



2015-16 SEASON

ELGIN YOUTH SYMPHONY ORCHESTRA

MONUMENTAL

NOVEMBER 8, 2015

Randal Swiggum, Artistic Director

IT'S ABOUT TIME!



Dear Friends,

It's about time—the Elgin Youth Symphony Orchestra's 40th anniversary season is here! On behalf of the Board of Directors, I welcome you to the opening concerts of this epic season.

Our students and artistic staff this season are 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 1975 as a small group of string players under the direction of Robert Hanson. Over the years, it has become one of the oldest and largest youth orchestras in Northeast Illinois, 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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EYSO Board President

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2015-16 SEASON
40
YEARS STRONG

ELGIN YOUTH SYMPHONY ORCHESTRA

MONUMENTAL

NOVEMBER 8, 2015

Randal Swiggum, Artistic Director

IT'S ABOUT TIME!

2:00PM

PRELUDE ORCHESTRA

Andrew Masters, Conductor

SINFONIA

Jason Flaks, Conductor
Andrew Masters,
Associate Conductor

PHILHARMONIA

Anthony Krempa, Conductor

4:30PM

BRASS CHOIR

Jason Flaks, Conductor

**SINFONIA/PHILHARMONIA
PERCUSSION ENSEMBLE**

Joe Beribak, Conductor

PHILHARMONIA

Anthony Krempa, Conductor

YOUTH SYMPHONY

Randal Swiggum, Conductor

7:30PM

YOUTH SYMPHONY

Randal Swiggum, Conductor

MAUD POWELL STRING QUARTET

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Joe Beribak, Conductor

**YOUTH SYMPHONY
FEATURING RACHEL BARTON PINE, VIOLIN**

Ms. Pine's appearance is made possible
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FOR EYSO'S 40TH ANNIVERSARY SEASON,

JOIN THOUSANDS OF ALUMNI AND THEIR

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STRENGTHENING EYSO'S NEXT FORTY YEARS.

Your \$40 contribution to the 40 for 40 campaign will ensure that young musicians can continue to grow in confidence, artistry, and imagination, and join our roster of distinguished alumni.

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at eyso.org/support-eyso.

FROM THE ARTISTIC DIRECTOR

IT'S ABOUT TIME!

I. MONUMENTAL

It is typical that we humans mark important anniversaries by reflecting on the past, celebrating milestones, reminiscing with fond memories, and taking stock of where we have been and where we are going—in other words: pondering who we are.

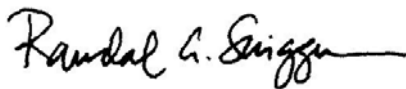
The EYSO—this year in its whirlwind 40th season—is no exception. We are celebrating our past with a series of special events and music from our history. But we are also doing more than that. In our usual fashion, we are digging deeper and actually exploring a big idea: our relationship with time itself.

Each of our concerts takes a different look at one aspect of music as “time-art.” In March, we will look at how music “works” in time, relying on our uniquely human ability to remember the past and predict the future. We intend to ponder, through great orchestral music, how music acts as a beautiful “container” for time and how it shapes our perception of time. Of course, at its simplest level, music marks time like the pendulum of a grandfather clock, as everyone knows who has ever noticed their own toe tapping along, seduced by music’s rhythmic groove.

In our May gala season finale we will look at Elgin as the “City of Time,” famous worldwide for the classic Elgin watch. We will present a musical retrospective of Elgin’s vibrant musical life over the last 150 years, as well as the many musical premieres and innovations that have distinguished the EYSO as one of the most progressive youth symphony programs anywhere.

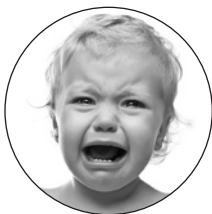
Tonight, however, we look at our very human need to remember: to build monuments to recall heroic deeds, honor people we admire, mourn tragic loss, and pass on our cultural values. Throughout history, man has built such monuments—typically of granite or bronze. Tonight we hear monuments built of *music*.

Thank you for joining us for a truly monumental day of wonderful music making.



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 five years ago 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!

PRELUDE ORCHESTRA

The Arethusa

Englishman Prince Hoare wrote a poem about the famous battle, but *monumentalized* it in a pro-English, victorious (and over confident) way; completely disregarding—lying by omission—the fact that the English were actually defeated. Another Englishman, William Shield, later set the poem to music, an already existing tune *Miss McDermott*, written by Turlough O'Caralan, and used it an opera in 1796 which gave the song its notoriety. Combining the words with a swaggering tune strengthens the text's air of confidence and is what has given the song its lasting power. A great example of a musical monument with politicizing power, the song single-handedly reframed history for the British people.

Symphony No.1 in D major

II. Scherzo

In Mahler's First Symphony, its lively second movement pays homage to the Austrian Ländler, a rustic peasant dance that Mahler grew up with.



The music is boisterous and fun: exactly what you would expect from this popular dance. The melodic line features lilting, sweeping hooked and slurred bow strokes in the violins with a catchy melody. Listen for the sounds of yodeling in the introduction as Mahler transports us to his homeland with this lively dance.

Symphony No. 9: “From the New World” IV. Finale

Antonin Dvořák (1841-1904)
arr. Deborah Baker Monday

You know you have been on a good trip when something you experience sticks with you, even long after you return. A memory, something lasting that changed or affirmed your ways of thinking—your own intrinsic *monument* of sorts.

For Dvořák, the Czech composer who was in America as director of the National Conservatory in New York, it was something musical. Dvořák had always been interested in folk music and had already written many pieces with Czech (or at least Czech sounding) themes and folk melodies. And when he came to America, he listened closely and took careful note of the folk tunes of Native and African Americans. He was fascinated by them and realized that their simple melodic structure was worth exploring; a perfect canvas for artistic development.

Dvořák became inspired and influenced to compose his own melodies in a similar style. (Most of the melodies from which he created the entire symphony have only five notes.) Thus his Ninth Symphony, *From the New World* was conceived. A snapshot, or better yet, an artist’s rendering of his American impressions. A postcard for his Bohemian friends back home.

SINFONIA

Jason Flaks, Conductor
Andrew Masters, Associate Conductor

An Irish Symphony II. The Fair Day III. In the Antrim Hills

Herbert Hamilton Harty (1879-1941)

“Since I was a boy at Hillsborough I always had the idea of writing something in which I would try to get the flavor of village-life there, and the legends associated with the district and province. Although I have not explained it in words, the Irish Symphony is really an autobiography.” This idea that music can conjure a scene speaks to its power, but it is a great challenge to accomplish successfully. This challenge is made easier with a programmatic note. It enables the listener to connect music to a people or place through a specific description by the composer, even though there is so much that isn’t known about the intricacies of the subject. It allows the listener to go a little deeper than, “That sounds Irish!”

II. Vivace ma non troppo Presto. “The Fair Day”

Horses and cattle—noise and dust—swearing, bargaining men. A recruiting sergeant with his gay ribbons, and the primitive village band. In the market place, old women selling ginger bread and “yellow-boy” and sweet fizzy drinks. A battered merry go-around.

III. Lento. “In the Antrim Hills.”

This movement was suggested by a scene in a lonely farmhouse where a wake was being held. The music is in the shape of a wistful lament, and one of the principal themes is based on the tune *Jimmy Mo Mhíle Stór* which the words begin:

*You maidens, now pity the sorrowful moan I make;
I am a young girl in grief for my darling’s sake;
My true love’s absence in sorrow I grieve full sore,
And each day I lament for my Jimmy Mo Mhíle Stór.*

The challenge of programmatic music is that it can limit the listener’s experience to the words of its description. The success of the piece is often measured by how believable it is. One choice Harty made to help create more connection was to use several Irish folk tunes. *Jimmy Mo Mhíle Stór* is just one of several folk tunes used in *An Irish Symphony* to deepen the programmatic connection with the music. The girl in the tune has lost her one true love to the call of the sea. Another tune capturing the energy of a scene is *The Girl I Left Behind* heard in the second movement:

*The dames of France are fond and free
and Flemish lips are willing
and soft the maids of Italy
and Spanish eyes are thrilling.
Still though I bask beneath their smile
their charms fair to bind me
and my heart fall back to Erin's Isle
to the girl I left behind me.*

The irreverence of the lyrics (it is essentially an 18th century Irish version of the Beach Boys' *California Girls*) and the energy of the tune only serve to enhance Harty's description of this chaotic scene. These types of compositional choices made by the composer are key to the success of bringing programmatic music to life.

Finlandia

Jean Sibelius (1865-1957)

In the late 19th century, the political and cultural unrest of the Finnish people was reaching a tipping point. Russia's political hold on Finland grew tighter and cultural life was becoming dominated by the Swedish. By 1899, the Finn's deep desire to express their own national heritage was at an apex and a political demonstration was held in Helsinki that December (two months before the Russian Manifesto.) Sibelius was commissioned to write a stirring piece of music to be performed at the demonstration along with other displays of Finnish artwork. The piece resonated deeply with the Finnish people, affirming their sense of national identity and contributing to their efforts of uprising against Swedish culture and Russian political power. Finland eventually declared their independence from Russia in December of 1917.

Sinfonia studied the painting *Attack* (1899) by Finnish painter Edvard Isto which contains similar themes as *Finlandia*. The Russian eagle is seen attacking the Finnish maiden, taking the book of law from her hands under an oppressive dark and stormy background. Like the painting, the success of the symphonic poem *Finlandia* depends on the symbolism of the work.

The piece is in four distinct sections:

1. Introduction: The music is dark and looming. Scored in the low brass, sweeping crescendos and minor tonalities give the music a feeling of oppression. In response are mournful chorales in the woodwinds and stern, angry melodic lines in the strings.
2. A percussive brass fanfare with dotted eighth, sixteenth note rhythms awakens the listener like a "call to arms." Frantic string triplets recall the stirrings of the people.
3. A large celebratory middle section continues the same dotted fanfare rhythm but in a rejoicing mood in a major key. Cymbal crashes and extended strains of syncopation give the music an extra jolt of momentum.
4. The hymn-like chorale melody, simple yet profound in both its melodic shape and harmonization, gives the music a moment of reflection, hope and peace. This tune captured the heart and imagination of its first listeners and instantly became a national symbol for the Finnish people. It continues to have a universal appeal and has been set to various hymn texts.



The piece ends with a restatement of the celebratory themes with an overlay of the hymn melody played in the brass that gives it a rousing finish.

PHILHARMONIA

Anthony Krempa, Conductor

Pomp and Circumstance March No. 1

(please see 4:30 program for notes)

Sir Edward Elgar (1857-1934)

PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor

Fanfare of Hope

John Stevens (b. 1951)

An anniversary is the perfect time to look back on some highlights from EYSO history. *Fanfare of Hope* was the first commission for the EYSO Brass Choir and was an important bond in the relationship between the EYSO and the Wisconsin Brass Quintet. John Stevens was the longtime tubist in the WBQ and has been a great resource to the Brass Choir as it has grown in size and ability. He wrote a "sonic tornado" of a piece—a tremendous amount of music that happens in a short amount of time.

A strong rhythmic groove is established in the timpani during the first two measures, driving the entire opening section. As instruments enter, they seem to have the direction of their melodic lines dictated by the timpanist's rhythm. The French Horns are saved for the second section of the piece and are introduced after a wild *accelerando* doubles the speed of the music. Where the music seemed heavy and controlled previously, the second section roars with energy as the horns play a fanfare that bounces along over ever changing rhythmic meters. There is a brief change in mood with a tense sounding accented rhythm in the trumpet before all instruments take up the melody in unison. A return to the opening follows with the timpani now taking a more subservient role to the brass. The tempo continues accelerating as previous material is rehashed before slowing for one final heroic statement of the horn melody.

Symphony in Brass **I. Andante-Allegro Molto**

Eric Ewazen (b.1954)

Eric Ewazen's commitment to composition for brass instruments has made him beloved in the brass world. His writing is defined by a thoughtful blend of Romantic era melody and 20th century harmony. Although for several years he wrote challenging twelve-tone works (using the twelve notes of the chromatic scale equally), he ultimately decided "to write music that people want to listen to" and settled into a neo-impressionistic style. His music is lyrical, lush and evocative. Ewazen studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner, taking some of the compositional style of each composer with him in forging his own distinctive sound.

Symphony in Brass, which will be performed in its entirety over the course of the season, was commissioned by the Detroit Chamber Winds. The first movement opens with a lyrical melody that ebbs and flows with the accompaniment. The movement then takes off with a faster tempo and complex rhythmic figures that are shared throughout the group. Another Ewazen technique is to weave rhythmic and melodic snippets through different parts within a section. Every section ends up with really challenging links in the musical chain, and the musicians often need to function as a relay team.

Colossal statuary does not consist simply in making an enormous statue. It ought to produce an emotion in the breast of the spectator, not because of its volume, but because its size is in keeping with the idea that it interprets and with the place which it ought to occupy.

Frédéric-Auguste Bartholdi
sculptor and designer of the Statue of Liberty



SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, Conductor

Music for Pieces of Wood

Steve Reich (b.1936)

Music for Pieces of Wood challenges both the listeners and the performers to stretch the limits of their experience of time. It exists simultaneously in the past, present, and future. After the first player establishes the pulse, the second player spells out the essential rhythmic pattern of the whole piece. These first two players act as the anchors to the past and foreshadowers of what is to come. For these players, the challenge is to fulfill their role as anchors while staying present in the musical drama that unfolds. The other three performers take turns playing extended solos where they build up to the full pattern one note at a time. Then, they join the first 2 players as anchors to the past. They need to be sensitive to the way the music feels in the present tense in order to build their pattern up at the right pace. Listeners know that they can always rely on the safety of the familiar essential pattern if they get lost on their way, but they need to keep eyeing the future to appreciate the journey in the present. It is the journey to that expected pattern that creates the suspense and drama of this music. We all know where we're going, but we don't know exactly how to get there. We can see the future, but we need to be engrossed in the present to find the pathway to its fulfillment. (J. Beribak)

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, Conductor

Variations on a Shaker Melody

Aaron Copland (1900-1990)

Written at about the same time as *Lincoln Portrait*, Copland's "Appalachian Spring" ballet was originally written for thirteen musicians. The music was aimed at creating an American theme and was eventually reworked into a concert version prominently featuring the Shaker hymn "Simple Gifts" in variation treatment.

*'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan't be ashamed,
To turn, turn will be our delight,
Till by turning, turning we come 'round right.*

The opening clarinet, oboe and bassoon melodies put the light and quick melody firmly upfront to begin. Copland's treatment of the melody through many variations traverse different energies and styles, with the piece closing as simply as it began.



A great life never dies.
Great deeds are
imperishable;
great names immortal.

New York Times, April 28,
1897 on the dedication of
Grant's Tomb

PHILHARMONIA

Anthony Krempa, Conductor

Academic Festival Overture

Johannes Brahms (1833-1897)

When the prolific composer Johannes Brahms was told he was to be presented with an honorary doctorate by Breslau University, he was naturally grateful. But when it was “suggested” that he compose a monumental work befitting the honor, he bristled. Brahms himself had never attended university, but had spent some time on campus with friends in his younger years. His answer to the request for a piece of music has become one of the most successful musical pranks in history.

The soft opening of the strings in a minor key suggests a serious subject ahead. But instead of the expected musical grandeur appropriate to honor Breslau’s esteemed faculty, Brahms chose student drinking tunes and fraternity songs. One of them, the “Fox Song”, was associated with a good-natured freshman hazing game. The brass choir presents the hymn “We Have Built a Stately House” collecting the entire ensemble in a rousing march. The first appearance of the “Fox Song” is with the whimsical sound of the bassoon. The combined brass and wind choir close the work with the famous “Gaudeamus Igitur”, with a masterful string counterpoint swirling the work to a close.

Today, many listeners (and musicians themselves) don’t recognize the endless parade of inside jokes that brought the students of Breslau to their feet, cheering. We tend to hear this work as a monument to sturdy German compositional style. But knowing Brahms’ winking quotations helps us hear the piece as he intended: an affectionate monument to young people everywhere.

Lincoln Portrait

Aaron Copland (1900-1990)

Featuring the Honorable David Kaptain, Mayor of Elgin, as narrator

When Aaron Copland was approached to compose a portrait of an “eminent American,” he considered many subjects. Walt Whitman, George Washington and Babe Ruth were among the great Americans considered but ultimately Copland settled on Abraham Lincoln. In the months following the attack on Pearl Harbor, emotions ran high, and Copland worked quickly toward a May 1942 premiere performance.

Copland’s choice of melodies that makes up the main body of the work is a mix of traditional western melodies and campfire songs. “Springfield Mountain,” a traditional eighteenth century ballad, opens the work in hollow wind and brass duets accompanied by simple string chords. The texture of the scoring evokes a feeling of longing and nostalgia. The Stephen Foster minstrel song “Camptown Races” takes center stage as a contrasting theme in the work, but fades as the narrator enters midway through the piece. The youthful nature of the melodies give way to a more serious tone as Lincoln’s words ring out over the orchestra. Copland himself assembled the texts of the narration, and chose them not for their familiarity, but for the way their original context (the fight against slavery) could be reinterpreted as a fight against fascism. Texts are taken from Lincoln’s address to Congress in 1862, the Lincoln-Douglas debate of 1858, and the Gettysburg Address.

Quiet—
And yet a voice forever
Against the
Timeless walls
Of time—
Old Abe.

Langston Hughes on
Lincoln Memorial sculpture
of Lincoln



Pomp and Circumstance March No.1

Sir Edward Elgar (1857-1934)

"I've got a tune that will knock 'em flat," Elgar called out to his friend Dora Penny as he put the finishing touches on this, the first in what would be a series of five Pomp and Circumstance marches. The date was May 10, 1901 and after its premieres in Liverpool and London (where it had to be encored twice "merely to restore order," according to conductor Henry Wood), it became immediately popular on both sides of the Atlantic. The American premiere took place in Chicago's Auditorium Theatre, with Theodor Thomas conducting. For the 1902 coronation of King Edward VII in Westminster Abbey, the familiar trio section was fitted with the lyrics "Land of Hope and Glory" and it is this version that is sung each year as the closing of the Last Night of the Proms concert in London.

*Land of hope and glory, Mother of the free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet.*

Americans know this melody well, as the processional march for graduations, a tradition that began at Yale University in 1905. The piece is a true monument, embodying the complex emotions of a listening public—emotions of triumph, grandeur, and beginnings, but also nostalgia, sadness, and endings. (R. Swiggum)

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Randal Swiggum, Conductor

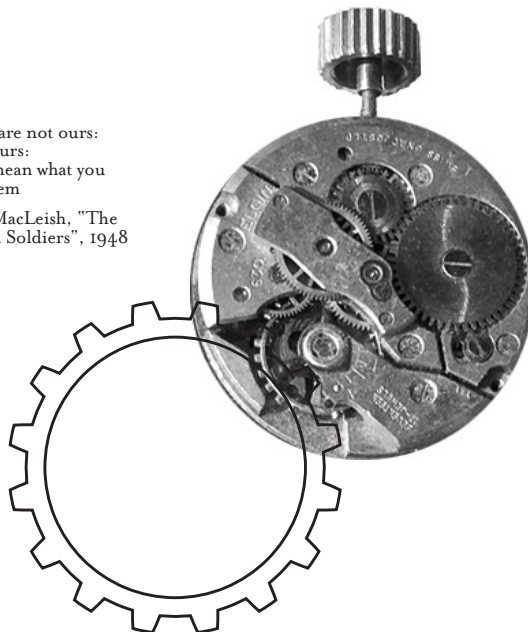
Pamatnik Lidicim (Memorial to Lidice)

Bohuslav Martinu (1890-1959)

(please see 7:30 program for notes)



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Archibald MacLeish, "The
Young Dead Soldiers", 1948



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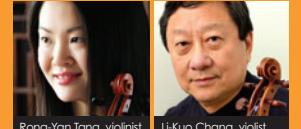
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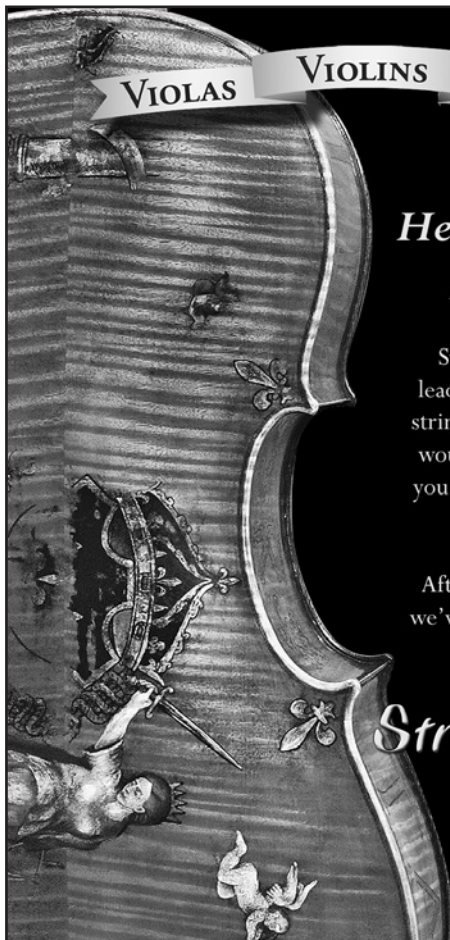
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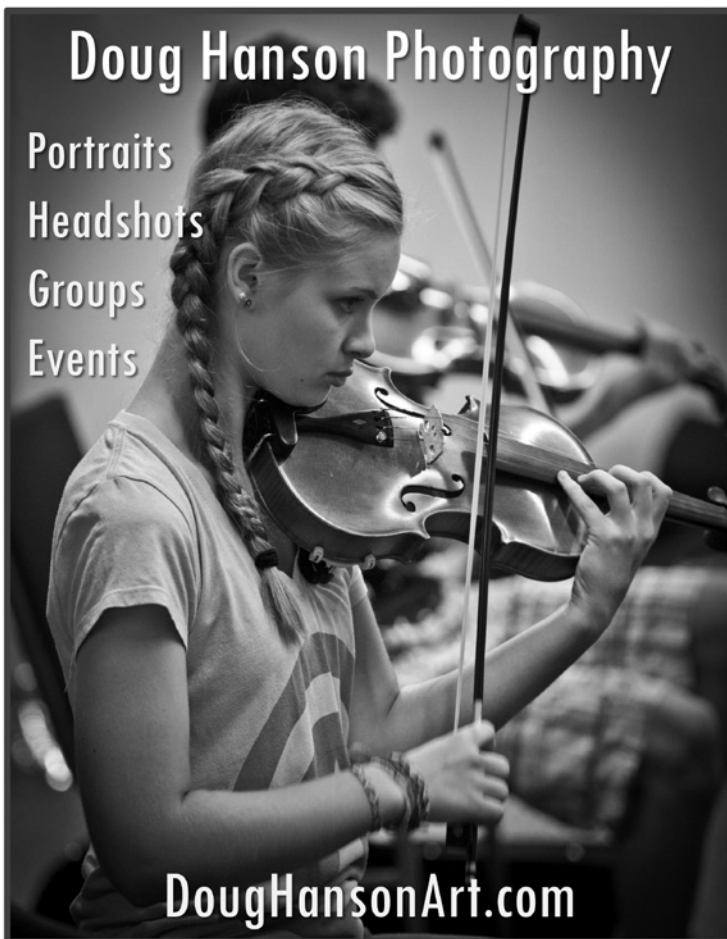
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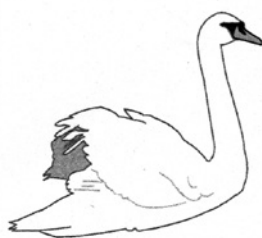
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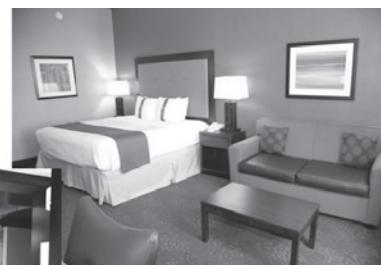
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YOUTH SYMPHONY

Randal Swiggum, conductor

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

Fanfare for Jean (Premiere)

Robert Hanson (b. 1946)



It was fitting that the first concert of the EYSO's 40th anniversary season open with a premiere of a newly commissioned piece by Robert Hanson. Hanson is not only a prolific composer, but was the longtime music director of the Elgin Symphony Orchestra, which gained national attention as one of the most successful regional orchestras in the country. He was also the founding conductor of the EYSO and has been one of its biggest supporters.

Like many composers, Hanson has frequently been commissioned to write musical "monuments"—pieces intended to commemorate events, celebrate milestones, or pay tribute to notable persons. This fanfare marks the EYSO's anniversary by quoting another monumental work on tonight's program: the violin concerto of Jean Sibelius. Hanson has borrowed the characteristic texture of its first movement opening, but cannily using the melodic motif of its third movement, with its muscular rhythm ironed out and recast as gauzy, shimmering strings. A heroic brass fanfare quotes the dramatic theme from the concerto's second movement.

The piece is also inscribed with another layer of meaning, honoring a second "Jean": it pays loving tribute to the composer's own mother, Jean Hanson, who died one year ago, in November 2014.

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Aditi Prakash, violin
Emma Mueller, violin
Tracy Suppes, viola
Darcey Pittman, cello



String Quartet No. 3

- I. Aurora Aura
- II. Waltzes for Maud
- III. Making Tracks

Daniel Brewbaker (b. 1951)

When the Elgin Youth Symphony inaugurated its honors string quartet, the Maud Powell Quartet, in 2007, one of its several purposes was to build a "monument" to Maud Powell (1867-1920), raising awareness of the girl from Aurora, Illinois who became the first American virtuoso violinist and a true international music superstar. Powell made her debut in Europe where she entranced audiences, not only by her powerful playing but probably also because of the novelty of being a woman and a woman from the frontier of Illinois. Her career crisscrossed the world, and included playing the American premiere of the Tchaikovsky violin concerto, playing the Saint-Saëns and Sibelius concertos with their composers conducting, performing the Beethoven violin concerto with the New York Philharmonic under the baton of Gustav Mahler, and traveling the globe as featured soloist with the John Phillip Sousa Band. Always the pioneer, she also became the first solo instrumentalist to record for the new Victor Red Seal Label beginning in 1904. Powell's endlessly fascinating story is detailed in Karen Shaffer's definitive 1988 biography *Maud Powell, Pioneer American Violinist*.

Maud Powell herself also played in a string quartet. She formed her first Maud Powell String Quartet in 1894 with, of course, three other men, a virtually unheard of scenario. It seemed inevitable that the EYSO would eventually commission a substantial new piece of music, both to add to the rich string quartet repertoire and to highlight Maud's legacy as a truly visionary performer and educator.

The work is structured traditionally, in three movements of contrasting moods that suggest not only aspects of Maud's biography, but also evoke her era and musical milieu. *Aurora Aura* begins with a gracious 19th century-style melody, in a rocking 9/8 time. It is, in the words of the composer, "redolent of a gentle, more rural time, and perhaps at dawn (aurora), the dawn of Maud's life." In the middle of the movement, a second melody appears with a distinctly American flavor—generous, open-hearted, cheerful and fresh—the kind of Stephen Foster-esque folk like melody that is easy to whistle and remember (but notoriously difficult to compose). A return to the first melody brings the piece to a gentle close.

The second movement, *Waltzes for Maud*, was composed first and is also in ABA form. For us, the waltz has become the representative time signature of the 19th century and evokes not only the glittering capitals of Europe with their grand ballrooms and opulent concert halls, but also the barn dances and saloons of frontier America. Both were parts of Maud's musical life that she embraced graciously and easily.

Making Tracks, the third movement, is a rollicking train ride. Cast in sonata form, with motor rhythms and energetic counterpoint, often in canonic interplay, it is the perfect example of invention—a small amount of musical material constantly being developed, inverted, fragmented, and tossed about. In the middle of the movement, the train finally slows to a stop, followed by a serene, lyrical melody, according to the composer "reminiscent of the prayer 'Now I lay me down to sleep'". With a very slow and deliberate accelerando, the train builds up steam again and hurtles toward its jubilant, major key finale.

It's fitting that the quartet ends with an evocation of a train ride—this was the way Maud Powell brought classical music to the American frontier. At age 20, she first set off on what would become her life's mission: to not just play for the rich and famous in the concert halls of Europe, but to bring the life-changing power of classical music, as she saw it, to the masses. Christopher Roberts wrote, "Accompanied by a pianist, a few suitcases of clothes, and her violin, she played to cowboys in roughneck frontier saloons, to farmers in drafty barns, to miners and railroad workers, and anyone else who turned out to hear her play. Nearly always, the audience was composed of everyone in town, or everyone who could fit into the venue she chose."

The payoff for the long rides on smoke-filled trains and the 3am wake-up calls to catch the next train came quickly. Upon returning to a far-flung location a year or so after playing there—maybe Bellingham, Washington, one year, perhaps San Antonio, Texas, the next—she would find something new: local music. Karen Shaffer wrote, "Every time she went back where she'd been before, she could see the growth and appreciation of classical music. She'd come back and, boom, there was an orchestra."

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 No. 2* in April of 2006, in honor of the school's 100th anniversary.

The original commissioning of this piece was made possible by the Elgin Cultural Arts Commission, the Hoffer Foundation, Ed and Joyce McFarland Dlugopolski, and an anonymous donor. The score bears the inscription: *To the Maud Powell Quartet, past, present, and future.*



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

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joseph Beribak, Conductor

Catfish

Mark Applebaum (b. 1967)

A printed musical score can be thought of as a description of sounds. Composers indicate which instruments play and at what time they play. For most of the orchestra instruments, composers can ask for an instrument by name, and the sound they hear will match the sound they imagined pretty well. However, percussion instruments with the same name (i.e. cymbals, tom-toms, wood planks, tin cans, etc.) often have drastically different sounds. As a result, the sound composers imagine might not match the sound of the actual instruments that the performers own. When writing *Catfish*, Mark Applebaum gives a description the sounds he wants to hear from the instruments, rather than asking for the instruments by name. He says that there should be nine instruments: 3 metal, 3 wood, and 3 skin. There should be three distinct pitches within each group. The length of the decay of all instruments should be equal. The mallets should be chosen to facilitate dynamic balance. Then, Applebaum describes the character of the piece:

"*Catfish* was originally the overture to a planned but later abandoned multi-movement dramatic oratorio, in reaction to the peculiar cultural richness of Starkville, Mississippi. Unsure of its own location on a continuum from trivia to mythology, the work features house-hunting safaris with an idiosyncratic local realtor/information oracle, chancy excursions into Walmart, rain delays at the Golden Triangle Regional Airport, and warm visits with the local Ford dealer whose television commercials end with the grinning declaration 'I ain't gonna lie to you.'"

On the surface, it may seem that Applebaum doesn't care how the instruments sound because he hasn't told the performers what instruments to play. However, his description of the physical sounds combined with his vivid imagery of the essence of the music narrows the parameters down much finer than simply indicating the names of the instruments would. Additionally, by giving the responsibility of the choosing the instruments over to the performers, he ensures that they will think more carefully about their sounds. After all, they may only own one pair of bongos, but they likely have a wide array of membranophones (skin instruments) from which to choose. They won't choose an instrument because it's the only one they have. They'll choose the instrument because it best matches the needs of the music. Applebaum takes more control over the sound by giving the performers more freedom to exercise their intellectual muscles. (J. Beribak)

YOUTH SYMPHONY

Randal Swiggum, conductor

Pamatnik Lidicim (Memorial to Lidice)

Bohuslav Martinu (1890-1959)

In suburban Crest Hill, between Chicago and Joliet, stands a granite marker with the words:

In memory of Lidice, Czechoslovakia whose citizens perished by Nazi brutality

June 10, 1942

LEST WE FORGET

TRUTH SHALL PREVAIL

A similarly inscribed red granite monument stands in tiny Phillips, in northern Wisconsin. These markers, along with many other monuments around the world, were intended to honor victims of one of the most brutal massacres in history, and to proclaim for future generations: *never again*.

In retaliation for the May 27, 1942 assassination in Prague of Reinhard Heydrich, Reichsprotektor of the Czechoslovakian lands and Hitler's favorite, an enraged Führer ordered S.S. forces to "wade through blood" to not only find the assassins but to teach the world a lesson: no one would challenge the Nazi regime.

On the night of June 9, 1942, Nazi forces surrounded the village of Lidice, and rounded up all its citizens (none of whom had any connection to the assassination). The 173 men and boys over sixteen were locked in a barn and then shot in groups of ten throughout the morning. 198 women were deported to Ravensbruck concentration camp. A few children deemed "Aryan in appearance" were sent away to be raised by Nazi families and the other 98 were taken to Chelmno extermination camp and gassed.

Under Hitler's orders, the village was burned, the houses blown up, all livestock killed, orchards dug up, the stream near the village was rerouted, and even the cemetery was exhumed—no sign of the village would remain. Unlike much of the Nazis' plans which were carried out in secret, this destruction was carefully documented, filmed, and announced widely—a display of Nazi power intended to intimidate any opposition.

The world was stunned. In Darien, Connecticut, exiled composer Bohuslav Martinu, who had himself narrowly escaped the Nazi invasion of Paris, reacted with horror to the news from his homeland. Within months he began sketching his *Memorial to Lidice*, but struggled with the form the piece should take. A full year later, with some time and psychological distance, he finished the piece in August, and it was performed by the New York Philharmonic in Carnegie Hall in October 1943, as the war reached its darkest days.

The piece is like many monuments throughout history: it is multi-layered in its effect and open to various interpretations. Listeners will hear sadness, certainly, but may also hear fear or defiance, hope, and even peace. Any of these single words, however, do not capture the richness of feeling in Martinu's searing harmonies and masterful use of orchestral color—from the dense textures of the opening chords to the poignant intimacy of just two or three instruments singing gently together. Throughout the piece, Martinu makes use of the most famous Czech melody, the medieval chorale to St. Wenceslas, venerated Czech patron saint. Near the end of the piece, horns ring out with the short motif of Beethoven's Fifth Symphony—a musical shorthand for strength and heroism certainly, but also the theme of the BBC's "victory" broadcasts.

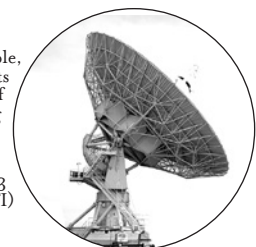
Hitler's plan to obliterate the memory of Lidice utterly failed. A movement to remember Lidice began within days and quickly spread throughout the world. Towns, public squares, and streets throughout the United States, South America, England, and Bulgaria which were immediately renamed "Lidice" (including the neighborhood in Crest Hill). Through thousands of contributions from people around the world, the village of Lidice was eventually rebuilt. And our own Youth Symphony members are now part of a living monument: *Lidice Shall Live!*



BRIEF INTERMISSION

Interstellar messages—even though intangible, inaudible, and invisible to us—may be much more solid monuments to the human condition than fragile artifacts made of mere stone and cement. Once sent to the stars, traversing the silence of space, our messages become impervious to the vicissitudes of human actions on Earth.

Douglas Vakoch, scientist, August 2, 2003
Search for Extraterrestrial Intelligence (SETI)



Concerto for Violin in D Minor, Op. 47

Jean Sibelius (1865-1957)

I. Allegro moderato

II. Adagio di molto

III. Allegro, ma non tanto

Rachel Barton Pine, violin

Ms. Pine's appearance is made possible by the generosity of Ed & Joyce McFarland Dlugopolski.

Did Maud Powell know that it would be her American premiere of this piece in 1906 that would firmly establish it as a towering monument of symphonic violin repertoire? Indeed, today it is easily the most performed and recorded violin concerto of the 20th century. But it was not always so.

Maud thought of herself as a pioneer, in the mold of her uncle John Wesley Powell who led the first expedition through the Grand Canyon, and her father, an innovative superintendent of schools in Aurora, who she considered a revolutionary, path-breaking educator. So it was as a pioneer that she eagerly studied Sibelius' new violin concerto, which she had received in the spring of 1906. She said:

I never am so happy as when working out something which I never heard before and which under ordinary circumstances is practically unknown, then comes that feeling of exploration and I love new and undiscovered country. I have worked with this concerto for over six months. I never play it without finding something which I never dreamed of before.

She had never heard it played. In fact, no one in America had—it had only been performed for the first time in October 1905 in Berlin, with Richard Strauss conducting, and Carl Halir as soloist. The piece had not been well received and audiences had struggled to make sense of it. But Maud recognized its monumental greatness—in her excitement, she wrote, "It is a gigantic, rugged thing, an epic really...It is on new lines and has a new technique. O, it is wonderful."

Maud worked tirelessly to create interest and understanding of the piece in New York City, giving interviews and private "previews" and even having a framed photograph from Jean Sibelius himself framed for display in the window of G. Schirmer's music store, on which the composer had inscribed, "To the Violin Queen, Miss Maud Powell, with gratitude—Jean Sibelius."

On November 30, 1906, Maud enthusiastically presented the concerto in Carnegie Hall with the New York Philharmonic, Wassily Safonoff, conducting. The critics praised her playing, but were generally underwhelmed by the new piece. *The New York Times* described the new work as limited by its "paucity of ideas, its great length and almost unrelieved somberness of mood." *The New York Sun* was hostile: "The concerto is of the Finns, finny. It is of the North, rugged. It is of the Russ, rude. It is of the fiddle, technical. It is almost everything except beautiful...Miss Powell played it superbly...But why did she put all that magnificent art into this sour and crabbed concerto?"

Some in the audience recognized the greatness of the piece, including Camille Saint-Saëns, who applauded vigorously. But most assumed the piece would be consigned to oblivion.

Maud, however, had her own plan: introduce the piece to a new audience. Just two months later, she was in Chicago. On January 25, 1907 she performed the piece again with the Chicago Symphony Orchestra, with Frederick Stock conducting. The audience went wild, and the third movement even had to be encores. The critics raved, with *The Chicago Tribune* even suggesting that the New York musical public might not have grasped the music's importance because that orchestra's presentation was "inadequate."

Maud Powell continued to champion the concerto the rest of her career, explaining to those who continued to doubt its greatness that "it simply isn't a thing you get fully at first hearing." By 1911, she had been contracted to return to play it again with the New York Philharmonic, with none other than Gustav Mahler as conductor. (Illness prevented Mahler from conducting; in two months he would be dead.) Her last performance of the piece was under the baton of Sibelius himself, during his first and only visit to the United States in June 1914, at the Norfolk Festival in Connecticut, an experience of profound significance to Maud Powell. Fittingly, her final recital in Carnegie Hall in 1918 included the concerto's first movement—the last time she would play it before she died.

Today the piece is so familiar and beloved that it's hard to imagine it was ever anything but a monument of the violin repertoire. It still retains what Maud Powell herself referred to as a "haunting grip on the imagination" but its structure is now seen as quite conventional. The first movement, in traditional sonata form, opens with a sound instantly recognizable as perhaps the most poetic in the repertoire: a gauzy string texture and an almost immediate entrance of the solo violin

with a poignant, lonely melody which is developed in a short cadenza. The second theme is “discovered” quietly in a uniquely Sibelius way by bassoon and clarinet, before the violin takes it up passionately. And once again, a new melody is suggested in the background by solo viola, only to become the third theme: a vigorous, almost violent march. An extended violin cadenza serves as the movement’s development section before a recapitulation presents all three themes once again, but renewed.

The second movement, in a large ABA form is an achingly beautiful song for the violin, with subtle touches of harmonic dissonance which make it more about shadow than light. Finnish poet Lassi Nummi described how the movement reshapes our sense of time:

A tune so unornamented, so irresistible, so mercilessly beautiful that matter, the heavy tissue of man’s soul seems for a moment to give way, to bend, to surrender to beauty. Time stands still. Time flows on through time, towards an endless beginning.

Sibelius described the final movement, a rondo, as a “*danse macabre* across the Finnish wastelands.” It is the most showy and virtuosic movement but also tightly constructed, with a sinister theme in the violin which reappears several times, like an incantation ritual, before a kind of victory over darkness is proclaimed in its last few bars.

Rachel Barton Pine

In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people. Celebrated as a great interpreter of classical works, her performances portray her innate gift for emotional communication whilst combining a powerful display of her flawless technique, lustrous tone and infectious joy in music-making.

Having made her debut with the Chicago Symphony Orchestra at age 10 with Erich Leinsdorf conducting, Pine has since performed with many of the world’s most prestigious orchestras including Montreal, Vienna, Iceland, Bournemouth and New Zealand Symphonies; the Philadelphia Orchestra, the Royal Philharmonic, Royal Scottish National Orchestra, Camerata Salzburg, Scottish and Israel Chamber Orchestras, the Netherlands Radio Kamer Filharmonie and at the Salzburg Festival. She has worked with conductors such as Charles Dutoit, Zubin Mehta, Neeme Järvi, Marin Alsop, Erich Leinsdorf and John Nelson.

Recent and future highlights include a project with Sir Neville Marriner and the Academy of St. Martin in the Fields recording all Mozart Violin Concerti, released in January 2015 as well as another triumphant return to the Ravinia Festival (following on from the success of her soldout performances of Paganini’s Caprices the previous year).

Rachel Barton Pine is a top prize winner from several of the world’s leading competitions, including a gold medal at the 1992 J.S Bach International Violin Competition in Leipzig and other top awards from International Violin Competitions around the world including Kreisler Vienna (1992), Szigeti Budapest (1992) and Montreal (1991).

Rachel Barton Pine has an extensive discography having released recordings with labels such as Cedille, Warner Classics, and Dorian. Most notably she has recorded the Brahms and Joachim Violin Concertos with the Chicago Symphony Orchestra and conductor Carlos Kalmar. Her other recordings are testament to her innovative spirit; discs such as American Virtuosa: Tribute to Maud Powell are the work of a musician whose enormous technique is matched by a comparably probing intellect.

Outside the concert hall, Rachel Barton Pine is a dedicated philanthropist and supporter of outreach and educational projects. Her Rachel Elizabeth Barton Foundation was created to assist young artists through all aspects of their budding careers and also raises funds for Global Heartstrings – supporting musicians in developing countries.

Rachel Barton Pine lives in Chicago and performs on the Joseph Guarnerius del Gesù (Cremona 1742), known as the “ex-Soldat”, on generous loan from her patron.



Symphony No. 1 (“Titan”)

Gustav Mahler (1860-1911)

I. Langsam, schleppend [slowly, dragging].

Immer sehr gemächlich [very restrained throughout]

II. Kräftig bewegt, doch nicht zu schnell [Moving strongly, but not too quickly]
Trio—a Ländler

Since the time of Beethoven, the symphony (as a musical form) has been seen as a monument. With its gigantic formal architecture and associations with the sublime, it was thought to go beyond the experience of the individual listener to the collective whole of a large, gathered audience. Experienced in community, in a public space, it became—especially in the Austro-German tradition—an institution inscribed with cultural values and signifying a kind of permanence and timelessness. It was a source of cultural and national pride.

Some monuments are constructed with this self-conscious sense of ideological importance and others acquire their monumental status over the passage of time. Mahler’s First Symphony is both.

Mahler was very aware of the colossal cultural legacy of Mozart, Beethoven, and Brahms, and felt its burden acutely in his own first attempt at a symphony. His first attempt, however, resulted in a masterpiece, even at age 28. Although its first performances were met with mixed reactions, the piece is today among the most successful and cherished of large-scale concert works. How did this happen?

It has been suggested that it is Mahler’s mix of optimism and neurosis that has made him so in tune with our own time. The optimism speaks to the enduring need for a reminder that life can be beautiful; the neurosis reflects the state of Western society, to a remarkably accurate degree for a composer who died nearly 90 years ago. “My time will come,” Mahler stated, commenting on his music’s lack of widespread acceptance during his lifetime. How right he was!

“A symphony should be like the world,” Mahler told Jean Sibelius in 1907, “it must contain everything.” Each of Mahler’s major compositions, in its own way, seeks to express a world’s worth of emotion and experience. The same symphony, or even the same movement of a symphony, may contain any or all of the following: heroism and tragedy, nobility and satire, simplicity and sophistication, despair and contentment. Massive blocks of orchestral sound dissolve into passages scored with the delicacy of chamber music. Raucous marching bands and whirling, stamping country dancers rub shoulders with angelic, heavenly choirs. This is the unique sound-world of Gustav Mahler.

Reactions to his First Symphony reflect a century’s worth of change in musical taste. What struck so many ears as shapeless and vulgar in 1889 has become loveable, even quaint. This robust score bursts with the boldness and fire of youth, proudly displays a burgeoning mastery of orchestration, and flirts cheekily with traditional ideas of good taste.

Mahler began sketching the work which became Symphony No. 1 in 1884. At this piece’s early performances, Mahler called it not a symphony, but a symphonic poem; it consisted of five movements divided into two parts. Later, he published a descriptive program for it, detailing various concepts which were allegedly portrayed in the music: nature’s awakening after the long sleep of winter (first movement); the hunter’s funeral procession (third movement); from the inferno to paradise (fourth movement), and so forth. At other times, he associated it with *The Titan*, a novel by one of his favorite authors, Jean Paul. Mahler eventually tried to disavow all these outside inspirations, as he would with various later works. He confessed that he made them up after composing the music, in the sole hope of making it easier to understand.

The first movement begins “like a sound of nature,” with fanfares and bird calls sounding from the distance over the gentle hum of the universe, tuned to A-natural and scattered over seven octaves. The idea is one borrowed from Beethoven, whose Ninth Symphony opens with bits and pieces that gradually become music. It took Mahler a long time to get the opening to sound the way he wanted it; every effect is precisely calculated, with consideration given not only to the most delicate shades of dynamics, but to the placement of the players on and off the stage.

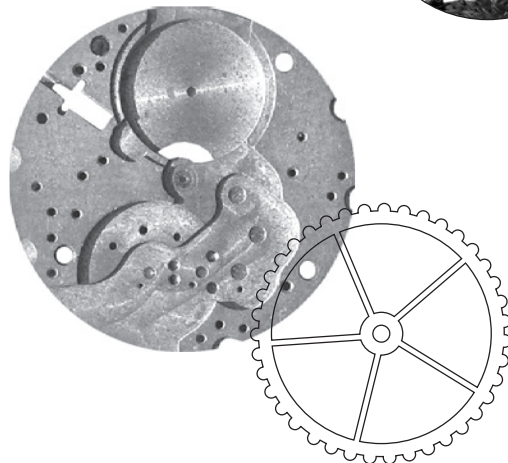
A cuckoo—unlike Beethoven’s cuckoo in the *Pastoral Symphony*, it sings the interval of a fourth instead of a third—eventually pushes the sounds of nature into a lovely, rolling melody. That tune, beginning with the cuckoo’s descending fourth, comes from Mahler’s song, “Ging heut’ Morgen übers Feld” (I went through the fields this morning), and its proud walking music takes Mahler a long way. Mahler reinvents the song as he goes, reshuffling phrases and motives so that even someone who knows the song finds this music continually fresh. The interval of the fourth will prove significant, not just to the ending of this movement, but to each of the symphony’s four movements (to be performed in entirety under the direction of Daniel Boico in March 2016).

Next comes a brief scherzo set in motion by the foot-stomping dances and yodeling that Mahler heard and had already put to good use in one of his first songs, "Hans und Grete," in 1880. "Dance around, around!" the song goes. "Let whoever is happy weave in and out! Let whoever has cares find his way home." There is a wistful trio, music Mahler might have heard in a Viennese café, more full of cares than joy, and then the ländler resumes.

Mahler knew that many people, including his own wife Alma, disliked his First Symphony. For years the piece led an unhappy existence, greeted by chilly receptions whenever it was played and plagued by the composer's continual fussing, both over details and the big picture. No other symphony gave him so much trouble. He couldn't even decide if this music was a symphonic poem, a program symphony, or a symphony plain and simple—or whether it should contain four or five movements. Figuring all that out was not an act of indecisiveness, but of exploration. And by the time Mahler published this music as his Symphony no. 1 some fifteen years after he began it, he had not only discovered for himself what a symphony could be, but he had changed the way we have defined that familiar word ever since. (R. Swiggum/P. Huscher)

Go and tell the Spartans,
stranger passing by,
That here, obedient to their laws,
we lie.

Inscription on a now lost war monument, erected to the
memory of 300 Spartans who in 480 B.C. fought to the last,
defending the pass at Thermopylae against 2000
invading Persians



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Mary Beth McCarthy
James Pesek
Sandra Pogge

Rachel Saldana

James Stombres 🎵
Eric Swensen
Brian Wis
John Wojochowski
Gilbert Wukitsch

SCHAUMBURG

Karen Banaszewski
Susan Carlson
Rhonda Conrad
Anne Donahue
Vincent Inendino
Donna Lundelius
Joseph Malmquist

SKOKIE

Steven Katz

SOUTH BARRINGTON

Randy Karon
Clark Sheldon

SOUTH ELGIN

Karen Brhel
Krista Halvorson
Katherine Heikkinen 🎵
Michael Molloy
Sandra Pogge
Stephen Reichelt
Rachel Saldana
Deb Shofner

STREAMWOOD

Brendyn Dobbeck
Thomas Weyland

SUGAR GROVE

Zachary Geller
Patti Sampson

SYCAMORE

Ken Goodman
Ken Tonaki

WAUCONDA

Brent Burger

WAYNE

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
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

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
Annabelle Smith, Barrington Hills
Jillian Stachon, Saint Charles
Amrita Sundaram, Aurora
Mary Szymanski, Elburn
Ethan Talreja, Carpentersville
Kate Ulepik, Glen Ellyn
Renita Varghese, Hoffman Estates
Joseph Villalobos, Bartlett *
Caroline Wenokur, Geneva
Catherine Winsor, Campton Hill
Jake Wohld, Saint Charles +
Hailey Yamsuan, Gilberts *

VIOLA

Meredith Abbs, Saint Charles
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

David Betz, Elgin *
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

Ryan Drenovsky, Wauconda x
Abigail Turner, Oswego x

+ Co-Concertmasters
* Principal
* Chamber Music Institute

SINFONIA

VIOLIN

Isabella Bernat, Saint Charles
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 *
Jessica Pytel, Hampshire
Pranav Ramachandra, Palatine
Nabeel Rasheed, Inverness *
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*

CELLO

Dina Chen, Gilberts
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
Adam Gazdecki, Elgin
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 *
Alex Tschetter, Geneva

PERCUSSION

Conor Brennan, Geneva x
Aidan Perrault, Batavia x

HARP

Catrina Egnor, Yorkville ♪
Emily Reader, Gilberts

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

BRASS CHOIR

HORN

Simon Balisi, Batavia
Fernando Chapa, Batavia
Rebekah Green, Huntley
Emily Hall, Geneva
Olivia Halterman, North Aurora
Eliot Kimec, Cary
Sydney Lundell, North Aurora
Colin Lundy, Naperville
Sarah Pfeil, WayneBret 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

Jonathan Bonaguro, Naperville
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 ♪
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 ♪
Callie Belback, Batavia
Storey Childs, Saint Charles * ♪
Timothy Holman, Glendale Heights *
Abigail Kehe, Aurora ♪
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 * ♪
Zachary Dilger, Naperville
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

Jonathan Bonaguro, Naperville

PERCUSSION

Ryan Drenovsky, Wauconda x ♫
Benjamin Simon, Geneva x ♫
Abigail Turner, Oswego x ♫

HARP

Catrina Egner, Yorkville ♫
Emily Reader, Gilberts

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

YOUTH SYMPHONY

VIOLIN

Kiersten Aalfs, Saint Charles
Fernando Arias, Wheaton +
Claire Arias-Kim, Hoffman Estates
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 Hulén, 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
Jade Woo, McHenry
Amy Xie, Bloomingdale

VIOLA

Saffron Bruno, Saint Charles *
Isabella Kistner, Saint Charles
Colin Priller, Arlington Heights * ∞
Yasooob Rasheed, Inverness
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 *

OBOE

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

CLARINET

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

BASSOON

Alaina Bottens, Elmhurst
Rachel Hecht, Sycamore *

HORN

Fernando Chapa, Batavi
Rebekah Green, Huntley
Emily Hall, Geneva
Eliot Kmick, 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 *

PIANO

Gracia Watson, Sycamore

+ Co-Concertmaster
* Chamber Music Institute
∞ Maud Powell String Quartet
% Sterling Brass Quintet
∞ Hanson String Quartet
x Percussion Ensemble

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I GOTTA RIGHT TO SING THE BLUES

*A Salute to Ella,
Judy, & Patsy*
Saturday, November 14

Three stellar songstressess
pay tribute to their idols: Ella
Fitzgerald, Judy Garland, and
Patsy Cline.



GIRLS LIKE US

*The Music of
Carole King,
Carly Simon, &
Joni Mitchell*
Friday, December 11

Celebrate the ground-
breaking music of three
iconic singers, rock
superstars, and adventurers
of the heart and soul.



SUZY BOGUSS

*Swingin' Little
Christmas*

Saturday, December 5

Wrap yourself up in holiday
cheer with one of country
music's most treasured
vocalists!



VINCE

*The Life &
Times of Vince
Lombardi*

Written & Performed
by John Pinero
Saturday, January 23

Experience the life of this
legendary coach through
Pinero's acclaimed,
magentic performance.

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40

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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.

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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

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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

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