon, Geneva x *

HARP

Catrina Egner, Yorkville

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

YOUTH SYMPHONY

VIOLIN

Kiersten Aalfs, Saint Charles
Fernando Arias, Wheaton
Adrian Bebenek, Saint Charles
Amelia Benich, Glen Ellyn
Leah Benrubi, Chicago * ∞
Stella Childs, Saint Charles * ∞
Kiran Daniel, Winfield
Camryn Delacruz, Schaumburg
Joshua Delamater, West Chicago *
Christian Dik, Batavia *
Emily Hernandez, Carpentersville
Mitchell Hopp, Elgin
McKenna Hulen, Batavia
Joseph Hutter, Geneva
Lucy Liu, Aurora
Jessica Luo, Sycamore
Anna Miller, Palatine
Alyssa Milligan, Arlington Heights
William Mueller, Geneva
Emma Mueller, Clarendon Hills * ∞
Mary Phillips, Batavia
Aditi Prakash, Lisle * ∞
Satomi Radostits, Aurora
Abinaya Ramakrishnan, Naperville
Olivia Shi, Algonquin
Amelia Simpson, Saint Charles
Pranav Upadhyayula, Plainfield
Jade Woo, McHenry
Amy Xie, Bloomingdale

VIOLA

Saffron Bruno, Saint Charles *
Isabella Kistner, Saint Charles
Colin Priller, Arlington Heights * ∞
Klaudia Sowizral, Saint Charles
Tracy Suppes, Elburn * ∞
Lexi Tartaglia, North Aurora *
Daniel Werner, Saint Charles

CELLO

Kjelden Breidenbach, Sycamore *
Jamie Dowat, Saint Charles
Elizabeth Leibel, Naperville
Alayna Mihalakakos, Naperville
Katherine Monroy, Schaumburg
Lara Nammari, Bartlett
Darcey Pittman, Aurora * ∞
Benjamin Rieke, Naperville *
Ari Scott, Downers Grove * ∞
Jenna Thelen, Carpentersville
Hannah Willging, Saint Charles
Laura Zelis, Wheaton *
Justin Zhao, Naperville

BASS

Kerry Freese, Saint Charles *
Anna Moritz, Saint Charles
Pal Shah, Naperville
Alyssa Trebat, Algonquin

FLUTE

Tom Matthews Memorial Principal Flute Chair
Audrey Honig, Elmhurst
Rebecca Kline, South Barrington
Leilah Petit, Hoffman Estates
Briana Staheli, South Elgin * e

OBOE

Isabelle Barriball, North Aurora
Caroline Davey, Oswego
Emma Olson, Sycamore * e

CLARINET

Melanie Prakash, Naperville
Kristal Scott, Aurora * e
Mario Zavala, Carpentersville

BASSOON

Alaina Bottens, Elmhurst
Rachel Hecht, Sycamore * e

HORN

Fernando Chapa, Batavia * e
Rebekah Green, Huntley *
Emily Hall, Geneva
Eliot Kmiec, Cary * %
Sydney Lundell, North Aurora
Andrew Selig, Sycamore

TRUMPET

Kristian Avila, Sugar Grove *
Brandon Berg, Streamwood *
Sagar Biswas, Aurora * %
Benjamin Van Wienen, Sycamore * %

TROMBONE

Ella Rose Atkins, Sycamore * %
Chris Lenell, Cary
Eddie Quiroga, Montgomery *
Patrick Ward, Schaumburg

TUBA

Bradley Geneser, Geneva * %

PERCUSSION

Ryan Cyr, Yorkville
Graeme Leighton, Lombard
Jack Reynertson, Geneva

HARP

Catrina Egner, Yorkville
Emily Reader, Gilberts

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

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Starring Chester Gregory

The music of Jackie Wilson, Otis Redding, Sam Cooke, and more!

Saturday, May 14

Broadway showstopper Chester Gregory (*Hairspray*, *Sister Act*, *Dreamgirls*) brings the titans of soul to life! This spectacular evening of hits includes "Higher and Higher," "These Arms of Mine," and "Twistin' the Night Away."



DREAM, DREAM, DREAM

Orbison & the Everly Bros. Reimagined



Saturday, November 19

What if one of the most famous male duos of the 50s and 60s performed alongside one of the most iconic voices of all time? Experience an unforgettable night of career spanning hits.

THE 12 DAMES OF CHRISTMAS

Starring Angela Ingersoll

Saturday, December 10

A rockin' Brenda Lee, a haunting Judy Garland, a purr-fect Eartha Kitt, a proper Julie Andrews, a sultry Marilyn Monroe - Angela Ingersoll captures the iconic voices of the holiday season in this merry musical romp!



We'll be announcing our entire 2016-2017 season this July! Stay tuned for more exciting artist additions.

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IT'S ABOUT TIME!

The 2015/16 season explores music as a "time art", memory and nostalgia, the legacy of Maud Powell, and the Elgin Watch Factory Band, c. 1892.

MONUMENTAL

FEATURING VIOLINIST RACHEL BARTON PINE AT 7:30PM

Sunday, November 8, 2015, 2:00, 4:30, and 7:30 pm
ECC Arts Center, Blizzard Theatre

CMi CONCERTS

Sunday, November 22, 2015

OPEN HOUSE EVENTS

Sunday, Feb 28, 2016
Sunday, April 17, 2016

TIMEPIECES

WITH GUEST CONDUCTOR DANIEL BOICO

Sunday, March 13, 2016, 2:00, 4:30, and 7:30 pm
ECC Arts Center, Blizzard Theatre

RESONANCE

WITH GRAMMY-WINNING EIGHTH BLACKBIRD

Saturday, April 16, 2016, 7:00 pm
ECC Arts Center, Blizzard Theatre

CMi CONCERTS

Sunday, April 24, 2016

CITY OF TIME

A 40TH ANNIVERSARY REUNION & GALA CELEBRATION

Sunday, May 15, 2016, 3:00 and 7:00 pm
The Hemmens Cultural Center, Elgin

AUDITIONS

AUDITIONS FOR THE 2016-17 SEASON

June 2-5, 2016

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