



2015-16 SEASON

ELGIN YOUTH SYMPHONY ORCHESTRA

TIMEPIECES

MARCH 13, 2016

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

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

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

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



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2015-16 SEASON
40
YEARS STRONG

ELGIN YOUTH SYMPHONY ORCHESTRA

Randal Swiggum, Artistic Director

TIMEPIECES

MARCH 13, 2016

with

Daniel Boico, Guest Conductor

IT'S ABOUT TIME!

2:00PM

PRELUDE ORCHESTRA
Andrew Masters, Conductor

SINFONIA
Jason Flaks, Conductor
Andrew Masters,
Associate Conductor

PHILHARMONIA
Anthony Krempa, Conductor
Daniel Boico, Guest Conductor

4:30PM

BRASS CHOIR
Jason Flaks, Conductor

PRIMO INTERMEZZO
Daryl Silberman, conductor

**SINFONIA/PHILHARMONIA
PERCUSSION ENSEMBLE**
Joe Beribak, Conductor

PHILHARMONIA
Anthony Krempa, Conductor

7:30PM

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**
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MAUD POWELL STRING QUARTET

YOUTH SYMPHONY
Randal Swiggum, Conductor

YOUTH SYMPHONY
Daniel Boico, Guest Conductor

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FROM THE ARTISTIC DIRECTOR

IT'S ABOUT TIME!

I. TIMEPIECES

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.

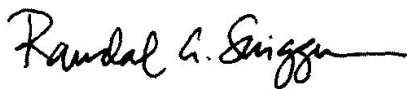
The EYSO—this year in its vibrant 40th season—is no exception. We are celebrating our past with a series of special events and music from our history. But we are also doing more than that. In our usual fashion, we are digging deeper and actually exploring a big idea: our relationship with time itself.

Each of our concerts takes a different look at one aspect of music as “time-art.” Last November, we examined 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. We built a symphonic monument, of sorts, to the musical heroine Maud Powell, through our Maud Powell String Quartet and a performance by Rachel Barton Pine of the Sibelius Violin Concerto.

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.

Today, however, we look at how music “works” in time, relying on our uniquely human ability to remember the past and predict the future. We 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 ticking of a clock, as everyone knows who has ever noticed their own toe tapping along, seduced by music’s rhythmic groove. But in another, metaphorical, sense, a great musical piece functions very much like an intricately assembled timepiece—its many tiny parts each working together with precision and elegance.

Thank you for joining us to celebrate this season of achievement—it is indeed a glorious time to be part of the EYSO!



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!

PROGRAM / 2:00PM CONCERT

PRELUDE ORCHESTRA

Andrew Masters, Conductor

Overture to The Marriage of Figaro W.A. Mozart (1756-1791) arr. Jamin Hoffman

Composed in 1786, the *The Marriage of Figaro* was the first of three collaborations with librettist Lorenzo DaPonte (*Don Giovanni* and *Così fan tutte* being the others). It is an *opera buffa*, a comic opera, with fast-paced action and a scandalous story line (at least for its time). In typical Mozart fashion, he composed the overture last and while there is no musical thematic material from the opera present in the overture, it does set the tone and pace for the ensuing action that is to come.

We know instantly that this opera is a comedy; the music is full of exaggerations, and musical jokes. The opening phrase is a playful chromatic scale passage that begins, almost inappropriately, with teetering 16th note half-steps, played by unison strings at a whisper-thin dynamic. Like suppressed excitement, the piece makes sudden bursts from piano to forte, with often surprising misplaced accents. And most notably, the tempo is breathless over-the-top fast, mirroring the quick-paced wit of the story. Mozart left little doubt in his riveting overture that what we are about to hear and see in *Marriage of Figaro* will be delightfully entertaining.

Serenade for Strings

Dwight Gustafson (1930-2014)

Author C.S. Lewis famously described music as “the thing known in the present life that most strongly suggests ecstasy and infinity.” While this might be true for many pieces of music—even some heard today—for Gustafson’s beautiful *Serenade*, it is the subdued and fluid tempo that really give this piece its time-freezing quality. The listener can easily get lost in the piece’s beauty; the hypnotizing, repetitive figure in the introduction and accompaniment; the elongated melodies that seem to have no beginning or end; the thick texture and full harmonies. This piece erases our pre-programmed sense of time’s urgency and allows us to rest in a seemingly transcendental state.

The Merry Widow (selections)

Franz Lehar (1870-1948), arr. Merle Isaac

Die lustige Witwe (*The Merry Widow*) is one of the most enduring operettas from the early 20th century. Composed by Austrian composer, Franz Lehar, it first premiered in 1905 in Vienna and has enjoyed international success ever since. (It also ran this season at Chicago’s Lyric Opera.)

This arrangement features two prominent songs from the operetta: “Women (Which and What, Why and How, When and Where)” a comedic, parlor-style march, and “Though Lips are Sealed, Violins Whisper,” a tender and passionate waltz (usually referred to as “The Merry Widow Waltz”). Studying this music gave Prelude the opportunity to examine two opposite ends of the spectrum when it comes to musical “time-feel” as well as to consider appropriate playing techniques that help define the music’s “character.” For the march, Prelude learned to be efficient with their bows, achieving clean, but well accented, well-timed marcato bow strokes that give the music its drive, “pop,” and comedic quality. For the waltz, students had to be just as calculated and well-timed, but in a slower, more legato context, warming up their vibrato and tugging on their heart-strings. Two styles of playing that rely heavily on accurate time-keeping and precision that achieve different musical and character moods.

(A.Masters)

SINFONIA

Jason Flaks, Conductor
Andrew Masters, Associate Conductor

Waltz from *Sleeping Beauty*

P.I. Tchaikovsky (1840-1893)

One of Tchaikovsky's proudest accomplishments, he often referred to music from his ballet *Sleeping Beauty* as a "Dancing Symphony." And the famous "Waltz" from Act I certainly fits that bill. Perhaps one of the most lilting and danceable musical styles, there is just something about the waltz that makes us feel like swaying. Its perfectly-timed flow. Its dependability. Tchaikovsky's Waltz, with its sweet lyrical melody paired with its unique time-feel give it a delightful sparkle all its own.

Musicians, conductors, dancers, and listeners of waltzes depend on a strong feeling of beat one for the music to flow effortlessly. Think: "ONE two three, ONE two three..." Conductors conduct the waltz "in one" indicating only one beat per measure. Dancers usually move much in the same way, moving to the "big beat" of what would be a dotted half note rather than the three underlying quarter notes. But in this waltz, Tchaikovsky often plays with the waltz's predictability employing an almost motivic use of the *hemiola*, altering the rhythmic structure from what would be the usual 2 groups of "threes" to three groups of "twos." Think: "ONE two, THREE one, TWO three." And sometimes there is another *hemiola* layered on top, played by the brass and timpani. This time: "one, TWO three, ONE two, THREE." But what would, on paper, look to completely disrupt the music's natural rhythm only seems to enhance the waltz's charm. Perhaps alluding to the forthcoming fateful scene in which the title character, a 16 year old princess, pricks her finger and falls into a deep, beguiled sleep, this music alters our sense of time just enough to a point in which it feels completely natural and wonderfully enchanting at the same time. (A. Masters)

An Irish Symphony

Herbert Hamilton Harty (1879-1941)

IV. The Twelfth of July

Harty's program note for the final movement of An Irish Symphony reads:

The 12th of July is the great Protestant festival of the North of Ireland, and on this day the countryside is full of noise of drum and fife bands playing such tunes as "The Boyne Water," of which considerable use is made in this movement. The general gaiety and excitement of the music is interrupted by reminiscences of the lament heard in the preceding movement. The composer wishes illustrate the impression left on his mind by once seeing a funeral procession making its slow way through the crowded streets on a certain "12th of July" in a North of Ireland village.

One of the biggest challenges that *An Irish Symphony* presented for Sinfonia was the prioritization of the many different musical ideas that always seemed to be going on all at once. Harty tends to mark all the instruments at the same dynamic level which isn't very helpful in creating an interpretation where the volume of each instrument fits into its proper spot in the balance of the music. It would be the equivalent of having all the ingredients to cook something and consulting the recipe only to find that it says, "Just use a cup of everything."

It has, however, provided a wonderful opportunity to do some guided listening to help create an interpretation. Studying a recording is incredibly helpful in showing how a piece should (or should not) be performed, but listening to extended orchestral pieces can be challenging for young musicians. They are often long, usually complex, and sometimes difficult to follow. Time was spent in rehearsal each week listening to short sections to identify the following: What is the melody? Is it a new melody or from another section of the symphony (for example, the mournful tune *Jimmy Mo Mhile Stór* returns from the third movement)? If it is from another section of the symphony is its treatment the same or different this time? Which instruments have the melody? What do the other instruments need to consider in working to support the melody? Finally, are the decisions that were made on the recording ones that should be included in this interpretation or is a different choice required? The discussions that grew from these questions served to bring clarity to each section of the movement. It provided the orchestra with perspective on how much work goes into truly understanding how each individual part fits into the work. It also helped them see how, in symphonic music, time has an effect on the musical material. (J. Flaks)

PHILHARMONIA

Anthony Krempa, Conductor
Daniel Boico, Guest Conductor

Poet and Peasant Overture

Franz Von Suppé (1819-1895)

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

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



PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor



Have Brass Will Travel

Daniel Brewbaker (b. 1951)

One would think that constructing musical works based on oft repeated small melodic or rhythmic ideas would be a recipe for a dull piece. This is not the case with the music of Elgin native Daniel Brewbaker. Noticing the statements of the motifs and the variety he creates by compressing, expanding, and flipping them makes listening to his music a very engaging experience. It is in some ways the equivalent of studying a page in a *Where's Waldo* book. The closer one looks, the subtle differences become apparent in the hundreds of characters on the page.

The composer wrote:

Have Brass, Will Travel is a fanfare, composed for the Elgin Youth Symphony Orchestra in celebration of their 30th Anniversary and for their tour of Scotland. It was inspired by memories of hearing Elgin bands in my early childhood playing trumpet in those same bands throughout my teen years.

The work is built on a theme of two interlocking ascending and descending thirds and the development and variation of this motive. The form is in three parts, ABA. The opening section is a Maestoso (Majestic) introduction, followed by an extended development section in which the opening motive goes through a series of highly syncopated rhythmic transformations that myriad new variations of the opening theme. These culminate in the reintroduction of the original theme for the full ensemble and a coda that repeats one of the variant motives, bringing the piece to its triumphant conclusion.

Have Brass, Will Travel is "dedicated with respect and affection to Randal Swiggum and to the EYSO Brass Choir, Jason Flaks, Director."

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. 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.

Symphony in Brass

Eric Ewazen (b.1954)

II. Andante con moto

Sometimes the simplest ideas create the most powerful moments in music. In this movement, Ewazen takes the main melody and has it played soft. Then he takes that same melody and has it played loud. The idea is so simple, but the effect is profound. It consistently creates an exhilarating feeling for both listener and performer. It is a feeling that reaffirms why music is so nourishing to the human soul.

While that is the highlight of this movement, there is also some brilliant canonic writing occurring. Notice the number of times that material will start in one instrument and then the same material will start in other instruments several seconds later. It creates ever changing variety in the texture of the piece. Just when it seems there are too many parts to follow and make sense of, Ewazen pulls back. Of course the most exciting of these occurs when he returns to the main melody to let the listener enjoy one more dose of soft then loud. Simple, yet brilliant writing. *Symphony in Brass*, which will be performed in its entirety over the course of the season, was commissioned by the Detroit Chamber Winds.

(J.Flaks)

PRIMO INTERMEZZO

Daryl Silberman, conductor

Rondo for Two Violins

Ignaz Pleyel (1757-1831), arr. F. Gearhart and E. Green

A student of Haydn, Ignaz Pleyel was himself a successful and prolific composer who wrote many duets for his friends and students. In this piece, the two parts share equally in the melody and accompaniment duties, sometimes switching roles after just a few bars of music. The rondo form features a main section ("A") that keeps coming "around", alternating with other new music for contrast. A striking feature of this rondo is a central theme in the minor key.

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joseph Beribak, Conductor

Millet Music

Matthew Davidson (b. 1964)

Two things all people have in common is the need to eat and the need to make music. The relationship between work and these basic human needs shapes the characteristics of cultures. The source material for *Millet Music* is a recording of grain being pounded into flour by Fulani women of Northern Benin. The Fulani's culture is shaped by the personal connection that the women have to the food they eat. Work, food, and music are connected symbiotically. Each basic need drives the others and the culture thrives from the fruits of this process. In the Fulani culture, there is a direct connection between individual citizens and the work, food, and music they need to survive.

Food, music, and work have the same importance for us here in the midwestern United States. However, our personal relationship to these basic human needs is less direct. Each need is separated into distinct activities. We work to earn a symbolic representation of that work (money). When we want food or music, we trade in the money we earned from the work. It's an indirect way of communicating that you have worked for the food you eat and the music you experience. It is also a way of acknowledging the work involved in making food and music. In our American culture, there is an indirect relationship between individual citizens and the work, food, and music they need to survive.

Learning and performing this piece connects us, as musicians, to the culture of the Fulani. We observe their culture through the lens of our own culture. We create the same rhythms that they do when they work for their food. However, we only reap the experience of the music as a fruit of our labor. As audience members, you trade in your money to fulfill your need for music. Food is the unspoken and unseen need that we are merely representing with our musical experience. At this performance we recognize our connection to a people who live on the other side of the Earth. More important than that, perhaps, is that, by noticing how the Fulani method of meeting basic human needs relates to our own method, we can better appreciate our own connection to one another right here at home.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, Conductor

Symphony No. 101 (The "Clock")

Franz Joseph Haydn (1732-1809)

II. Andante

Haydn wrote twelve symphonies during his several stays in London in the 1790s. The ninth of these so-called "London Symphonies" was number 101, and was nicknamed "The Clock" because of the ticking, metronome-like rhythm persistent throughout the second movement

The ticking is initially setup by pizzicato strings, but is traded off throughout the orchestra in a myriad of ways. In fact, one of the delights of the piece is hearing the ticking rhythm hidden in new places. Haydn flexes his rhythmic muscles in this movement, layering more complicated and unique figures on each other until the clock finally winds down with a final statement from the cellos.

PHILHARMONIA

Anthony Krempa, Conductor

Daniel Boico, Guest Conductor

Poet and Peasant Overture

Franz Von Suppé (1819-1895)

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

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

Cello Concerto in D minor

Edouard Lalo (1823-1892)

I. Prelude, Lento—Allegro Maestoso

Trudie Childs, cello

2016 Young Artists Concerto Competition Winner

French composer Edouard Lalo wrote his only cello concerto for his friend, the cellist Adolphe Fischer, in 1876. It has long been one of the favorites in the concerto repertoire.

The first movement opens with a strong announcement of the main theme from the entire orchestra. The solo cello acts in opposition to the orchestra, stating a series of contradictory lines punctuated by heavy orchestral chords. As the piece moves into a slower tempo, the cello and orchestra work in harmony to create a placid and beautiful mood, interrupted by a return of the main melody in both cello and orchestra. Both themes return before the concluding cello finale that ends the movement with excitement and passion.

Trudie Childs is 14 years old and in eighth grade at Wredling Middle School in St. Charles. She has been studying the cello since age 10, and is currently a private student of Larry Glazier. A participant in the Illinois Music Educators Association Junior Festival Orchestra since sixth grade, Trudie was principal for the 2015 festival under the baton of Mark Liu. She is the principal cellist in both her school grade and Honors Orchestras, and has successfully performed in both the Illinois Grade School Musician’s Association and St. Charles School District Solo and Ensemble competitions annually since age 11. Veteran of EYSO’s Prelude and Sinfonia orchestras, Trudie loves practicing and performing with Philharmonia, as well as with her EYSO Chamber Music Institute quintet. In 2014 she was honored to perform in a masterclass with Carter Brey, Principal Cellist of the New York Philharmonic, an experience that reaffirmed Trudie’s desire to pursue cello performance in college. In addition to being passionate about playing her cello, Trudie enjoys singing and performing with her sisters as The Catalpa Trio, playing soccer, and reading. Trudie would like to thank Mr. Glazier, Mr. Krempa, her parents, and grandparents for supporting her in her musical endeavors.

From Peer Gynt Suites 1 and 2

Edvard Grieg (1843-1907)

Morning Mood
The Abduction of the Bride
Arabian Dance
Peer Gynt's Journey Home
In the Hall of the Mountain King

When approached to write the incidental music for Henrik Ibsen's play *Peer Gynt*, Norwegian composer Edvard Grieg enthusiastically accepted. Neither man could have known the difficult and lengthy process that would unfold in the composition of the work. Originally 26 separate, short movements, Grieg later extracted eight individual movements to create two suites for the concert hall.

Morning Mood is one of Grieg's most famous melodies and is often heard as a Scandinavian sunrise. In the play, however, the scene is actually the Moroccan desert, where Peer—ever in trouble—is literally up a tree, defending himself from a swarm of monkeys. The music announces the coming of the dawn, and the score beautifully depicts the rising sun with grand arpeggios in the strings and winds over a sweeping theme recognizable from many cartoons and films worldwide. *The Abduction of the Bride* occurs early in the play, and highlights the first of Peer's many transgressions. *Arabian Dance* depicts Gynt's travels across the desert, momentarily taking refuge at an oasis where he is entertained and intrigued by a Bedouin tribe and the chieftain's daughter, Anitra. The percussion sets up the feeling of exoticism through the use of tambourine and cymbals, and end the party at the oasis as quietly



and simply as it began. *The Peer Gynt's Journey Home* is a stormy sea that ends in a shipwreck, with swells of the ocean depicted in the strings and winds, and lightning bolts firing from the brass and percussion to plunge Peer's boat to the shore. With *In the Hall of the Mountain King*, Peer meets and woos the daughter of the Troll King, clad in green. As the music builds, more and more instruments pick up the theme, reaching a thunderous climax as the trolls wildly shriek "Catch him! Bite him! Don't let him go!" The piece explodes on its last beat, when Mountain King himself has to bellow 'Isvann I blodet!' – 'Cool it!' (literally 'Ice water in the blood!').



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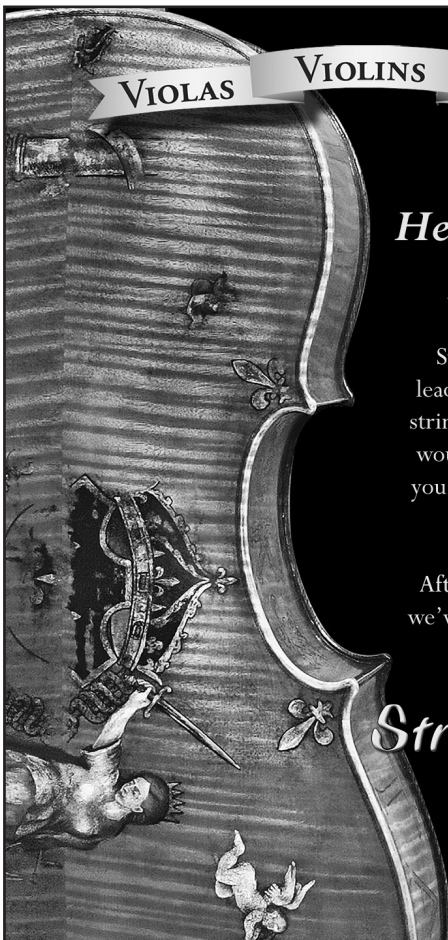
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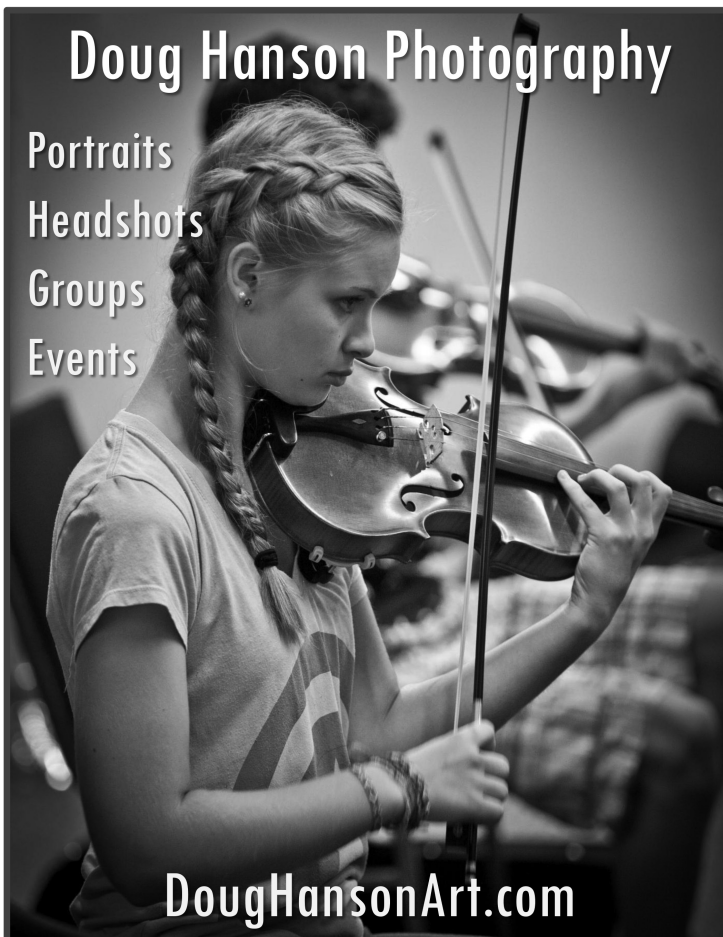
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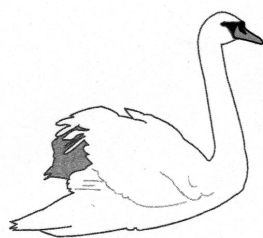
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Joseph Beribak, Conductor

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

Gankino Choro

Traditional Bulgarian Folkdance, arr. Wessela Kostowa (b. 1966)

Gankino Choro leads these highly sophisticated young musicians of the EYSO back on a visit to the roots of music-making. It's a piece that has been passed down through the generations so long that no one even remembers who wrote it. There are many such pieces passed down through history. An example in our American culture would be "I've been workin' on the railroad." Each culture has its own songs, and these songs help to create a cultural identity. They don't belong to any individual; they are songs that belong to the tradition of a specific group of a people. Anyone from that culture would know that song well, and most people from other cultures who heard that song would be able to recognize its cultural origin.

For those not particularly familiar with Bulgarian folk dance music, here are some of the characteristics one can expect to hear in *Gankino Choro*. The first thing you might notice is the electrifying sound of Tupan, which is a small, lightweight version of the bass drum you will hear in an orchestra. It is played on one head with a heavy wooden beater and on the opposite head with a thin wooden switch. The sound of this drum is unique to that geographical region around Bulgaria. Another unique feature of Bulgarian music is the propensity it has toward complex meters consisting of groups of 2 and 3 notes. When *Gankino Choro* is written down in Western Classical music notation, the musicians read an 11/8 time signature. This looks intimidating at first. With a little practice, however, the meter just rolls right off the tongue as easily as a 4/4 meter. Think of it as 2+2+3+2+2. It's the grouping of 3 notes that gives this dance a lift that keeps people hopping for hours on end. (J. Beribak)

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

String Quartet No. 2

Johannes Brahms (1833-1897)

1. Allegro non troppo

In the summer of 1873 Brahms finally finished his first two string quartets, pieces he had been fussing over for nearly ten years. Even at age forty, Brahms was still not confident writing in such an imposing and challenging medium, and with the shadow of Beethoven hanging over him. But both works were immediate successes and No. 2, in A minor, is now considered one of the great monuments of the string quartet literature. Karl Geiringer said "it recalls Beethoven in its spiritual atmosphere, in the strict discipline of its musical thought, and in the wonderful transparency of the setting for string instruments." In other words, its melodies and harmonies are gorgeous, its structure is clear yet interesting, and all four instruments are not only featured beautifully as individuals, but are always easy to hear in the overall texture.

The quartet was dedicated to Brahms' close friend Theodor Billroth, a famous surgeon and amateur musician in Vienna. There is evidence to suggest, however, that Brahms originally intended to dedicate the second quartet to his longtime friend, the violinist Joseph Joachim, a renowned promoter of quartet-playing in Europe. How do we know this? Because Brahms begins the piece with a musical acronym of Joachim's personal motto "Free but lonely" (*Frei aber einsam*), represented by the pitches [A] F A E]. These notes appear at significant moments throughout the piece, sometimes in reverse order, sometimes upside down, and sometimes in counterpoint. A serious falling out between the two men that summer damaged the men's friendship, just as the quartet was completed, which is likely why Brahms changed the dedication.



A movement like this one, in sonata form (Exposition with two themes, Development, and Recap) plays out in sound the idea of time's effect on the musical material—how it is transformed over the course of the work and how, even in the recap which is, ostensibly, the same material as the beginning, we hear it differently. The second time is not the first time, and even if the musical material were identical, that is, unchanged—we are not. (R. Swiggum)

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

Randal Swiggum, conductor

Fantasy on Japanese Wood Prints

Alan Hovhaness (1911-2000)

Jack Reynertson, Marimba

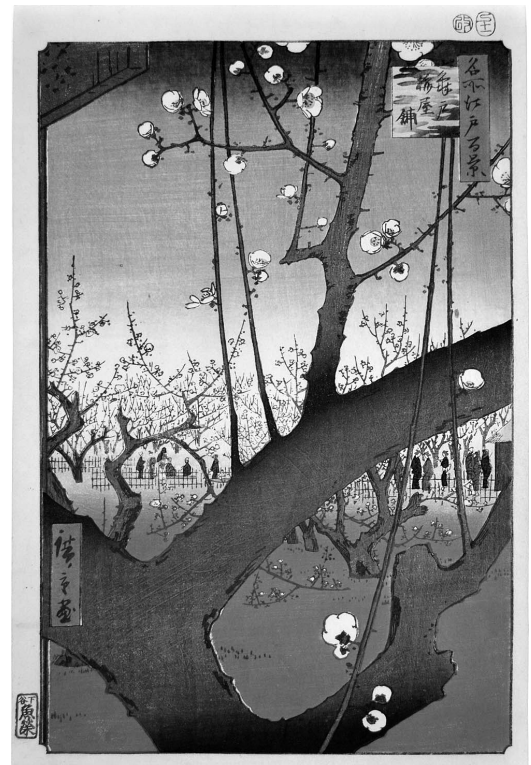
2016 Young Artists Concerto Competition Winner

Soloist Jack Reynertson wrote this about the piece:

The best known music of Alan Hovhaness can usually be described as mysterious and enchanting. His music had always been unique and personal, even when he composed pieces in his own notation as a young boy. His ambitious search for unexplored musical concepts led him to the Far East, where he gained inspiration from the traditional music of those cultures. The element of mystery that surrounds his music is often attributed to this Eastern influence, and the result was music that often sounded alien and unfamiliar to orchestral audiences of his time. Most of his pieces were scored for symphonic orchestra, which allowed him to merge familiar instruments with unfamiliar Eastern styles, creating the distinct Hovhaness sound.

The *Fantasy on Japanese Wood Prints* was written for Yoichi Hiraoka in 1965. Hiraoka was a Japanese xylophonist who played a major role in the xylophone's popularity in Japan. He commissioned a concerto for xylophone and orchestra to help establish the xylophone as an artistic instrument, a request Hovhaness took literally and accepted with enthusiasm. Hovhaness had studied ancient Japanese court music in 1960, and used this commission to share what he had learned.

Episodic in nature, the *Fantasy on Japanese Wood Prints* is a unified work of art in separate and distinct sections. The piece switches between these episodes with smooth and imperceptible changes, often using aleatory music to transition between vastly different passages. These areas of aleatory music give a set of notes to the performers who improvise the rhythm in free time for an extended measure. He uses these sections to make turbulent transitions that are repeated enough to provide a signal that a new scene is coming. Although the piece moves from one scene to the next, each one is connected by Hovhaness's writing and never loses the enchanting and mysterious feel of the opening.



[Conductor's note]: At Fall Camp, one of the "time questions" we wrestled with was whether time moves in a line or in a circle. Of course, the idea of a "timeline" and history moving forward like an arrow is the prevailing Western view, at least since the Enlightenment. This piece reflects an Eastern sensibility, not only in its relative simplicity of musical materials, its uncluttered, transparent textures (think of Japanese calligraphy, flower arranging, or the simple woodprints suggested in the title), but also in its concept of time. The piece does not develop, at least not in the Western European traditional sense. In fact, the Western listener may find themselves growing impatient with the piece as its episodes often feel like they are "settled" in a contented present that simply refuses to project or forecast any thought of future.

Jack Reynertson is a senior at Geneva Community High School. Jack was introduced to playing music via piano lessons, which he began in 2006. He continues to study in the Batavia studio of Carol Hoepe. In fifth grade he began playing percussion. He began private lessons with EYSO percussion coach Joe Beribak his sophomore year. At Geneva High School, Jack is a member of the Wind Symphony and Jazz band II, leads the percussion ensemble and is the Co-Captain of the marching band drumline. This is Jack's third year with EYSO. He started in Sinfonia, and continues to play in the Brass Choir and Percussion Ensemble, as well as Youth Symphony. He plans to major in music education in college next fall. Jack would like to thank Joe Beribak, Carol Hoepe, and his three high school band directors: Patrick Frederick, Shawn Maxwell, and Neal Shipton. He would also like to thank all of the faculty and staff at EYSO for helping him to learn and mature as a musician.

BRIEF INTERMISSION

YOUTH SYMPHONY

Daniel Boico, guest conductor

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
- III. Feierlich und gemessen, ohne zu schleppen [Solemn and measured, without dragging]
- IV. Stürmisch bewegt—Energisch [Stormily agitated—energetic]

In the first semester, the Youth Symphony studied Mahler's Symphony No. 1 as a *monument*, a musical monument inscribed with cultural values and signifying a kind of permanence and timelessness, a source of cultural and national pride.

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. 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.

The third movement used to upset audiences, and even today it's puzzling to those hearing it for the first time. What are we to make of this odd assortment: a sad and distorted version of "Frère Jacques" (Mahler knew it as "Bruder Martin"); a lumbering funeral march; some cheap Klezmer dance-band music remembered by pairs of oboes and trumpets over the beat of the bass drum; and the ethereal closing pages of Mahler's *Wayfarer* songs—heaven and earth all rolled into one? No wonder people didn't know whether to laugh or cry. Mahler's only clue is "The Hunter's Funeral Procession"—a woodcut made earlier in the century by Moritz von Schwind, a friend of Schubert—which he claimed was the inspiration for this music. About the vulgar band music Mahler leaves no doubt: "With parody" he writes at the top of the page, just as the drum and cymbal join in.



The finale 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 fields 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 seven 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)

MAHLER AND TIME

In a season concerned with music as a “time-art”, Mahler’s music raises all kinds of questions—the questions of human experience as expressed through sound. Composer Anthony Brandt said it like this:

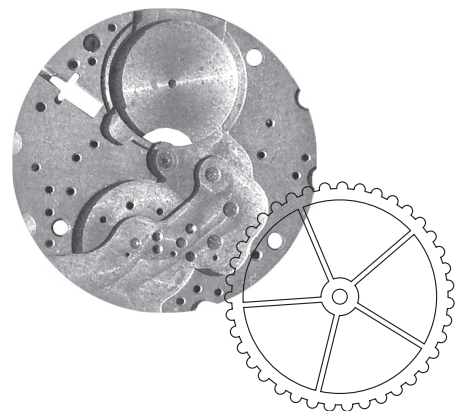
Music is singularly capable of exploring how the future arises out of the past. How dependent is the future on the past? How much is remembered, how much forgotten? Are initial ideas self-sustaining, or do they require an influx of new elements? How fast does progress or transformation take place? What is the ultimate outcome?

We compose our lives with these questions: How strongly are we bound by our upbringing or heritage? How easy is it to break our habits? How far and fast can we stretch our personality while still maintaining a sense of identity? How much transformation can we tolerate? On a social level, we ponder whether the Constitution and religious texts are “time-independent” documents or living ones that evolve. We question the pace of reforms and the consequences of unexpected events.

Words may describe time’s passing but music enacts it for us. For instance, the greater the amount of repetition, the more the future is conditioned by what has already happened. If an idea returns literally, it speaks to its transcendence; if it is perpetually transformed, then it changes with the times.

Time’s passing is apparent to all of us: We measure it constantly; we see ourselves age, we suffer loss and celebrate renewal, we remember and predict. Yet physicists labor over a definition. Is time a fundamental property of the universe? Or is it just a by-product of the interaction of more basic laws? Does it even exist? Thanks to the limitless possibilities of music, composers bend and stretch time into sculptures for us to contemplate. As music is passed down and continues to be created all over the world, it becomes apparent what a rich and resilient material time is, and how much there is to say about its incorporeal flow.

In a recent article in the *New Yorker* magazine, author Milan Kundera quotes Marcel Proust: “Every reader, as he reads, is actually the reader of himself. The writer’s work is only a kind of optical instrument he provides the reader so he can discern what he might never have seen in himself without this book.” Proust’s remark applies equally well to music. That is why it is so important to grasp, respect and articulate our own musical observations. Ultimately, attentive listening leads us to the music inside ourselves. How much of it there is!



DANIEL BOICO

Described by critics as “dynamic, vigorous, exciting and imaginative – an undisputed star who combines magnetic charisma with a skilled technique,” conductor Daniel Boico is the newly appointed Associate Guest Conductor of the KZN Philharmonic Orchestra in Durban, South Africa. Elgin audiences know him as a former conductor of Philharmonia, who went on to win a position with the New York Philharmonic.

As Assistant Conductor of the New York Philharmonic from 2009–2011, Boico led all of the Philharmonic’s popular Young People’s Concerts, among other concerts, and covered 30 weeks in each season, including all tours, as well as assisted music director Alan Gilbert and visiting guest conductors. His debut with the New York Philharmonic took place in 2009, sharing the podium with Riccardo Muti, and was followed by his subscription debut in April 2011, when he replaced Kurt Masur on short notice in what the New York Times called “a smoldering performance” of Sofia Gubaidulina’s *Two Paths: A dedication to Mary and Martha* for two violas and orchestra.

Daniel Boico served as Cover Conductor on Chicago Symphony’s Asia tour to Taipei, Hong Kong, Shanghai, Beijing, Tianjin and Seoul. Boico was editor, producer and conductor in a recording project of composer Karen LeFrak’s orchestral and chamber music, recorded at the old Melodiya recording studio in Saint Petersburg, Russian, with the Saint Petersburg Chamber Philharmonic Orchestra. Earlier in his career, Boico was Music Director of the Skokie Valley Symphony Orchestra, Illinois, and the Skokie Concert Choir, as well as assistant conductor to Cliff Colnot of the Civic Orchestra of Chicago. Boico was also Visiting Professor and Director of Orchestras at Grand Valley State University, Michigan, and served as cover conductor for the Milwaukee Symphony. Boico was an Apprentice Conductor with the Chicago Symphony Orchestra where he worked closely with, and was assistant to then Music Director Daniel Barenboim, Pierre Boulez and Zubin Mehta.

Born in Israel to musician parents, Daniel Boico was raised in both Paris and the United States, and began his formal conducting studies with Victor Yampolsky of Northwestern University. After completing his undergraduate degree in voice performance at the University of Wisconsin, Boico joined the class of distinguished Russian conducting professor Ilya Musin at the Saint Petersburg Conservatory, Russia. While under the tutelage of Maestro Musin, he assisted him in master classes given in London’s Royal Academy of Music and Manchester’s Royal Northern Academy of Music.

Boico was promptly engaged by several Russian orchestras including the Moscow Philharmonic, the Novosibirsk Philharmonic and the Perm Opera and Ballet Theatre. Since 1995, Boico has performed in such renowned halls such as the Philharmonie in Berlin, Avery Fisher Hall in New York, Chicago’s Symphony Center, Mann Auditorium in Tel Aviv, Meistersinger Halle in Nurnberg, Abu Dhabi’s Emirates Palace Auditorium, Mexico City’s Bellas Artes Palace and Nezahualcoyotl hall, and the Tchaikovsky Concert Halls in Moscow, with such orchestras as the Royal Philharmonic Orchestra of London, Deutsches Symphonie-Orchester Berlin, Israel Philharmonic Orchestra, Nurnberger Symphoniker, State Academic Symphony Orchestra of Russia, Taipei Symphony Orchestra, Moscow Philharmonic, National Orchestras of Mexico and Costa Rica, Chicago Symphony Orchestra, New York Philharmonic, and the KZN and Johannesburg Philharmonics.

In the 1990s, Daniel Boico participated in the Second Prokofiev International Conducting Competition, the Antonio Pedrotti International Conducting Competition, and the Cadaques International Conducting Competition where he was a finalist and prizewinner. Boico’s innate musical sensitivity paired with a keen ear and deep musicianship have produced exciting performances with orchestras in the U.S., Europe, Central and South America, Africa and Asia.

Recent engagements include the Cape Town Philharmonic, Lodz Philharmonic, Poland, Kaohsiung Symphony, Taiwan, Princeton Symphony, the Chautauqua Music Festival, and the Stellenbosch International Chamber Music Festival. Upcoming return engagements include the Johannesburg Philharmonic Orchestra, residencies with the DePaul and Bloomington (Indiana) University Symphony Orchestras, the OFUNAM Symphony Orchestra of Mexico City and the Nurnberger Symphoniker.



MUSIC EDUCATOR OF THE YEAR 2016 – LAMAR BLUM

Well known in Elgin's musical community, Lamar Blum has been shaping the lives of generations of young musicians in a career of over forty years. A graduate of the University of Montana, Lamar taught public school strings and was music supervisor in Missoula, Montana before moving to Elgin where, in 1975, she began a violin studio with two students which has grown to become the esteemed Suzuki School of Elgin.



The Suzuki method, developed by Dr. Shinichi Suzuki (1898-1998) shares a fundamental philosophy with the EYSO in affirming that music is for all children, that parental involvement is key, quality repertoire matters, and that, besides holding even the very young musician to a high standard of real artistry, music's primary purpose is in the development of the whole child, that they become (in Suzuki's words) "fine human beings." In 1991, Lamar was fortunate to attend classes with the revered Dr. Suzuki in Tokyo.

The Suzuki School of Elgin is recognized as a model program, giving Lamar the opportunity to mentor other teachers, not only in the Suzuki method but in studio organization. She also teaches at weekend and summer institutes, and has served on the Suzuki Association of the Americas Board of Directors. She has been recognized with many awards, including the 1991 Entrepreneur Award from Women in Management, the Margaret Hillis Award from the Elgin YWCA, and a Musician's Union Award for outstanding contributions to youth music education. In 2001, she retired from the Elgin Symphony Orchestra, after thirty years as a violinist, and was recognized by the ESO Symphony League as a "Musical Treasure of Elgin." She is also a previous recipient of this very award, having been named Music Educator of the Year by the (then) Elgin Area Youth Orchestra in 1989.

Former student and EYSO alum Colin Maki said, "Lamar was my first teacher, at age four, and I can't emphasize enough the powerful influence of a great first teacher. But Lamar is so much more than a violin teacher. Many violinists become teachers by default, but with Lamar it was a happy choice, the decision to dedicate her life to changing other lives, through music. Like so many, I am grateful she chose this life, to give so much to so many."

DAVID MOLLER SERVANT LEADER AWARD 2016 – DR. CLARE OLLAYOS

Born and raised in Elgin, Clare Ollayos embodies a longtime dedication to strengthening the community through public service, whether in education, government, healthcare, or the arts. Indeed, it would be difficult to find an organization or worthy cause in Elgin that has not felt her influence.

Clare has shared her love of the arts as a member of the Fox Valley Beaux Arts, the Elgin Symphony League, the Fox Valley Arts Hall of Fame and as a board member of the Elgin Public Museum of Natural History and Anthropology. As a leader in education, she has served for twenty years as a trustee for Elgin Community College, including as chair.

Clare's association with the EYSO began in 1999 when she brought together the Lisa Boehm Ballet Theatre and the EYSO, with its new conductor Randal Swiggum, to perform highlights from *The Nutcracker*. She herself danced the part of the Magician in that production. (Clare's first love was dance, beginning at age 9, and she danced in countless performances throughout her teen and adult years, including 30 of 33 seasons of *The Nutcracker* in Elgin, from 1970 to 2002.) She has continued to support the EYSO in myriad ways, including a nomination for an Elgin Image Award in 2000, which helped raise the EYSO's visibility. She has served as Honorary Chair of the annual Downton Abbey Tea, and with the "Good Deals for Good Deeds" book sales. Most of all, she has been a tireless supporter, concert attendee, and cheerleader for the EYSO in the community. As someone keenly aware of the arts scene in the Fox Valley and Chicago, she often makes connections and suggest collaborations, bringing people together. As Executive Director Kathy Matthews put it, "Clare is one of our special "Go-To" people. We can go to her for advice or support for anything. Anything we've asked of her, she has done it." Artistic Director Randal Swiggum noted that "Clare was

one of the first people to offer tangible support to the EYSO when I was new to the community and didn't really know anyone. What's amazing is that now, seventeen years later, she's still around—just as active and enthusiastic as ever. That is rare."

Clare wrote: I am honored to receive this award from the EYSO, an organization for whom I have the deepest respect. EYSO upholds values of musical excellence and integrity. But beyond that, in a deeply spiritual way, EYSO musicians explore not only what the music means, but what it means to make music together. In the practice, the performance, and the reflection, something wondrous is created and persists in a non-physical dimension.



PRIVATE INSTRUCTORS

VIOLIN

Anita Arch
Bernardo Arias 🎵
Codruta Ban
Dana Bellew
Lamar Blum
Rita Borkowski 🎵
Louise Brodie
Stella Childs
Lisa Chodorowski
Denise Connolly 🎵
Catherine Crilly
David Dai
Carol Dylan
Jusun Eo
Barb Farley
Amanda Fenton
Jacqueline Fisher 🎵
Elizabeth Fredricks
Kathleen Gaiden
Katy Gillan
Theresa Goh 🎵
Kathleen Goll Wilson
Karen Hallier
Young HeeKim
Kathy Heikkinen
Laura Hinkle
Janet Holub
Jeanette Hoyt
Gabriel Hwang
Victoria Jacobsen
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Anne Kolb
Andrew Ladendorf
Carol Lahti
Kathryn Layug
Drew Lecher
Martin Lopez
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Taka Matsunaga
Julie Maura Bickel
Don Montgomery
Ann Montzka
Jackie Moore
Elyse Napoli
Henrietta Neeley
Joanna Newby 🎵
Linda Oper
Elizabeth Ortiz
Catherine Pittman
Laura Polick 🎵
Susan Posner
Peter Qui
Lori Rollins 🎵
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James Sanders
Gretchen Sherrell
Kathryn Siegel
Jennifer Silk
Sarah Smith
Susan Starrett
Ashley Taylor
Susan Thorne
Simone Tingely 🎵
Almita Vamos
Tom Vos
Thomas Wermuth
Rebecca Wilcox
Gina Young
Nan Zhou

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Beth Myers
Rhiannon Owano 🎵
James Pesek
Susan Posner
Emily Puntuz
Lori Rollins 🎵
Susan Starrett
Simonne Tingley 🎵
Christine Wiest

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Lisa Bressler
Dorothy Deen
Virginia Dixon
Nazar Dzhurnyn
Marian Fadrowski
Larry Glazier 🎵
Ann Griffin 🎵
Sally Gross
Ashley Hofer
Anita Hwang
Mark Kuntz
Eun KyungKim
Andrea Lafronzo
Mary McGinty
Kerena Moller
Donald Montgomery
Nancy Moore
Alexa Muhly

Dessislava Nenova
Jennifer O'Donnell
Jones
Zachary Preucil
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Lisa Tang
Julianne Tehan
Jonathon Wiest

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Sean Francois
Brad Pfiel
Tracy Rosenkrans
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Maria Fadrowski
Kathleen Goll Wilson
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Heidi Hendricks
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Naomi Matsunaga
Kristine Mertens
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Tim Omerud
Julie Popplewell
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Martha Cavender
Gwyn Downey 🎵
Kim Richter

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Nancy Fako
Russ Henning
Eric Kaiser
Michael Kasper
Morgan Lentino
Ingrid Mullane
Rob Murphy
Susan Ozsvath
Olivia Pannell
Jason Reiff
Jeanne Slatkay

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Kevin Dobbeck
Jason Flaks
Zach Geller
Mark Ponzo
Thomas Tait

TROMBONE

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Mark Fry
John Mose
Keith Ozsvath
Olivia Pannell
Bryan Tipps
Bobby Vreizen

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Scott Tegge 🎵

TUBA

Scott Tegge 🎵

PERCUSSION

Joe Beribak 🎵
Mark Botti
Jeff King
Alvin Lane
Jeff Matter
Christine Rehyem
Walt Schneider

HARP

Nichole Luchs
Brittany Smith

PIANO

Cheryl Lim
Eva Woo

🎵 Denotes EYSO
Alum or parent
of Alum

* Denotes parent of
current EYSO
student

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

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CAROL STREAM

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HANOVER PARK

Vincent Inendino

HOFFMAN ESTATES

David Gear
Jennifer Lee-Stewart
Donna Lundelius
Timothy White

HUNTLEY

Cody Halberstadt

INVERNESS

Clark Sheldon

LA GRANGE PARK

Jennifer Rosanwo

LISLE

Richard Alifantis
Dana Green
Nicole Grueneberg
Dan Moore
Daniel Schraub

LOMBARD

Tara Cappelletti
Tim Fawkes
Belford Hernandez

MARENGO

Marcus Hostetler

MEDINAH

Steven Pyter

MONTGOMERY

Victor Anderson

MOUNT PROSPECT

Michael Teolis

NAPERVILLE

Anthony DiGiacomo
Dana Green
Kevan Kosobayashi
Jonathan Lauff
Shawnita McClure
Dan Moore
Bradley Pfeil
Constance Reynolds
Rene Rosas
Greg Schwaegler
Don Stinson

NORTH AURORA

Rodney Schueller

OSWEGO

Tom Foster
Stephanie San Roman
Kevin Schoenbach

PALATINE

Matthew Moore

PLAINFIELD

Timothy Hatcher

ROLLING MEADOWS

Chris Buti
Kevin Carroll

SAINT CHARLES

Adrian Anderson
Michael Bazan
Rita Borkowski 🎵
Carol Dalstream
Devin Godzicki
Krista Halvorson
Ashley Hofer
James Kull
Andrew Masters
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
Mahika Gupta, Wheaton z
Avak Hairekian, Schaumburg z
Erin Hammer, Lisle
Jacy Jacobus, Saint Charles z
Grace Kerkbashian, Crystal Lake

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

Emily Zozokos, South Elgin

VIOLA

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

CELLO

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

z Primo Intermezzo

PRELUDE ORCHESTRA

VIOLIN

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

Rebecca Millard, Marengo
Brandon Moffitt, Elburn
Riley Moreno, Elburn *
Tristan Posecion, Algonquin
Prashanth Ramachandra, Palatine
Rebecca Riani, Geneva *
Yuuki Sato, Schaumburg
Jillian Stachon, Saint Charles
Amrita Sundaram, Aurora
Mary Szymanski, Elburn
Ethan Talreja, Carpentersville
Kate 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

Joe Beribak, Elgin

+ 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 *
Chayanne Petit, Hoffman Estates *
Jessica Pytel, Hampshire
Pranav Ramachandra, Palatine
Eron Ristich, Naperville +
John Siewenie, Inverness
Thomas Stanila, Algonquin
Akshay Sundaram, Aurora +
Arden Wheeler, Wheaton

Adelyn Wimmer, Elgin
Ananya Yammanuru, Saint Charles

VIOLA

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

Continued on next page

SINFONIA *continued*

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

HARP

Emily Reader, Gilberts

PERCUSSION

Conor Brennan, Geneva x
Aidan Perrault, Batavia x

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

BRASS CHOIR

HORN

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

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

PHILHARMONIA

VIOLIN

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

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

VIOLA

Christine Beal, Elburn
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 ♫

PERCUSSION

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

HARP

Catrina Egner, Yorkville

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

YOUTH SYMPHONY

VIOLIN

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

VIOLA

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

CELLO

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

BASS

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

FLUTE

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

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, Batavia ♫
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

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

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BOOKER T. JONES

Wednesday, April 13

On classic Stax hits Booker T.—the Hammond B3 organ master and legendary front man of Booker T. and the M.G.'s—pushed soul music's boundaries, refined it to its essence, and injected it into the nation's bloodstream.



TOMMY EMMANUEL

It's Never Too Late Tour

With Special Guest Rick Price
Friday, May 13



Experience guitar great Tommy Emmanuel in concert! Emmanuel has won *Guitar Players'* Guitar Legend and Best Acoustic Guitarist awards, *Acoustic Guitar Magazine's* Gold Medal, and *Rolling Stone's* Best Guitarist.

LOUDON WAINWRIGHT III

Saturday, April 30

Grammy-winning singer/songwriter Loudon Wainwright's songs exemplify witty humor and aching honesty. His music has been recorded by Bonnie Raitt and Johnny Cash and, as an actor, Wainwright has appeared on TV's *M*A*S*H** and films by Martin Scorsese and Judd Apatow.

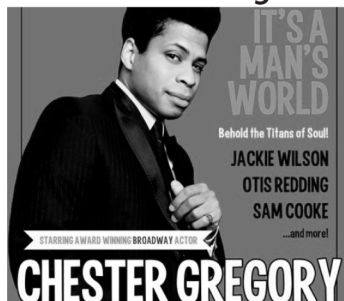


IT'S A MAN'S WORLD

Starring Chester Gregory

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

Saturday, May 14



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

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ECC at a Glance

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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

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tickets: 847.622.0300

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

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