

2015-16 SEASON

ELGIN YOUTH SYMPHONY ORCHESTRA

*Randal Swiggum, Artistic Director*

# RESONANCE

*with*

EIGHTH BLACKBIRD

APRIL 16, 2016 7:00PM

IT'S ABOUT TIME!



# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

2000, 2007  
YOUTH ORCHESTRA  
OF THE YEAR

2001  
ELGIN IMAGE  
AWARD

2005, 2015  
PROGRAMMING  
OF THE YEAR

2008  
CONDUCTOR  
OF THE YEAR

Dear Friends,

It's about time—the Elgin Youth Symphony Orchestra's 40th anniversary season is well underway! On behalf of the Board of Directors, I welcome you to *Resonance*, yet another amazing concert in 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 1976 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 orchestra programs, 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!



Charlie Simpson  
EYSO Board President

## BOARD OF DIRECTORS

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## FOUNDING CONDUCTOR

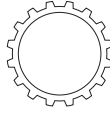
Robert Hanson

## ARTISTIC STAFF

Randal Swiggum, Artistic Director  
Joe Beribak, Conductor  
Jason Flaks, Conductor  
Theresa Goh, Director  
Chamber Music Institute  
Anthony Krempa, Conductor  
Andrew Masters, Conductor  
Daryl Silberman, Conductor

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Joanna Wester, Business Manager



2015-16 SEASON  
**40**  
YEARS STRONG

**ELGIN YOUTH SYMPHONY ORCHESTRA**

*Randal Swiggum, Artistic Director*

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EIGHTH BLACKBIRD

APRIL 16, 2016 7:00PM

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ECC BLIZZARD THEATER

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Resonance is co-sponsored by Elgin Youth Symphony Orchestra  
and the Elgin Community College Arts Center

# PROGRAM

## EIGHTH BLACKBIRD

### Murder Ballades (2013)

Bryce Dessner (b.1976)

1. Omie Wise—Young Emily
2. Dark Holler
3. Wave the Sea—Brushy Fork
4. Pretty Polly—Tears for Sister Polly

Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. His orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, Eighth Blackbird, Sō Percussion, New York City Ballet, and many others. Recently Dessner was tapped to compose music for Alejandro Iñárritu's film, *The Revenant*, which received a 2016 Golden Globes nomination for Best Original Score. Recordings include *Aheym*, a Kronos Quartet disc devoted to his music (Anti-); *St. Carolyn by the Sea* on Deutsche Grammophon, with the Copenhagen Phil under Andre de Ridder; and *Music for Wood and Strings*, an album length work performed by Sō Percussion (Brassland). Dessner's music—called "gorgeous, fullhearted" by NPR and "vibrant" by *The New York Times*—is marked by a keen sensitivity to instrumental color and texture. He earned his bachelor's and master's degrees from Yale University. Dessner formed the instrumental quartet Clogs, and in 2001, co-founded the critically acclaimed, Grammy-nominated band The National.

*About Murder Ballades, the composer writes:*

When Eighth Blackbird asked me for a piece, I immediately knew what to do: let great American folk music inspire a great American new music ensemble. The 'murder ballad' has its roots in a European tradition, in which grisly details of bloody homicides are recounted through song. When this tradition came to America, it developed its own vernacular, with stories and songs being told and retold over the generations.

In *Murder Ballades* I re-examine several of these old songs, allowing them to inspire my own music. *Omie Wise*, *Young Emily*, and *Pretty Polly* are classic murder ballads, tales of romantically-charged killings that are based on real events. *Dark Holler* is my own composition, loosely modeled on the clawhammer banjo style which would have accompanied many of these early folk songs. *Brushy Fork* is a Civil War era murder ballad/fiddle tune, and *Wave the Sea* and *Tears for Sister Polly* are original compositions woven out of the depths of the many months I spent inhabiting the seductive music and violent stories of these murder ballads.

*Murder Ballades* was commissioned by Eighth Blackbird and Lunapark and funded by The Doelen Concert Hall, Rotterdam, Muziekgebouw aan 't IJ, Amsterdam, and Muziekgebouw Frits Philips, Eindhoven, with the financial support of The Van Beinum Foundation, The Netherlands, with additional support from Museum of Contemporary Art, Chicago.

# BRASS CHOIR

Jason Flaks, conductor

## Symphony in Brass

Eric Ewazen (b.1954)

- I. Andante—Allegro molto
- II. Andante con moto
- III. Allegro vivace

Eric Ewazen's music presents the perfect starting point to examine a mix of styles used by composers of today. His writing is defined by a tasteful blend of Romantic era melody and 20th century harmony. Eric has said about his neo-impressionistic style that although for several years he wrote 12-tone works, he ultimately decided "to write music that people want to listen to." 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.

This work was commissioned by the Detroit Chamber Winds. In three movements, it covers the spectrum of styles, some expected and others not, that brass instruments can perform. The piece 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 shared throughout the group. Another Ewazen feature is the way the composer weaves rhythmic and melodic fragments through different voices within a section. Everyone ends up with really challenging links in the musical chain and the musicians often need to function as a kind of "relay team."

The second movement begins with a melody in the trombone part that grows in length with each statement. Sometimes the simplest ideas create the most powerful moments in music. In this movement, the main melody is first presented quietly. Then the same melody is played at a loud dynamic. The idea is so simple, but the effect is profound. It consistently creates an exhilarating feeling for both listener and performer.

The final movement is a triumphant fanfare that rides over a changing meter. A brief return to material of the first movement occurs before the fanfare returns and the work blazes to a fantastic close. Listeners may well recognize this fanfare as the theme music played during election night coverage by National Public Radio.

# EIGHTH BLACKBIRD

## Conduit (2015)

Robert Honstein (b.1980)

1. Touch
2. Pulse
3. Send

Celebrated for his "roiling, insistent orchestral figuration" (*New York Times*) and "glittery, percussive pieces" (*Toronto Globe and Mail*), Robert Honstein is a composer of orchestral, chamber, and vocal music. Robert cofounded Fast Forward Austin, an annual marathon new music

festival in Austin, TX. His debut album *RE: You* was released by New Focus Recordings in 2014 and his second album, a collaboration with the Sebastians, was released on Soundspells Productions in 2015. Upcoming projects include commissions from cellist Ashley Bathgate, percussionist Doug Perkins, and a string quartet for Music at Edens Edge.

*Conduit* is part of *Hand Eye*, a commission of Sleeping Giant by Eighth Blackbird and a collection of works inspired by the exceptional private collection of modern art of Maxine and Stuart Frankel. *Conduit* was commissioned by the Stuart and Maxine Frankel Foundation for the Great Lakes Chamber Music Festival and co-commissioned by Carnegie Hall.

*About Conduit, the composer writes:*

*Conduit* takes its cue from an interactive sculpture by digital artists Zigelbaum and Coelho. In their 640 by 480 the human body merges with computational process, facilitating simple copy/paste operations between sculptural elements. Set in three movements — Touch, Pulse, Send — *Conduit* evokes this man/machine synthesis. As bright waves of color explode from repeated sonic bursts, Touch compulsively repeats the gesture so fundamental to how we interact with our devices. In Pulse long lines in the flute and cello move through a cloud of asynchronous repeated notes, evoking the instantaneous moment when data passes from finger to screen. Finally, Send completes the transfer. Action follows as the music energizes and accelerates, moving briskly to a wild conclusion.

## INTERMISSION

# YOUTH SYMPHONY

Randal Swiggum, conductor

### **Symphony No. 1 (“Titan”)**

Gustav Mahler (1860-1911)

IV. Finale: *Stürmisch bewegt* [stormily moving]

As its last focus on music as a “time-art” this season, the Youth Symphony explores the idea of the finale, and the teleology of a large scale piece of music. How does a composer craft an extended, multi-movement work—in this case a 55-minute symphony—with the end, the telos, in sight? How do the ideas and features of the first ten minutes of the piece set in motion the finale?

It is also interesting to consider, in a concert that features Eighth Blackbird (without question the most celebrated American new music specialists), that there ever was a time when the music of Gustav Mahler was considered new, strange, and difficult.

After the first performance of his Symphony No. 1, a friend of Mahler said, “a considerable part of the audience, in its usual heartless way, had no understanding of anything formally new, particularly the dynamic vehemence of the tragic expression that was raging here; they were uncomfortably startled out of their thoughtless habit.”

Mahler himself described that “my friends bashfully avoided me afterward; nobody dared talk to me about the performance and my work, and I went around like a sick person or an outcast.” To another friend he noted “the cold effect on the listener” repeating “most sadly”: “No, they have not understood it!”.

Yet today, this work is among the most celebrated, cherished, and frequently performed symphonies. 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 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 final movement finale heard today begins with a "flash of lightning from a dark cloud," Mahler tells us. "It is simply the cry of a wounded heart." This is music in search of victory, and Mahler retreats from battle several times before he triumphs. The first stop allows us to savor some lovely pastoral music we would recognize if Mahler hadn't ultimately chosen to omit his original second movement, *Blumine*. Later we return to the sunny meadows of the first movement, but we're no longer setting off on our journey—we're headed straight for the triumph that Mahler's "wayfarer" couldn't achieve. This time success is swift and unequivocal, and when the standing horns are asked to play out—"even over the trumpets"—victory is won.

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)

# EIGHTH BLACKBIRD, BRASS CHOIR & YOUTH SYMPHONY

**Workers Union (1975)**

Louis Andriessen (b.1939)

for any loud-sounding group of instruments

Louis Andriessen is widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*, and his works have been performed by numerous groups throughout the world. Collaborative works with other artists include a series of dance projects, the full length theatre piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *ROSA Death of a Composer* and *Writing to Vermeer*, premiered at the Netherlands Opera in 1994 and 1999 respectively. Andriessen has held the Richard and Barbara Debs Composer's Chair at Carnegie Hall, New York, and was awarded Composer of the Year Award by Musical America in 2010. He won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia*, which was released on CD and DVD by Nonesuch in 2014.

About *Workers Union*, among Andriessen's best known and most often performed works, the composer writes: *Workers Union* was originally written for the orchestra *De Volharding* (Perseverance), in which I myself figured as a pianist at that time. This piece is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined staff. It is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying on political action.





Nathalie Joachim, flutes  
Michael Maccaferri, clarinets  
Yvonne Lam, violin  
Nicholas Photinos, cello  
Matthew Duvall, percussion  
Lisa Kaplan, piano

Eighth Blackbird's "super-musicians" (Los Angeles Times) combine the finesse of a string quartet, the energy of a rock band, and the audacity of a storefront theater company. The Chicago-based, four-time Grammy Award-winning sextet has provoked and impressed audiences for 20 years across the country and around the world with impeccable precision and a signature style.

One of the industry's most formidable ensembles, Eighth Blackbird began in 1996 as a group of six entrepreneurial Oberlin Conservatory students and quickly became "a brand name...defined by adventure, vibrancy and quality...known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists" (Detroit Free Press).

Over the course of two decades, the ensemble has commissioned and premiered hundreds of works by dozens of composers including David T. Little, Steven Mackey, Missy Mazzoli, and Steve Reich, whose commissioned work, *Double Sextet*, went on to win the Pulitzer Prize (2009). A long-term relationship with Chicago's Cedille Records has produced seven acclaimed recordings, including four Grammy Awards for *strange imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011), *Meanwhile* (2013), and *Filament* (2016).

The group's mission extends beyond performance to curation and education. The ensemble served as Music Director of the Ojai Music Festival (2009), enjoyed a three-year residency at the Curtis Institute of Music, and holds ongoing Ensemble-in-Residence positions at the University of Richmond and the University of Chicago. The 2015-16 season brings a lively residency at Chicago's Museum of Contemporary Art, featuring open rehearsals, an interactive gallery installation, performances, and public talks. The group makes its debut in Poland and with the Philadelphia Chamber Music Society this season, and returns to Carnegie's Zankel Hall, The Kennedy Center, the Philharmonic Society of Orange County, Vancouver New Music, UT Austin, and UC Berkeley.

Eighth Blackbird's members hail from the Great Lakes, Keystone, Golden, Empire and Bay states. The name "Eighth Blackbird" derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, "Thirteen Ways of Looking at a Blackbird" (1917). For more info, go to [www.eighthblackbird.org](http://www.eighthblackbird.org).

Nathalie Joachim is a Burkart Flutes & Piccolos Artist. Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

# BRASS CHOIR

## HORN

Veronica Ayars, Geneva  
Simon Balisi, Batavia  
Fernando Chapa, Batavia  
Rebekah Green, Huntley  
Emily Hall, Geneva  
Olivia Halterman, North Aurora  
Eliot Kmiec, Cary  
Sydney Lundell, North Aurora  
Colin Lundy, Naperville  
Sarah 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 Wiene, 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

# 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

## YOUTH SYMPHONY *CONTINUED*

### CELLO

Kjeldren Breidenbach, Sycamore \*  
Jamie Dowat, Saint Charles  
Elizabeth Leibel, Naperville  
Alayna Mihalakos, 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

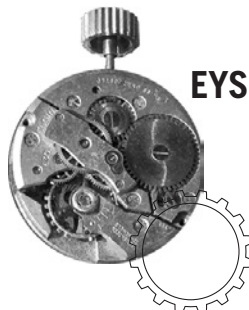
Catrina Egner, Yorkville  
Emily Reader, Gilbert

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+ Co-Concertmaster  
\* Chamber Music Institute  
~ Maud Powell String Quartet  
% Sterling Brass Quintet  
∞ Hanson String Quartet  
e Earl Clemens Wind Quintet  
x Percussion Ensemble

# EYSO AUDITIONS

JUNE 2–5, 2016 FOR THE  
UPCOMING 2016/17 SEASON



EYSO.ORG

# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

2015-16 SEASON

# 40

YEARS STRONG

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

tickets: 847.622.0300

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

Connect



EYSO.ORG

