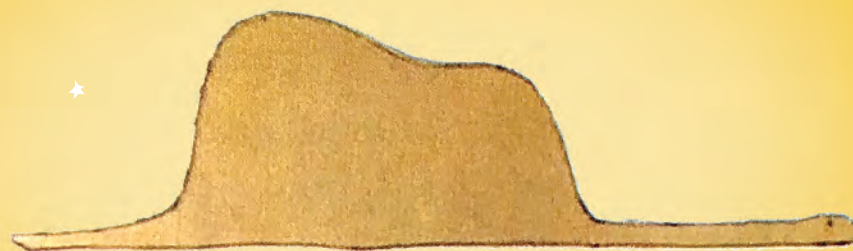


essential ★ invisible

The Little Prince

elgin youth symphony orchestra
2018-19 season



Drawing Number One

It's not a hat
Seeing more, hearing deeper
November 4, 2018



**2008
CONDUCTOR OF
THE YEAR**

**2000, 2007
YOUTH ORCHESTRA
OF THE YEAR**

**2005, 2015
PROGRAMMING
OF THE YEAR**

**2001
ELGIN IMAGE
AWARD**

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Dear Friend,

Thank you for joining us at the first concert day of our 43rd season.

The success of our program is largely due to the generous donation of time by volunteers. Most of you had some involvement with the beginning of our season at Fall Camp. Many of you even volunteered there – directing traffic, serving food, staying the night as a chaperone. Thank you!

At a recent dinner honoring volunteer ushers here at the ECC Arts Center (yes, they seated you tonight), I was thinking about the role many of you play as volunteers in delivering the full, rich program of EYSO.

Parents volunteer throughout the year at rehearsal check in. One dad videotapes rehearsals and concerts for free. A mom repaired our collection of music stands. Parent volunteers help with the NOTES campaign. Our annual gala, Springboard, is already recruiting volunteers to this year's host committee.

We are also led by an all-volunteer board of directors who have played a constantly important, and ever-evolving role, in our growth. Our current board is a mix of individuals who have served from as little as a few months to over 10 years.

Our board recently embarked on an aggressive initiative to grow its size and strength. We will be meeting and evaluating additional directors over the coming months for election to the board in the spring.

We couldn't do it without you! If you, or someone you know, are interested in volunteering for EYSO, please let us know.

Again, thanks for joining us today.

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Executive Director

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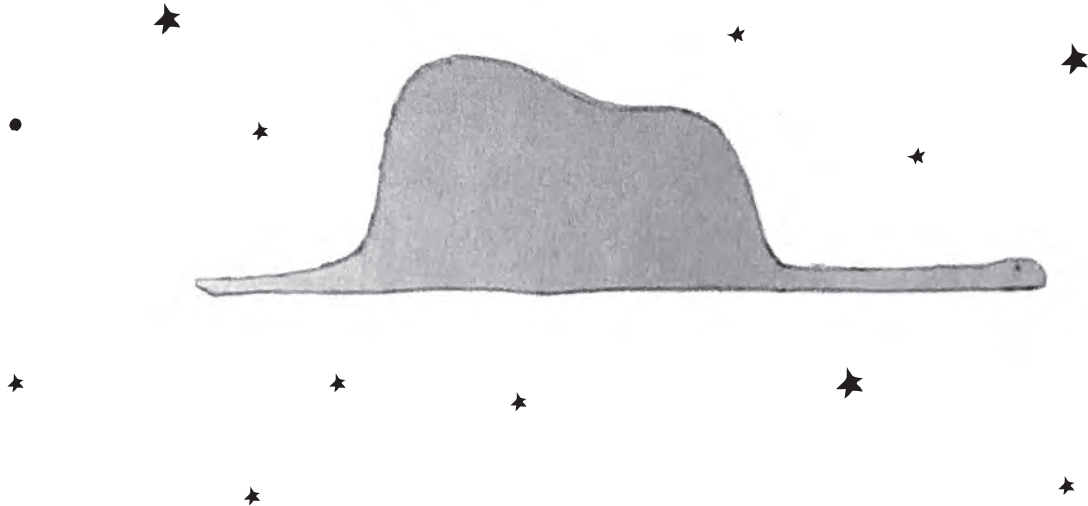
PURCHASE TICKETS: 847.622.0300 OR [HTTP://TICKETS.ELGIN.EDU](http://tickets.elgin.edu)

essential ★ invisible

The Little Prince

elgin youth symphony orchestra
2018-19 season

*This concert is dedicated to the memory of
Sterling "Stu" Ainsworth.*



2:00PM

PRELUDE

Andrew Masters, Conductor

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Zachary Bowers,
Percussion Director

SINFONIA

Jason Flaks, Conductor
Andrew Masters,
Associate Conductor

4:30PM

BRASS CHOIR

Jason Flaks, Conductor

PHILHARMONIA

Anthony Krempa, Conductor

7:30PM

YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard,
Associate Conductor

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Zachary Bowers,
Percussion Director

STERLING BRASS QUINTET

GRAND VICTORIA
FOUNDATION



FROM THE ARTISTIC DIRECTOR

ESSENTIAL ★ INVISIBLE. THE LITTLE PRINCE

I. IT'S NOT A HAT

Seeing more, hearing deeper

Although it's one of the best-selling, most translated, and beloved books in history, *The Little Prince* can be baffling. At one level, it's a simple fable—a pilot downed in the desert, a little golden-haired boy who tells him stories about his past life and travels, and the odd assortment of other characters (king, Turkish astronomer, "tippler," snake, rose, fox).

But what does it all mean? It seems to defy a single message, and instead provoke endless speculation. On some larger themes, most readers agree: the importance of perspective and the dangers of narrow-minded thinking, the power of exploration to open us, the responsibility of relationships, and probably the most important: the search for what matters, what is most *essential*, which (as the fox tells the Little Prince) is visible not to the eyes, but to the heart only.

This semester, we have explored the first big theme of the book. (Read Chapter One up ahead.) The value of seeing the world more like a child than a jaded, busy "big person." The ability to see a boa constrictor digesting an elephant (rather than just a hat, and a poorly drawn one at that.)

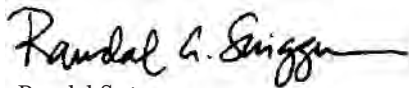
As Maria Konnikova wrote: *As we age, how we see the world changes. It is the rare person who is able to hold on to the sense of wonderment, of presence, of sheer enjoyment of life and its possibilities that is so apparent in our younger selves. The very experience that helps us become successful adults threatens to limit our imagination and our sense of the possible.*

It's not that we aren't capable of seeing a boa constrictor in place of a hat; it's just that we don't choose to do it. As we grow older, the blasé factor increases exponentially. Been there, done that, don't need to pay attention to this, and when in the world will I ever need to know or use that? Before we know it, we have shed that innate attentiveness, engagement, and curiosity for a host of passive, mindless habits. And as the demands on our attention increase—as the pressures of multitasking grow in the increasingly 24/7 digital age—so, too, does our actual attention decrease. As it does so, we become less and less able to notice our own thought habits. More and more we allow our minds to dictate our judgments and decisions, instead of the other way around.

Recent research has shown that as we leave our childhood selves behind, we leave also some of that creative inspiration that is the basis of original ideas, innovative thought, and prescient discovery. On the other hand, the same research proved that imagining yourself a child can quite literally make your mind more flexible, more original, more open to creative input and more capable of generating creative output—just the habits of mind needed today, whether in science, business, education, diplomacy, or raising a family.

Charles Baudelaire said it well: *"Genius is no more than childhood recaptured at will, childhood equipped now with man's physical means to express itself, and with the analytical mind that enables it to bring order into the sum of experience, involuntarily amassed."*

In the EYSO, whether with *The Little Prince* or Mozart, we're trying to practice this—being open to possibility, seeing beyond the shallow or obvious, being an EYSO "expert noticer." It's a lofty goal, yes. Thanks for celebrating it with us today.



Randal Swiggum



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



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

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

Remembering Stu Ainsworth (1932-2018)

This year, the EYSO family marks the passing of Sterling E. "Stu" Ainsworth. Stu was a tireless supporter of the EYSO, having served on its Board of Directors since 2005, including several terms as an energetic and exacting president. Stu liked to be right in the middle of the action which, in the EYSO, meant being with kids. In 2006, he served as a chaperone on the Youth Symphony's tour to the Aberdeen Festival in Scotland, and more than that: he purchased tickets so the entire group could attend the famous Tattoo at Edinburgh Castle. Always reading and always curious, Stu was fascinated by all things Scottish and spoke fondly of this tour often.

Our once-in-a-lifetime Civil War Tour in 2012 was another particularly nostalgic joy for Stu, who again came along as a chaperone. Even though Kathy Matthews offered to fly him to Atlanta to meet us, he insisted that no, he wanted to ride the bus with the kids. Stu relished every moment of this tour, but all of us on the tour especially remember his impromptu singing of "Old Man River" with Evan Bravos at one of our evening group dinners.



I could tell that Stu always took some personal responsibility for this tour—not just in supporting it financially and coming along personally, but for, in his way, inspiring us to do it. Five years earlier, he had handed me a copy of *Team of Rivals* by Doris Kearns Goodwin and pestered me until I read it. It was significant for me—it actually marks the moment that my curiosity about Abraham Lincoln was awakened, and I started a lifelong quest to understand this man and probe the depth of his ideals.

In 2007, Kathy Matthews floated the idea of an honors brass quintet and asked Stu if he would consider sponsoring it. She even suggested it bear his name, "Sterling"—a word that connotes integrity and quality. Although he was initially not comfortable with his own name attached to the group, he finally relented. And this season, twelve years later, Stu was still its patron. The Sterling Brass Quintet was an immense source of pride for Stu and each year, when they played "Just a Closer Walk", these five students knew well how much it meant to him, which informed their vibrant playing.

Stu's financial gifts to the EYSO were both strategic and generous. But for me personally, his gifts—as large and consequential as they were—went way beyond the financial. Stu really saw himself as an encourager and cheerleader. He not only supported the Sterling Brass Quintet financially—he supported and took an interest (as best he could) in the individual kids in the group, each year. He kept track of them and took pleasure in them as individual kids. In his way, he loved them.

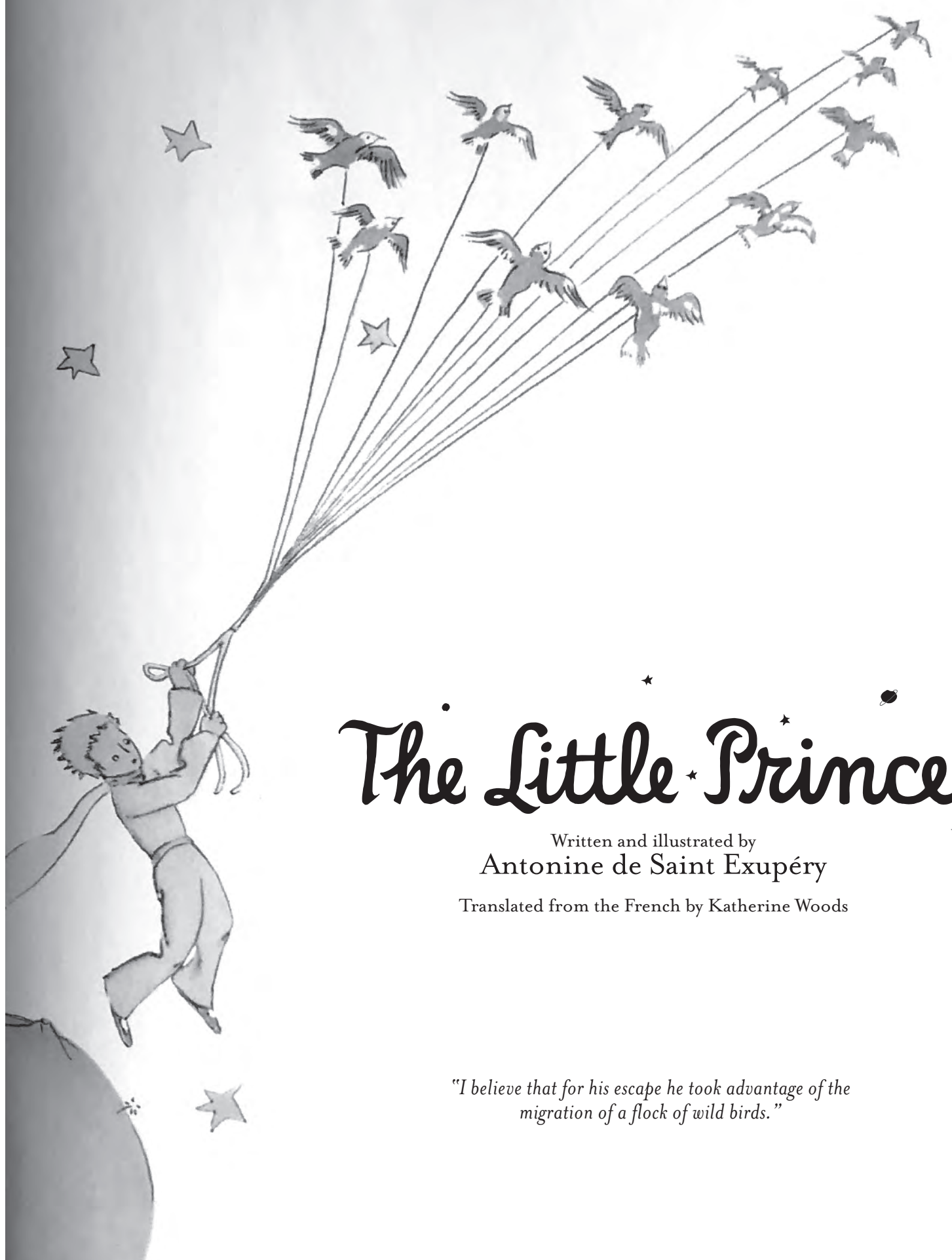
Stu's passing gives us pause to remember a profound truth: the world is moved along by the strength, energy, and passion of single, solitary individuals.

Stu was just a kid from Iowa who at some point decided it was his destiny to make a difference in the world. He actually believed that. Instead of just living a quiet, simple life of personal comfort, keeping his head down to avoid criticism, and focusing on his own life and concerns, Stu looked outward. He lavished his time and energy and money and ideas on making things better. He really believed he could make a difference, and he believed it right up until the day he died. (I sat with him last spring as he was inducted into the Fox Valley Arts Hall of Fame—a timely award, indeed—and heard him speak about his life. His speech had that epic sense of a contented "life well-lived.")

This is a good reminder for each of us. Whether we work in the non-profit sector or volunteer there, it's easy to feel discouraged and tired. When we think of Stu, whose "I can make a difference" flame burned bright right up until the end, we are reminded, "I can keep doing this. I can make a difference."

That is Stu's legacy. That is his final, generous gift to us.

Randal Swiggum, Artistic Director

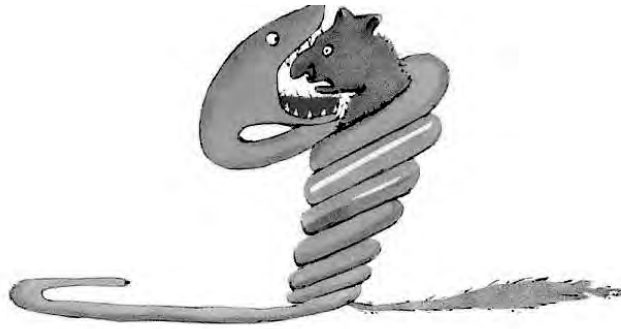


The Little Prince

Written and illustrated by
Antoine de Saint Exupéry

Translated from the French by Katherine Woods

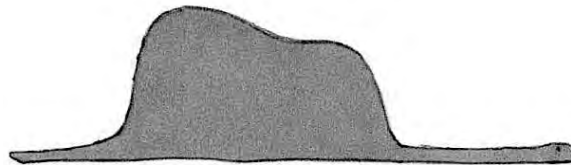
*"I believe that for his escape he took advantage of the
migration of a flock of wild birds."*



Once when I was six years old I saw a magnificent picture in a book, called *True Stories from Nature*, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal. Here is a copy of the drawing.

In the book it said: "Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion."

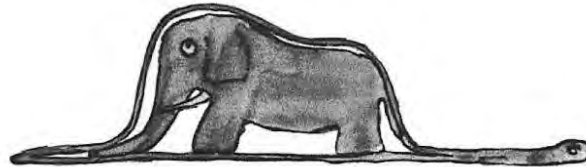
I pondered deeply, then, over the adventures of the jungle. And after some work with a colored pencil I succeeded in making my first drawing. My Drawing Number One. It looked like this:



I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them.

But they answered: "Frighten? Why should any one be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of the boa constrictor, so that the grown-ups could see it clearly. They always need to have things explained. My Drawing Number Two looked like this:



The grown-ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two. Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

So then I chose another profession, and learned to pilot airplanes. I have flown a little over all parts of the world; and it is true that geography has been very useful to me. At a glance I can distinguish China from Arizona. If one gets lost in the night, such knowledge is valuable.

In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence. I have lived a great deal among grown-ups. I have seen them intimately, close at hand. And that hasn't much improved my opinion of them.

Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he, or she, would always say:

"That is a hat."

Then I would never talk to that person about boa constrictors, or primeval forests, or stars. I would bring myself down to his level. I would talk to him about bridge, and golf, and politics, and neckties. And the grown-up would be greatly pleased to have met such a sensible man.

PROGRAM / 2:00PM CONCERT

PRELUDE ORCHESTRA

Andrew Masters, Conductor

Overture to *Abduction from the Seraglio*

Wolfgang Amadeus Mozart (1756-1791)
arr. Jamin Hoffmann

In 1781, the young Mozart left Salzburg for the musical (and cultural) hot spot of Vienna which at the time was obsessed with “all things Turkish.” The military and cultural threat of the Ottoman Empire was becoming a distant memory, after the unsuccessful siege of Vienna in 1683. But Europe’s exotic neighbor to the east still captivated the popular imagination with its stereotypes of harems, despotism, and jangly “Janissary” music.

Mozart’s first success was an operatic novelty: a German language opera set in a Turkish seraglio (harem). Its overture is a military-sounding march, with a flashy melody decorated with grace notes and Turkish sounding Janissary military percussion. (There is also a hint of traditional Turkish raised fourths in the melody, but Mozart gives them a Western harmonic treatment.) Musicologist Jonathan Bellman notes that by the late 18th century, few Viennese would have actually heard real Janissary music and no one would have been able to replicate it authentically. “...what became understood as Turkish Style was thus almost entirely the product of the European imagination.” It was of no matter, however—the orientalism and political implications of the opera’s stereotypes still resonated with Europeans. And its sparkling arias, energetic ensemble numbers, and witty comic libretto ensured its immediate popularity.

In studying this piece, Prelude considered the idea of first impressions, both in works of art and in social relationships. Ask a Prelude member to explain!

Prelude No. 2

George Gershwin (1898-1937)
arr. Carrie Lane Gruselle

In 1924, George Gershwin achieved critical acclaim for his commissioned “jazz piano concerto,” *Rhapsody in Blue*, written for the Paul Whiteman band. It was around this time that Gershwin composed and published a set of three solo piano Preludes that, like *Rhapsody in Blue*, combine elements of jazz in a classical setting. These pieces were composed to fill part of a shared recital at the Roosevelt Hotel in New York City with Peruvian contralto Marguerite d’Alvarez. The recital itself was intended to be a conglomeration of high-brow art songs and Broadway, pop-culture pieces, mirroring the melting pot of American art culture. (In fact, the original title for these pieces was “The Melting Pot.”)

The pieces are shorter in length and are designed to develop one or two musical ideas. (Think Bach’s collection of Two-Part Inventions.) His Prelude No. 2 might be the most musically intriguing of the set. The piece’s subdued melody, heavily emphasizing minor thirds derived from the blues scale, gracefully sings over a smooth bass line ostinato with an alternating major-minor harmonic structure. The “bridge” section, referred to in this piece as the blues march, feels almost improvisatory and garnished with a flavor of the newly birthed swing style. Nicknamed “Blues Lullaby” by the composer, a first listen or two of this piece may compel us to ponder its musical origin. Bluesy yet sophisticated, meandering yet structured, understated yet memorable—it was and still remains a unique, truly American music.

Four Royal Dances

Eric Ewazen (b.1954)

- I. The Lord
- II. The Lady
- III. The Jester
- IV. The Knight

Ewazen evokes the medieval court in this dramatic piece for strings, a study in imagery in music. While authors use descriptive and imaginative writing to illustrate and develop characters in stories, good composers are called to the same task to develop their musical themes. Studying this piece through the lens of a classic novel provided a tangible experience for Prelude musicians, as we examined how Ewazen uses pastiche—imitating archaic musical styles—to bring his characters to life.

- I. *The Lord*. The music is majestic, proud, regal, and proper. The mix of major, minor, and Dorian tonalities suggests antiquity while the sharp rhythm in the melody and syncopated accompaniment conveys strength and power.
- II. *The Lady*. The reserved, flowing melody describes inner beauty, while the rhythmic heartbeat of "short-long" provides stability. The rhythmic pulse of triple meter gives the music an elegant feeling of movement. The orchestration, sometimes delicate, soft sustained tones, sometimes thick and forte, demonstrates at once tenderness and strength.
- III. *The Jester*. His sole vocation is to keep the court and townspeople entertained. Listen for a funny little melody in Mixolydian mode, crisply accented bow strokes, and dynamics that change with quicksilver comedy.
- IV. *The Knight*. Probably the bravest and most chivalrous member of nobility. In an energetic 6/8 time, the melody gallops rhythmically. Jabs of syncopation and the use of hemiola remind us of moments of impact, perhaps while jousting. The minor key might suggest bravery, but the major key Picardy third on the final chord conveys pride and a satisfying resolution.

It's Not A Hat A heart, maybe?

What appears to be a very monotonous rhythm in "The Lady"—short-long, over and over again—is easy to dismiss on the surface as just that: a boring repetition. Until one sees past the "quarter note-half note" notation and imagines it as a heartbeat. Did the composer intend that? Maybe so, maybe not—it doesn't matter. There's no question that it enriches our hearing of the piece, and gives us a fuller picture of "The Lady."

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Director

Mi Milagro (2011)

Ralph Hicks (b. 1976)

Written in the style of Central-American marimba bands, *Mi Milagro* is a charming piece for young players. It offers insight into the marimba's unique heritage and an opportunity to explore Latin percussion instruments and their techniques. The "three amigos" (as we affectionately call them) on the marimba carry the melodic material while the band keeps the rhythm and groove. Musically, the challenge is to allow the melody to float along in a metric feeling of "one", rather than a fast three—a dance of celebration. According to the composer, "my miracle" in the title is his daughter, for whom he wrote this piece in an hour!

SINFONIA

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

Suite No. 1 in E^b

I. Chaconne

Gustav Holst (1874-1934)

Transcribed for orchestra by Gordon Jacob (1895-1984)

In a 1919 letter to conductor and composer W.G. Whittaker, Holst said of his composing style: "I am greatly averse to fixed principles in art. I like everything—form, harmony, melody etc.—to grow out of its original inspiration." This philosophy was already apparent in 1909 when he composed his Suite in E^b for Military Band. The piece's "original inspiration" might be understood as just three pitches: E^b, F, and C, which comprise the main melodic content of all three movements (to be heard in their entirety in May 2019).

The first movement, Chaconne, is a modern take on the Baroque passacaglia: a series of variations built on a repeated bass pattern (or "ground bass"). In a display of continuous creativity, we hear sixteen completely unique

and seamless treatments of the melody including tonal inversions, harmonic variation, varying accompaniment style and texture, and two rhythmic alterations.

The challenges for Sinfonia musicians were first, to listen for what is unique in the orchestra from variation to variation. Second, to discern from their own part (which do not have written instructions or explanations) how they as an individual voice (or section) can enhance the beauty of each individual statement. (e.g. Is there a balance or dynamic consideration that needs to be made? Is there a style change? When, specifically, does it happen?) Finally, to maintain continuity. How can we flow from variation to variation, and think of them as one part of a larger, ongoing structure? (Do these variations connect to each other in some way? What is the overall dynamic structure of the movement? Is there a climax? Where is it? What can you do to bring it out?)

Just as we tried seeing the narrator's Drawing No. 1 in *The Little Prince* and not dismissing it as a hat, we were charged with thinking and listening deeply—not stopping at just getting the right notes and rhythms—which helped us to make critical artistic decisions in interpreting and performing this music.

***Polednice* (The Noon Witch)**

Antonin Dvořák (1841-1904)

Folk tales have proven a useful tool for elders to pass on their ways to the next generation—often with a moral that teaches the young that there is a certain way to act or there will be consequences. The more powerful tales have messages that resonate with old and young alike. *Polednice*, from Karl Erben's famous Czech folk tale collection *Kytice* ("Garlands") opens with a young child and a mother in the kitchen. The child simply will not behave and in a moment of frustration (and after several warnings) the mother summons Polednice: the "Noon Witch" that appears and takes the life of children that will not behave for their parents.

The moral for the child is clear: behave. But there is also a moral for parents in this old tale: think carefully about what you say to your child. "Be careful what you wish for." Polednice does appear and the mother clutches her child so tightly to protect him. But in her terror, she smothers the child. The story ends with the noon bell tolling and the father arriving home to a ghastly scene.

One of the most remarkable aspects of Dvořák's composition is how it brings to life the story, not just in its narrative details but in its emotional contours. He intentionally makes thousands of choices with his orchestration that create a sonic atmosphere that transports the listener into the tale. While some of the choices like melody and dynamics are easy to notice, others are more subtle.

For example, the first appearance of Polednice. It is played by the bass clarinet, saved specifically for this moment and set against a backdrop of hazy strings. While the listener may initially recall the string material from earlier in the work (the mother's first threat), the bass clarinet signals that this time, the threat is real. The depth of thought in these kinds of musical choices reveal the craftsmanship and attention to detail which mark this piece as a masterwork.

It's Not A Hat It's a bass clarinet.

It's easy to take for granted Dvořák's use of the bass clarinet at the chilling entrance of the Noon Witch. Nowadays we are much more accustomed to this instrument as soloist. But in 1896, this sound—especially paired with bassoon—was still something of a novelty. Dvořák's calculated effect was a disconcerting strangeness—perfect for this creepy, supernatural moment. Using our imagination, looking past the surface, "it's just a bass clarinet," helps us reclaim some of that weirdness.

PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor

Othello: A Symphonic Portrait in Five Scenes

Alfred Reed (1921-2005)

- I. Prelude (Venice)
- II. Aubade (Cyprus)
- III. Othello and Desdemona
- IV. Entrance of the Court
- V. Epilogue (The Death of Desdemona)

Jealous suspicion is dangerous even in the most generous of minds. Shakespeare's *Othello* tells the tragic story of a great general invincible in battle, but due to a trusting heart, vulnerable to manipulation by those closest to him. It is this blind trust that allows him to be tragically manipulated by his disgruntled ensign Iago. Convinced by Iago that his wife has been unfaithful, Othello takes her life. Upon learning he has been duped, Othello takes his own life. Each movement of the work is inspired by a scene and corresponding line from the play. The composer writes:

The first movement, *Prelude (Venice)*, establishes at once the tense, military atmosphere that pervades so much of the play, and reveals itself in Othello's statement to the Duke of Venice in Act I, Scene 3: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed..." The second movement, *Aubade (Cyprus)*, is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window (Act III, Scene I), and titled appropriately, "Good morning, General." The third, *Othello and Desdemona*, portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate in Act I, telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she did pity them." The fourth movement, *Entrance of the Court*, is an amalgam of Shakespeare's Act IV, Scene I and Boito's handling of essentially the same action in his libretto for Verdi's opera. Following the terrible scene in which Othello, driven half mad with rage and jealousy, first upbraids and then strikes Desdemona in full view of the court which has come to hail him as a hero, Iago mocks "Behold the Lion of Venice!" The fifth and final movement, *The Death of Desdemona, Epilogue*, is a summation of the music and final resolution of the tensions heretofore generated, just as Act V, Scene 2 sums up the play and resolves all the wrenching apart of human nature that has preceded it. The music here carries as its quotation Othello's famous last lines, spoken to the dead body of Desdemona, "I kissed thee ere I killed thee. No way but this..."



PHILHARMONIA

Anthony Krempa, Conductor

Pomp and Circumstance March No. 4

Edward Elgar (1857-1934)

Although this is not the "graduation" march familiar to Americans, it is undoubtedly the second most beloved of the five works Elgar titled "Pomp and Circumstance" Marches (and equally famous in England).

Elgar took the title Pomp & Circumstance from Shakespeare's *Othello*, Act III:

*Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!*

It's Not A Hat Look closer at the rhythm.

On the surface, the stirring melody in the trio (middle section) of this march seems to appear simply to provide contrast (and a hummable tune). Certainly its mood and effect are quite different from the snappy rhythm of the opening section. But do they have nothing in common? Looking beyond the surface, listening deeper, reveals that they both depend on the same "short-short-long" rhythm. In the first section it is the whipcrack at the end of each short phrase, but in the nobilmente melody it is smoothed out, slowed down, and "enlarged." But even majestic and noble, it is the same "short-short-long"—a beautiful, intentional detail in the composer's work which enriches our listening.

Just like the famous March No. 1, this march begins with a jaunty, military rhythm which eventually yields to a solemn, deeply patriotic central theme (Elgar labeled this magnificent melody "nobilmente"). In a show of compositional ingenuity, the composer reveals at the end how both themes fit together, in a stunning climax.

Written in 1907, this march uses some musical material that Elgar actually had written as a child—music which he also used in his other major piece of the same year, *The Wand of Youth*. This work—just like *The Little Prince*—explores the intimate, innocent world of children, and the loss of curiosity and wonder that adulthood brings. (For more on *The Wand of Youth*, see the Youth Symphony notes, 7:30 concert.)

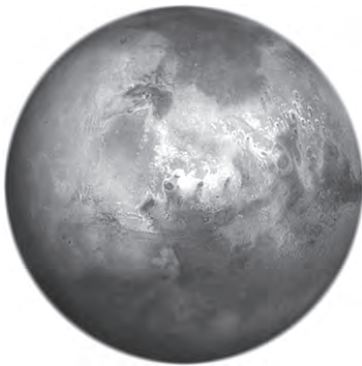
From *The Planets*

Gustav Holst (1874-1934)

I. Mars, the Bringer of War

Contrary to assumptions, Holst's magnificent *The Planets* is not really about "the planets." At least not in the astronomical sense. For the 1920 public premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no program music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in the broad sense."

Holst had become interested in astrology several years before, and although he was reluctant to speak of it, he enjoyed casting horoscopes for his friends for fun. The six movements that make up *The Planets* are character studies—musical depictions of the way astrological signs influence and explain human nature. (This is why Earth does not appear.)



In "Mars, the Bringer of War", Holst uses a driving rhythmic five-beat figure layered with sinister chromatic chords in parallel motion, and martial fanfares in the brass. The whole effect is terror and an almost inhuman, machine-like drive. It remains one of Holst's most famous and admired creations, and its influence can be felt in John Williams' score for *Star Wars*, especially the Imperial March.

Holst's fascination with Mars is particularly interesting in light of some themes in *The Little Prince*. For centuries, the "Red Planet" (being visible to the naked eye) has captivated our human desire for exploration. It has inspired poetry, film, and other works of art, and stories about it in the news continue to fascinate. And like *The Little Prince*, Holst's "Mars" reminds us of the adventure of exploring, imagining the yet unknown, both "out there" and within us.

West Side Story Overture

Leonard Bernstein (1918-1990)
arr. Maurice Peress

Leonard Bernstein—whose 100th birthday is being celebrated this year around the world—forever changed the modern musical with his gripping story of teenage gangs in 1950's New York City. Today's hits like *Hamilton* and *Dear Evan Hansen* owe much of their success to the musical and storytelling risks that *West Side Story* took. The score is a legendary mix of sweeping ballads, fiery ensemble numbers, and unforgettable energy, and remains a favorite in the concert hall and theater alike.

The show itself actually does not begin with an overture or curtain raiser, but with a tightly choreographed dance sequence, the Prologue, which sets up the gang rivalry between Jets and Sharks. Bernstein collaborator Maurice Peress, assembled this "overture" for concert performance, and it features four numbers: the famous Quintet which ends Act I (sung in different locales by the Jets, Sharks, Tony, and Maria, in a powerful piece of stagecraft), "Tonight" (surely one of the most soaring love songs ever composed), "Somewhere" (There's a Place for Us), and the electrifying Mambo, from the dance at the gym.

In our exploration of *West Side Story* and *The Little Prince*, we noted the common themes of loss of innocence and the universal human desire for a "better place"—a peaceful, kinder place. Although Stephen Sondheim's lyrics for "Somewhere" express the intimate, romantic love between Tony and Maria, they could have been spoken by the Little Prince:

*There's a time for us, some day a time for us,
Time together with time to spare,
Time to look, time to care,
Someday, somewhere...*



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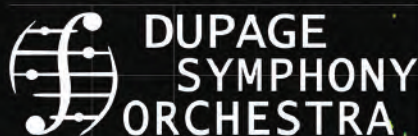
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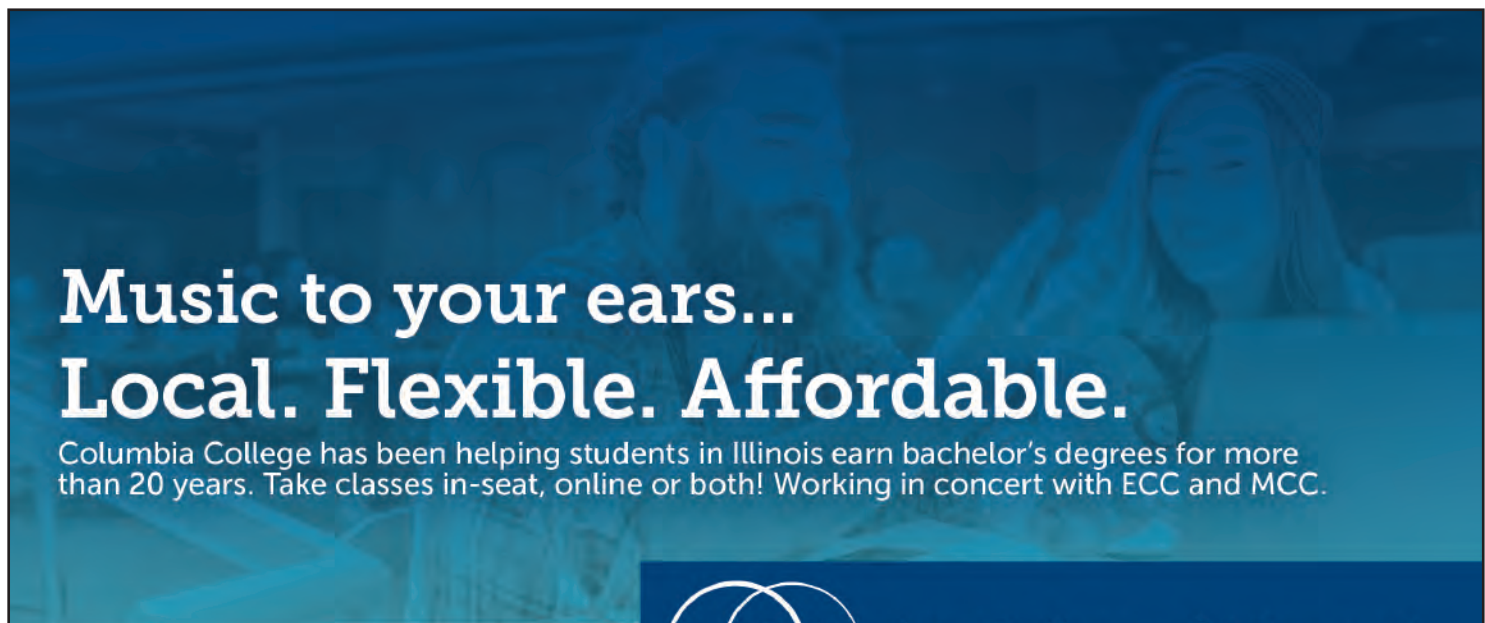
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YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard, Associate Conductor

from *The Wand of Youth*

Overture
Slumber Scene
March
Fairies and Giants

Edward Elgar (1857-1934)

Already in its first few pages, *The Little Prince* makes clear that one of its themes will be the differences between adults and children. In a snarky aside, the pilot explains "I have spent lots of time with grown-ups. I have seen them at close range...which hasn't much improved my opinion of them."

Friends of Antoine de Saint-Exupéry, the book's author, often noted his playfulness, creativity, and childlike sense of wonder and curiosity. (His detractors called him "childish.")

Sir Edward Elgar also retained a lifelong fascination with the innocent, intimate world of childhood. As he grew older and more cynical about the world around him, he often retreated into nostalgia for his boyhood in Worcestershire, an escape from disillusionment and despair.

In 1907, at the age of fifty, Elgar gathered up musical sketches from his boyhood to create *The Wand of Youth*. This music was originally written for a little play concocted by the fourteen year-old Elgar and his siblings about a "perfect, untainted world" from which ill-tempered adults were barred. "Some small grievances occasioned by the imaginary despotic rule of my father and mother (the "Two Old People") were proposed to show how children were never properly understood." (Sound familiar?) The only other outsiders allowed into this dream world were butterflies, fairies, giants, and moths.

A swashbuckling Overture suggests adventure and high drama, with a typical Elgarian second theme, lyrical and reminiscent of his *Enigma Variations*. The "Slumber Scene" depicts the Two Old People who have been lulled to sleep by Fairy Pipers in a boat which carries them across the stream into fairyland. It also reveals the richness and depth of the mature Elgar—written for strings, bassoons, and a solo horn which adds pathos. A minor key March reveals dozens of painterly touches and imaginative flourishes, and "Fairies and Giants" is a study in contrasts: bright woodwinds and skittering lower strings show Elgar's skill as an orchestrator ("fairies") and the brass and percussion have suitably slow and ponderous long notes to suggest the size and slow pace of the giants.

It's Not A Hat And it's not just 3 notes.

The bass line in "Slumber Scene" is literally three pitches (A, D, G), repeated verbatim eighteen times. Why? Youth Symphony members speculated on the drowsy effect of repetition, the evocation of calm night. Mostly we tried to look beyond what seemed to be "composer's laziness" to see the ingenuity of creating such poignant, emotionally charged music within the constraints of a bass line that never changes. Our listening was made richer for looking deeper. (Actually, Elgar wrote the part for a sibling in their little play who couldn't play the bass, except for bowing three open strings—a practical solution with a beautiful musical result.)

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Simon Cooper, Graeme Leighton, Truman Silberg, Percussionists
Zachary Bowers, Director

Three (1997)

Mary Ellen Childs (b.1957)

Mary Ellen Childs has been acclaimed for creating both rhythmic, exuberant instrumental works and bold, kinetic compositions that integrate music, dance, and theater in fresh and unexpected ways. *Three*, for three percussionists playing floor toms, is no exception. This piece, and much of Mary Ellen's music, invites us to reconsider a more holistic definition of art, where the boundaries between music, dance, visual arts, and media are less pronounced.

The rhythmic vitality will catch you immediately, but also pay close attention to the interplay between performers. This combination of music and choreography presents a unique challenge for the performers. Often, music and movement are somewhat disconnected in classical music and even music education.

STERLING BRASS QUINTET

This performance is dedicated to Sterling "Stu" Ainsworth.

Brass Quintet

Thorvald Hansen (1847-1905)

- I. Allegro moderato
- III. Allegro Scherzando

Thorvald Hansen was regarded not only as the most famous Danish trumpet player of his time, but also a leading brass player in all of Scandinavia. Besides his position as solo trumpet in The Royal Danish Orchestra from 1884 to 1915, he also played organ in Copenhagen's Church of Our Lady and viola in the Tivoli Concert Hall. In 1904, he was commissioned by the Natmandsforeningen ("Night Men Association") a gathering of influential and wealthy men who treasured late night concerts with esteemed musicians, to compose a piece for the Royal Danish Brass players. Hansen wrote a Brass Quartet for pairs of trumpets and trombones, later rearranged for the modern brass quintet.



STERLING BRASS QUINTET

Bailey Cates and Jackson Teetor, trumpets
Thomas Schluckbier, trombone
Acacia Steenberg, horn
Lexie Newell, tuba

The Sterling Brass Quintet is the premier brass ensemble of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. It provides a chance to study and perform the most significant chamber music literature at the highest level and to work with some of the finest artist teachers and chamber music coaches in the world. The Quintet works with regular coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches including former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and members of the Wisconsin Brass Quintet (UW-Madison). Founded in 2007, the Sterling Brass Quintet marks this as the first season in memory of its first patron, Sterling "Stu" Ainsworth (1932-2018). Stu not only inaugurated this ensemble with his financial support, but was its patron every year, a legacy that continues.

YOUTH SYMPHONY

Concerto for Orchestra


Béla Bartók (1881-1945)

- I. Introduzione (Andante non troppo – Allegro vivace)
- II. Presentando le coppie [Presentation of the couples] (Allegro scherzando)
- III. Elegia. (Andante non troppo)
- IV. Intermezzo interrotto. [Interrupted Intermezzo] (Allegretto)

It was 1943, one of the darkest years in human history, but also the year that produced two radiant masterpieces: Antoine de Saint-Exupéry's *The Little Prince*, published on April 6, and Bartók's *Concerto for Orchestra*, which the composer wrote quickly between August 8 and October 15. Both men were exiles, fugitives from Nazi terror, trying to make a new life in a strange and foreign New York City.

There's no evidence that Bartók and "Saint-Ex" (as his friends called him) ever met. And their two masterpieces seem to share little in common. But both have become cultural touchstones of the 20th century—uplifting testimonies to the power of the human spirit to overcome misery. Saint-Ex's sojourn in New York was the most dismal period of his life. He was ill and isolated, refused to learn English, and suffering fever, loneliness, and depression. But from this darkness came *The Little Prince*.

It's Not A Hat It's a seed.



For those unfamiliar with Bartók's style, the first movement might sound disorganized and chaotic. On first listen, "it's a hat", just a random outpouring of unrelated musical ideas. What holds it together? Actually, looking deeper reveals that the first two notes—an ascending perfect fourth (think "Here Comes the Bride")—is a seed that grows organically into every single melody that follows, creating a powerful, cohesive sense of unity. Is it possible to hear this level of organization? Certainly not with one superficial hearing—like all great masterworks, it reveals its layers with patient, attentive listening over time—a rich and worthwhile endeavor.

Bartók, too, was struggling with depression, and undiagnosed leukemia, living in poverty, unable to work or perform. Friends implored the wealthy and influential Boston Symphony conductor Serge Koussevitsky to do something to help. Koussevitsky visited Bartók in his hospital room and offered him two thousand dollars to write any kind of orchestra piece he wanted. The proud Bartók refused to accept charity and protested that perhaps "when he felt better." Koussevitsky placed a check for \$500 on the bed and left. Bartók now had no choice but to start writing something.

So with renewed energy, Bartók plunged into the work and in less than two months, the *Concerto for Orchestra* was finished. But although the project revived Bartók's spirits, and was a popular and critical success when it premiered, Bartók died the following year.

The idea of a concerto not just for a soloist but for the whole ensemble of virtuoso players was not Bartók's—in a way it was a revival of a Baroque concept of the concerto grosso, juxtaposing smaller groupings of instruments against the fuller texture of

the whole orchestra. But Bartók went further, creating a showcase for the expressive power, technical facility, and versatility of the modern orchestra.

The *Concerto for Orchestra* is five movements, arranged in one of Bartók's favorite designs: a palindrome or arch structure ABCBA. The slow third movement is the tragic, emotional center, surrounded by two shorter, lighter interludes, which are framed by monumental outside movements—the longest and fastest. (We will add the epic final movement to our March performance.)

The first movement begins slowly and mysteriously, in a signature style now referred to as Bartók's "night music." But the rest of the movement is fueled by strong contrasts, with motifs and themes all built on the interval of a fourth, which tumble forward in sometimes violent counterpoint. The traditionalist Bartók employs a standard sonata form, just like Beethoven or Brahms (Exposition of two themes—Development—Recap), but the Recap is in reverse order, beginning with Theme 2 (a nervous folk-like melody that oscillates between two notes).

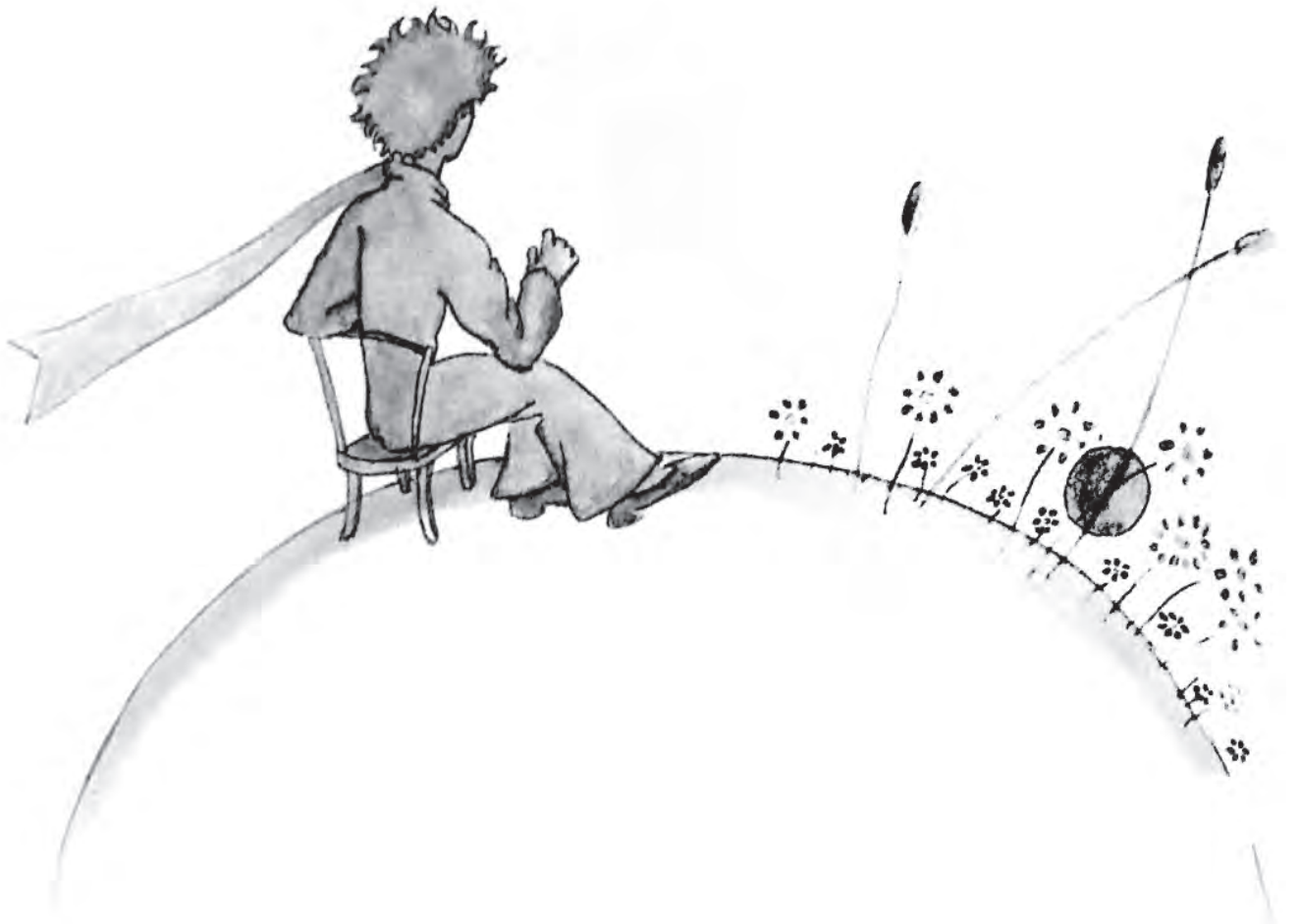
The second movement ("Presentation of Pairs") features pairs of instruments playing dance-like tunes. Each "couple" sticks to its own interval, in this sequence: bassoons (sixths), oboes (thirds), clarinets (sevenths), flutes (fifths), and trumpets (seconds). A beautiful brass chorale provides contrast, followed by a reprise of the pairs, with added colorful instrumentation. Presiding over all, as a kind of "master of ceremonies" is the snare drum.

The haunting "Elegy" at the center of the work—according to Bartók a "lugubrious death-song"—reminisces on ideas from the first movement, interspersed with more "night music"—shimmering, soft textures, woodwind flutters, evocation of stillness and nocturnal twittering and croaking. This movement demands patience, as it unfolds slowly leaving a powerful effect on the listener.

"Interrupted Intermezzo" is built on two very different themes: another skittish, choppy one first heard in the oboe, then a flowing romantic one that features the violas. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simple-minded tune introduced by the clarinet. This tune actually comes from Shostakovich's Seventh Symphony, which was hugely popular in the U.S., mostly for political reasons, as it was seen as an anti-fascist war cry. According to the composer's son Peter, Bartók heard the symphony on a radio broadcast and was so incensed by its banal simplicity (he also didn't much like Shostakovich's music in general) that he decided to parody it. Cackling laughter from the woodwinds, rude "raspberries" from the trombones, and chattering commentary from the strings. Order is finally restored with a return to the two main themes.

It's Not A Hat It's a parody of a parody.

The story of Bartók mocking Shostakovich's cabaret-style melody is not the whole story. Shostakovich's tune was not his own invention, but itself a parody, of the song "I'm going to Maxim's" from Franz Lehár's operetta, The Merry Widow. Why does this matter? Because everyone knew this music was Hitler's absolute favorite—a veritable musical symbol of the Führer. Using this theme to represent the Germans made Shostakovich's symphony a war-time morale booster for the Allies. Did Bartók know The Merry Widow? Hard to say. But he answers the anti-fascist mockery with a tender Hungarian folk song, a nostalgic farewell to a Hungary that was no more.





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

SCHOOL DIRECTORS

ALGONQUIN

Terry Foster
Anthony Gnutek
Amy Jones
Alexander Meza

ARLINGTON HEIGHTS

Vince Genualdi

AURORA

John Burck 🎵
Kevin Carroll
Chris Dandeleas
Mark Duker
Kendra Hiltenbrand
Mark Liu
Mary Beth McCarthy
Caitlynne Miller
Beth Myers
Kate Myers
Rodney Schueller
Daryl Silberman 🎵
Megan Zalokar

BARRINGTON

Michael Duggan
Michael Nelson
Randy Karon
Clark Sheldon
Ben Sorce

BARTLETT

Jennifer Gontarek
Eric Holloway
Alex Rivera

BATAVIA

Chris Griffith
Allison Liska
Chris Owen
Keith Ozsvath

BURLINGTON

Jim Struyk

CARPENTERSVILLE

Melissa Aukes
William Bocker
Mark Bettcher
Matthew Bishop
Michael Kasper
Preston Krauska
Anna Vonohlan
Beth Wood

CARY

Marty Magnini

CHICAGO

Michael Teolis

CRYSTAL LAKE

Tim Blakewell
Keith Levin

DES PLAINES

Roberta Weber

DOWNERS GROVE

Madeline Fiene
Jennifer Mullen
Craig Roselieb

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Matthew Bishop
Anna Vonohlen

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Ruth Cavanaugh
Brendyn Dobbeck 🎵
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Jen Melugin
Rachel Monroe
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Stephan Reichelt
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Lisa Yagow

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Julie Lawrence
Neal Shipton
Kelly Stach

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Jonathan Walsh

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Helen Lawrence
Emma Leland

HUNTLEY

Philip Carter
Alexander Meza

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Jan Matthews

LAKE ZURICH

Catherine Schmidt
Ron Polomchak

LINCONSHIRE

Sonny Petway

LISLE

Benjamin Alifantis
Colleen Alvin 🎵

LOMBARD

Tara Cappelletti
Tim Fawkes
Andrew Packer

MAPLE PARK

Aaron Puckett

MEDINAH

Michael Lehman

NAPERVILLE

Kevan Kosobayashi
Stephanie Lein
Kim Mowner
Erika McCann
Bradley Pfeil
Elle Pressly
Jeffrey Sturgeon
Jerry Zitko

OSWEGO

Kelly O'Neill
Steven Rexroat

PALATINE

Marla Caballero
Matthew Moore

PERU

John Armstrong
Philip Whaley

PINGREE GROVE

MaryBeth Kurnat

PLAINFIELD

Timothy Hatcher

RACINE

Cynthia Banaszak

RICHMOND

Kateri Tumminello

ROCKFORD

Brandt Thompson

ROLLING MEADOWS

Chris Buti
Kevin Carroll
Julie Quitschau

ROSELLE

Mike Lehman

SAINT CHARLES

Adrian Anderson
Michael Bazan
Daniel Beder

Rita Borkowski 🎵

Krista Halvorson

James Kull

Andrew Masters

James Pesek

Sandra Pogge

Rachel Saldana

James Stombres 🎵

Eric Swensen

Angela Wifler

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Brian Wis

John Wojciechowski

Gilbert Wukitsch

SCHAUMBURG

Susan Carlson
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Vincent Inendino
Tobin Langridge
Heather Lofdahl

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Dehuan Brooks

SOUTH ELGIN

Karen Brhel
Kurt Dobbeck
Katherine Heikkinen 🎵
Rachel Saldana

STREAMWOOD

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Zachary Geller

SUGAR GROVE

Allison Liska
Chris Owen

SYCAMORE

Ken Goodman
Scott Mertens
Ken Tonaki

VILLA PARK

Jan Bobek
John Clemons

WARRENVILLE

Deborah Schmaltz

WAUCONDA

Elizabeth English

WEST CHICAGO

Brad Rathe
Alexandra Wojciechowski

WHEATON

Andrew Ladendorf
Grace Mayell
Bob Mammaing

YORKVILLE

Victor Anderson
Kim Geysler

PRIMO / PRIMO INTERMEZZO

VIOLIN

Ella Britton, Palatine
Leanna Carlson, Elgin **z**
Rafi Dennison, Carpentersville
Luca Edsall, Elgin
Kyle Hibben, Elburn **z**
Swara Maruvada, Hoffman Estates
Rylan Schmidt, Carpentersville
Allison Soheil, Algonquin
Ayaka Vieira, Streamwood **z**
Gwendolyn Wilds, Gilberts **z**
Ella Zielinski, Gilberts

VIOLA

Allison Goade, South Elgin
Kavya Gundlapalli, South Barrington
Heidi Rey, Saint Charles

CELLO

Owen Brown, Elgin
Kenneth Chang, Saint Charles **z**
Katie Roberts, Loves Park
Evan Tonaki, Sycamore **z**

BASS

Liam Buehler, Saint Charles
Veer Gupta, Hoffman Estates

z Primo Intermezzo

PRELUDE

VIOLIN

Eli Balisi, Batavia
Collin Blackman, West Dundee
Defne Celme, Schaumburg
Jean-Denis De Beauvoir, Algonquin
Sarah Goodin, Glen Ellyn *****
Emma Hrdlick, Geneva *****
Kaitlyn Huang, Aurora
Eli Irwin, Crystal Lake
Angelyn Jerozal, Geneva
Lauren Johnson, Woodstock *****
Lauren Kamysz, Saint Charles
Kaitlyn Kreeger, West Chicago
Sofia Libiano, Des Plaines
Shannon Lu, Saint Charles
Sophia Mossman, Buffalo Grove *****
Bridget Nelis, South Elgin
Katherine Nicholson, Geneva
Ella Roth, Saint Charles
Mia Song, Saint Charles ******
Vitaly Starkov, Geneva ******

Metehan Tandag, Schaumburg *****
Ameya Yammanuru, Saint Charles
Kenny Yeun, Algonquin
Morgan Zyrek, South Elgin *****

VIOLA

Hannah Brazis, Deer Park *****
Samantha de Souza, South Elgin
Adeline Grimm, Saint Charles *****
Derek Hibben, Elburn *****
Jacob Pangilinan, Bartlett *****
Kylie Phommasack, Huntley *****
Hollister Schneider, Saint Charles *****

CELLO

Isaac Chung, Elgin
Tiffany Lu, South Elgin ******
Millan Mallipeddi, Bartlett
Grady Mellican, Saint Charles
Mallory Pretkelis, Saint Charles
Michael Sandine, Medinah *****
Alexandria Stumpf, Schaumburg *****

Alan Taylor, Huntley
Michelle Zhao, Naperville *****

BASS

Katelyn Bonnet, Batavia
Alexandra de Souza, South Elgin
Thor Eysturlid, Geneva
Ailish Seibert, Elgin

PERCUSSION

John Henderson, Geneva
Trevor List, Yorkville
Daniel Schuck, Hoffman Estates

***** Principal
***** Chamber Music Institute

SINFONIA

VIOLIN

Clara Aaes-Jorgensen, North Aurora *
Madeleine Afable, Elgin *
Rajesh Balasamy, Hoffman Estates
Sophia Berger, Long Grove *
Isabel Bergmann, Glen Ellyn
Zachary Blankenship, Kildeer
Alexandra Bryner, Saint Charles
Vasudha Cidambi, Hoffman Estates
Nathaniel Davison, Geneva *
Olivia Eftefield, Schaumburg *
Vidya Gundlapalli, South Barrington
Mahika Gupta, Naperville *
Avak Hairekian, Schaumburg
Daigo Ito, Schaumburg *
Jacy Jacobus, Saint Charles *
Grace Kerkbashian, Crystal Lake
Abigail Kreeger, West Chicago
Zachary Lew, Geneva
Eileen Li, Elgin *
Charlie Liu, Aurora
Alexander Mathew, Oswego
Sophie Murray, Glen Ellyn
Aanya Navsariwala, Bartlett *
Caitlyn Nguyen, Batavia *
Savannah Nichols, Elmhurst
Hanna Rey, Saint Charles
Rebecca Riani, Geneva
Mary Sabo, Elgin
Vaishnavi Sharma, Aurora *
Amrita Sundaram, Naperville
Phoebe Tanacea, Niles
Emily Watanapongse, Saint Charles
Zach Williamson, West Chicago
Kevin Xu, Naperville
Szymon Zeliszcak, Carpentersville *

VIOLA

Andrew Cabindol, Algonquin *
Aayush Desai, Naperville *
Isabelle Gawedzki, Lake Zurich *

Eleanor Maloney, Campton Hills
Edward McNally, Saint Charles
Collette Riviere, Delavan *
Genevieve Tuffy, Barrington **
April Zhang, Naperville *

CELLO

Saarang Bakre, Bartlett
Delia Bonnet, Batavia *
Joe Burck, Aurora
Gabriel Im, Saint Charles *
Megan Kamysz, Saint Charles **
Elizabeth Kerr, Batavia *
Charlotte Lewandowski, South Elgin
Abhishek Ramakrishnan, Inverness
Ioanna Rendas, Elgin *
Erin Risser, Lake Barrington
Logan Sterkel, South Elgin
Damian Sulikowski, North Barrington *

BASS

Aisling McGrath, Batavia
James Petno, Saint Charles
Nathan Throneburg, Saint Charles *

FLUTE

Abigail Creighton, Carol Stream
Isabella Duda, East Dundee
Evan Harris, South Elgin
Emma Lesko, Elgin
Lorenzo Losurdo, Aurora

OBOE

Amanda Fujii, Bartlett
Anna Shabowski, Geneva *

CLARINET

Andrew Galanes, Bartlett
Iana Howieson, Plainfield *
Ranger Ni, South Barrington
Fabian Perez, Carpentersville
Dylan Rhodes, Batavia *
Lexi Weddle, Geneva

BASSOON

Jacqueline Fernandez, Elgin
Zachary Karpel, Yorkville
Jack Morby, Saint Charles *

HORN

Areeb Ahmed, Carpentersville *
Brendan Collier, Batavia
Michelle Gain, Geneva
Aidan Murray, Glen Ellyn
Aparna Ramakrishnan, Lisle

TRUMPET

Ruben Martinez, Carpentersville
Avanish Narumanchi,
South Barrington *
Emanuel Vasquez, Carpentersville

TROMBONE

Ethan Sanderson, Elgin

EUPHONIUM

Clayton Wagner, Geneva *

TUBA

Alex Karwowski, Wayne *
Jack Smith, Geneva

PERCUSSION

John Henderson, Geneva x
Trevor List, Yorkville x
Daniel Schuck, Hoffman Estates x

* Principal/Co-Principals

* Chamber Music Institute

x Percussion Ensemble

PHILHARMONIA

VIOLIN

Michael Azar, West Dundee
Lindsey Baron, Pingree Grove *
Evan Blackman, West Dundee
Ricardo Bonilla, Elgin *
Mina Chang, Naperville
Alan Chen, Naperville
Connie Chen, Naperville
Rachel Christensen, Mount Pleasant
Mei Cornell, Woodstock
Dhyey Dixit, Schaumburg
Molly Gruman, Aurora *
Talein Hairekian, Schaumburg
Savanna Huang, Geneva
Anthony Inforzato, Schaumburg
Nohl Ingoldsby, Schaumburg *

Meghana Karan, Naperville
Amy Kuhl, Saint Charles
William Li, Naperville
Richard Lu, Warrenville
Jakub Myers, La Grange Park
Preethi Navalpakkam, Naperville
Ethan Park, South Barrington **
Prashanth Ramachandra, Palatine
Isabella Santoro, Saint Charles *
Shrira Sarkar, Naperville
Jillian Stachon, Saint Charles
Melissa Tan, Algonquin +
Patricia Urbonaite, Bartlett
Arden Wheeler, Wheaton
Emily Willis, Sugar Grove *
Catherine Winsor, Campton Hills *

Jake Wohld, Saint Charles
Madison Yehling, Geneva *
Crystal Yeo, Schaumburg

VIOLA

Christopher
Brumbaugh-Cayford, Elgin *
Alec Chen, Naperville *
Payton Fischer, Saint Charles *
William Graham, Saint Charles *
Alexandria Jones, South Elgin
Anna Kresler, Geneva
Grace Morby, Saint Charles *
Emily Nelson, Chicago *
Andrew Ramm, Geneva

Hannah Weber, South Elgin
Genevieve Zauhar, Saint Charles
Lucas Ziegler, Cary

CELLO

Paige Arnold, Wheaton
David Betz, Elgin *
Kennedy Buehler, Campton Hills *
Ian Crossland, Geneva *
Adam Eckardt, Yorkville
Jacob Emmelot, Lake Zurich
Benjamin Irwin, Crystal Lake *
Ann Lim, Carpentersville
Angel Pangilinan, Bartlett *
Anushi Varma, Naperville *
Miranda Victor, Saint Charles
Arlo Wandell, South Elgin

BASS

Morgan Arnold, Wheaton *
Michael Parchaiski, Saint Charles

FLUTE

Audrey Anhalt, Oswego *
Chanel Antoshin, Elgin
Cayden Olsen, Elgin
Venisha Saxena, Naperville *

OBOE

Kayla Hardersen, North Aurora *
Mary Kassel, Geneva
Elli Wallace, Genoa

CLARINET

Tyler Eng, Oswego
Conor McPheron, Geneva
Ava Rittgers, Yorkville *
Leonardo Rodriguez, Carpentersville
Allison Schaffer, West Dundee *
Maddie Sims, Plainfield

BASSOON

Shae Atkins, Saint Charles *
Eric Bahena, Carpentersville
Nathaniel Tunggal, Aurora

HORN

Samantha Ayars, Geneva *
Zoe Becker, South Elgin *
Niels Eysturlid, Geneva
Luke Suarez, Peru

TRUMPET

Edward Pinkston, Itasca
Jeri Rethford, West Chicago
Alexandra Walsh, Oswego

TROMBONE

Christian Bialek, Elgin
Seth Lagerstrom, Woodstock

TUBA

Avery Osborne, Aurora *
Matthew Styrna, Geneva *

PERCUSSION

Ryan Drenovsky, Lincolnshire x
Matthew Ostergard, Geneva x
Emmet Quinn, Saint Charles x
Benjamin Ramm, Geneva x

+ Concertmaster

* Principal

* Chamber Music Institute

x Percussion Ensemble

BRASS CHOIR

HORN

Areeb Ahmed, Carpentersville
Samantha Ayars, Geneva
Veronica Ayars, Geneva
Zoe Becker, South Elgin
Brendan Collier, Batavia
Niels Eysturlid, Geneva
Benjamin Fiorese, Geneva
Michelle Gain, Geneva
Kaitlyn Holtz, Algonquin
Olivia Leyba, Rockford
Aidan Murray, Glen Ellyn
Sara Pfeil, Wayne
Aparna Ramakrishnan, Lisle
Luke Suarez, Peru
Acacia Steenberg, Crystal Lake

TRUMPET

Grace Adduci, Saint Charles
Bailey Cates, Elburn

Ruben Martinez, Carpentersville
Gayle Moore, Carpentersville
Avanish Narumanchi, South Barrington
Edward Pinkston, Itasca
Jeri Rethford, West Chicago
Jackson Teetor, Elgin
Annika Templin, Geneva
Emanuel Vasquez, Carpentersville
Alexandra Walsh, Oswego

TROMBONE

Christian Bialek, Elgin
Sebastian Cosma, North Aurora
Faith Cramer, Batavia
Seth Lagerstrom, Woodstock
Ethan Sanderson, Elgin
Thomas Schluckbier, Schaumburg

EUPHONIUM

Ryan Blake, West Chicago
Clayton Wagner, Geneva

TUBA

Adam Faulkner, Geneva
Alex Karwowski, Wayne
Lexie Newell, Saint Charles
Avery Osborne, Aurora
Jack Smith, Geneva
Matthew Styrna, Geneva

PERCUSSION

Simon Cooper, Hoffman Estates
Graeme Leighton, Lombard
Truman Silberg, Barrington

CMI ONLY

VIOLIN

Emilia Rzeszutek, Addison

CLARINET

Sage Overstreet, Saint Charles

TRUMPET

Beyza Gudukoglu, Oswego

YOUTH SYMPHONY

VIOLIN

Ethan Blankenship, Kildeer
Lauren Chang, Wheaton *
Claire Collins, Carpentersville *∞
Zylle Constantino, Gilberts *
Sarah Cowley, Elgin *
Joshua DiGiacoma, Glen Ellyn
Christian Dik, Batavia
Lasey Emmerich, Saint Charles
Steven Frankowski, Carpentersville
Christoph Gaffud, Lombard
Chandra Gangavarapu, Naperville
Abigail Hutter, Geneva *
Michelle Kwon, Glen Ellyn
Perry Li, Algonquin *
Caroline Lindwall, Geneva
Samuel Mathew, Oswego
Cal O'Connor, Saint Charles
Satomi Radostits, Aurora *∞
Pranav Ramachandra, Palatine
Rebekka Rantanen, Naperville
Laura Ribeiro, Carol Stream
Eron Ristich, Naperville
Ayumu Seiya, Saint Charles * * * *
Olivia Shi, Algonquin *
John Siewenie, Inverness
Amelia Simpson, Saint Charles + * * *
Zachary Stordahl, Cary *
Akshay Sundaram, Naperville
Maya Umlauf, Glen Ellyn
Zoe Umlauf, Glen Ellyn
Joe Williamson, West Chicago
Eunice Yoon, Downers Grove

VIOLA

Marina Akamatsu, Glen Ellyn
Storey Childs, Saint Charles * * * *
Zachary Gustafson, Yorkville *∞
Noah Hauptmann, Saint Charles *
Timothy Holman, Glendale Heights *
Matt Hurley, Mount Prospect *
Amogh Prasad, Naperville
Miranda Preuss, Bartlett
Joshua Tabb, Aurora

CELLO

Trudie Childs, Saint Charles * * * *
Jeff Donnan, Saint Charles
Emily Dow, Elmhurst
Emma Froeschke, Carpentersville
Aasma Haider, Hanover Park *
James Longhurst, Wheaton *
Raphael Maranon, Skokie
Abigail Marianetti, Elmhurst
Jay Reiter, Glen Ellyn * * *
Alexander Ristich, Naperville
Abigail Vanderploeg, Aurora *
Daniel Zhao, Naperville *

BASS

Fiona Lukes, West Dundee
Alyssa Trebat, Algonquin *
Andrew Viveros, Bartlett

FLUTE

Tom Matthews Memorial Principal Flute Chair
Miriam Franks, Mundelein *
Kaitlyn Kowalski, Plainfield * e
Miguel Rodriguez, Elgin *

OBOE

David Galanes, Bartlett
Julia Kaniuk, Geneva *
Ezequiel Navarro, Aurora * e

CLARINET

Caitlin Annunzio, Montgomery
Rebekah Harness, Elgin * e
Daniel Wilczynski, Naperville
Zachary Wilder, Streamwood *

BASSOON

Ryan Berg, Geneva *
Blaine Betustak, Sugar Grove
Miah Miglore, Batavia * e
Keri Wozniak, Carpentersville

HORN

Veronica Ayars, Geneva * e
Benjamin Fioresi, Geneva *
Kaitlyn Holtz, Algonquin *
Olivia Leyba, Rockford
Sara Pfeil, Wayne
Acacia Steenberg, Crystal Lake * %

TRUMPET

Grace Adduci, Saint Charles *
Bailey Cates, Elburn * %
Gayle Moore, Carpentersville
Jackson Teetor, Elgin * %
Annika Templin, Geneva *

TROMBONE

Sebastian Cosma, North Aurora
Faith Cramer, Batavia *
Thomas Schluckbier, Schaumburg * %

TUBA

Lexie Newell, Saint Charles * %

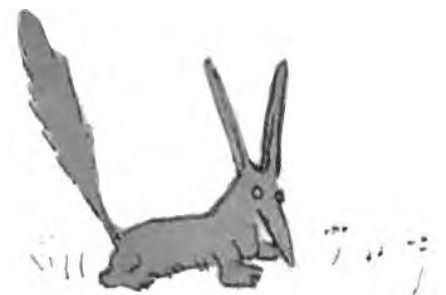
PERCUSSION

Simon Cooper, Hoffman Estates x
Graeme Leighton, Lombard x
Truman Silberg, Barrington x

HARP

Catrina Egner, Yorkville

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



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