It’s not a hat
Seeing more, hearing deeper
November 4, 2018
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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This concert is dedicated to the memory of Sterling “Stu” Ainsworth.
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 constricr 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 amased.”

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
"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 anyone 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.
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’Alverez. 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)

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.

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**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!

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**Suite No. 1 in E♭**
Gustav Holst (1874-1934)

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♭ for Military Band. The piece’s “original inspiration” might be understood as just three pitches: E♭, 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.
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 1), 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 1 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!
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*

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.
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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Please join us for our traditional post-concert chat which begins about five minutes after the concert ends.
It’s intended to give the audience a chance to ask questions, offer comments, and reflect on what they’ve heard,
with the students and conductors.

YOUTH SYMPHONY
Randal Swiggum, Conductor
Matthew Sheppard, Associate Conductor

from The Wand of Youth
Edward Elgar (1857-1934)

Overture
Slumber Scene
March
Fairies and Giants

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
Worcestshire, 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 testimonials 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.

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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<td>Sean O’Donnell</td>
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<td>Scott Tegge</td>
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<td>Josh Wirt</td>
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<td><strong>PERCUSSION</strong></td>
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<td>Chris Argerin</td>
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<td>Joe Beribak</td>
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<td>Zachary Bowers</td>
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<td>Ed Breckensfeld</td>
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<td>Daniel Eastwood</td>
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<td>Andrew Hix</td>
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<td>Jeff King</td>
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<td>John Mesmer</td>
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<td>Christine Rehyem</td>
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<td>Vern Spevak</td>
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<td>Raychel Taylor</td>
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<td>Ben Wahlund</td>
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<tr>
<td><strong>HARP</strong></td>
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<tr>
<td>Nichole Luchs</td>
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</tbody>
</table>

Denotes EYSO Alum or parent of Alum

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 Genuardi

AURORA
John Burck
Kevin Carroll
Chris Dandeles
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 Hollaway
Alex Rivera

BATAVIA
Chris Griffith
Allison Liska
Chris Owen
Keith Ozsvath

BURLINGTON
Jim Struyk

CARPENTERSVILLE
Melissa Aukes
William Brocker
Mark Bettcher
Matthew Bishop
Michael Kasper
Preston Krauska
Anna Vonohlen
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

DUNDEE/WEST DUNDEE
Matthew Bishop
Anna Vonohlen

ELGIN
Ruth Cavanaugh
Brendyn Dobbeck
Elizabeth Fredricks
Jen Melugin
Rachel Monroe
Joanna Newby
Stephan Reichelt
Robert Sanchez
Annaliese Siegel
Thomas Weyland
Lisa Yagow

ELMHURST
Ray Ostwald

GENEVA
Jason Flaks
Patrick Fredericks
Julie Lawrence
Neil Shipton
Kelly Stach

GLASGOW
Thomas Bowling
William Ortega
Jonathan Walsh

HAMPSTEAD
Helen Lawrence
Emma Leland

HUNTLEY
Philip Carter
Alexander Meza

LA GRANGE
Jan Matthews

LAKE ZURICH
Catherine Schmidt
Ron Polomchak

LINCOLNSHIRE
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 Ziko

OSWEGO
Kelly O’Neill
Steven Rexroat

PALATINE
Marla Caballero
Matthew Moore

PERU
John Armstrong
Philip Whaley

PINGREE GROVE
Mary Beth Kurnat

PLAINFIELD
Timothy Hatcher

RACINE
Cynthia Banaszak

RICHMOND
Kateri Tumminello

ROCKFORD
Brant Thompson

ROLLING MEADOWS
Chris Buti
Kevin Carroll
Julie Quitschau

ROSELE
Mike Lehman

SAIN CHARLES
Adrian Anderson
Michael Bazan
Daniel Beder
Rita Borkowski
Krista Halvorson
James Kull
Andrew Masters
James Pesek
Sandra Fogge
Rachel Saldana
James Stombaum
Eric Swensen
Angela Wifler
Stephanie William
Brian Wis
John Wojciechowski
Gilbert Wukitsch

SCHAUMBURG
Susan Carlson
Anne Donahue
Sarah Finnegan

MARK HAMADA
Vincent Inendino
Tobin Langridge
Heather Lofdahl

SKOKIE
Dehuan Brooks

SOUTH ELGIN
Karen Brhel
Kurt Dobbeck
Katherine Heikkenen
Rachel Saldana

STREAMWOOD
David Hain
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 Mamminga

YORKVILLE
Victor Anderson
Kim Gysler

Sources:
Dundee-West Dundee Nominated by the teacher union.
Lisle Nominated by the teacher union.

Chicagoland School Board
July 10, 2018

The Official School Board Directories of Cook County Illinois Schools
PRIMO / PRIMO INTERMEZZO

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

VIOLA
Allison Goade, South Elgin
Kaya Gundlapalli, South Barrington
Heidi Rey, Saint Charles

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

BASS
Liam Buehler, Saint Charles
Veer Gupta, Hoffman Estates

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

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

CELLO
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

Percussion

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

Principal

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 Aebele, Elgin
- Rajesh Balasamy, Hoffman Estates
- Sophia Berger, Long Grove *
- Isabel Bergmann, Glen Ellyn
- Zachary Blankenship, Kildeer
- Madeleine Afable, Elgin *
- Vasudha Cidambi, Hoffman Estates
- Nathaniel Davison, Geneva *
- Olivia Eftefield, Schaumburg *
- Vidya Gundlapalli, South Barrington
- Mahika Gupta, Geneva *
- Avak Hairekian, Schaumburg
- Daigo Ito, Schaumburg *
- Jacy Jacobus, Saint Charles *
- Grace Kerkbashian, Crystal Lake
- Abigail Kreeger, West Chicago
- 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 Zeliszczak, 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
- Saarang Bakre, Bartlett
- Delia Bonnet, Batavia *
- Joe Burck, Aurora
- Gabriel Im, Saint Charles *
- Megan Kamysh, Saint Charles *
- Elizabeth Kerr, Batavia *
- Charlotte Lewandowski, South Elgin
- Abhishek Ramakrishnan, Inverness
- Ioanna Rendas, Elgin *
- Erin Riser, Lake Barrington
- Logan Sterkel, South Elgin
- Damian Sulikowski, North Barrington *

**CELLO**
- Aisling McGrath, Elgin
- James Petno, Saint Charles
- Nathan Throneburg, Saint Charles
- Andrew Galanes, Bartlett
- Iana Howieson, Plainfield *
- Ranger Ni, South Barrington
- Fabian Perez, Carpentersville
- Dylan Rhodes, Batavia *
- Lexi Weddle, Geneva

**BASS**
- Areeb Ahmed, Carpentersville *
- Brendan Coller, Batavia
- Michelle Gain, Geneva
- Aidan Murray, Glen Ellyn
- Aparna Ramakrishnan, Lisle
- 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
- Amanda Fuji, Bartlett
- Anna Shabowski, Geneva *

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

**OBUE**
- Amanda Fuji, Bartlett
- Anna Shabowski, Geneva *

**TROMBONE**
- Ethan Sanderson, Elgin
- Jarrett Martinez, Carpentersville
- Avanish Narumanchi, South Barrington *
- Emanuel Vasquez, Carpentersville

**TUBA**
- Ethan Sanderson, Elgin

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

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**PHILHARMONIA**

**VIOLIN**
- Michael Azar, West Dundee
- Lindsey Baron, Pingree Grove *
- Evan Black, West Dundee
- Ricardo Bonilla, Elgin *
- Minu Chang, Naperville
- Alan Chen, Naperville
- Connie Chen, Naperville
- Rachel Christensen, Mount Pleasant
- Mei Cornett, Woodstock
- Dhyey Dixit, Schaumburg
- Molly Gruman, Aurora *
- Talein Hairekian, Schaumburg
- Savannah Huang, Geneva
- Anthony Inforzato, Schaumburg
- Nohl Ingoldsby, Schaumburg *
- Meghan Karan, Naperville
- Amy Kuhl, Saint Charles
- William Li, Naperville
- Richard Lu, Warrenville
- Jakub Myers, La Grange Park
- Preethi Navapakkam, 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 *

**BASSOON**
- Jacqueline Fernandez, Elgin
- Zachary Karpiel, Yorkville
- Jack Morby, Saint Charles *

**HORN**
- Areeb Ahmed, Carpentersville *
- Brendan Coller, Batavia
- Michelle Gain, Geneva
- Aidan Murray, Glen Ellyn
- Aparna Ramakrishnan, Lisle
- Alex Karwowski, Wayne *
- Jack Smith, Geneva

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

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

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**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

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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  

**OBOE**  
Kayla Hardsersen, North Aurora ●  
Mary Kassel, Geneva  
Elii Wallace, Genoa  

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

**BASS**  
Morgan Arnold, Wheaton ●  
Michael Parchaiski, Saint Charles  

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

**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  

**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  

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**BRASS CHOIR**  

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

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

**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  

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**CMI ONLY**  

**VIOLIN**  
Emilia Rzeszutek, Addison  
Sage Overstreet, Saint Charles  

**CLARINET**  
Beyza Gudukoglu, Oswego  

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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 Radosits, 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 Floresi, 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
HAL KETCHUM
Saturday, November 17
With a sound that is part Vince Gill and part Van Morrison, Hal Ketchum possesses one of the purest voices in American music. He’s penned 15 top-10 singles and has been a member of the Grand Ole Opry since 1994.

THE EVERLY SET
Friday, February 15
This sparkling salute to The Everly Brothers stars acclaimed New York singer-songwriters Sean Allman (Rockapella founder) and Jack Skuller (winner of the Songwriters Hall of Fame Holly Prize in songwriting).

STEVE EARLE & THE DUKES
With special guests The Mastersons
Sunday, December 9
Three-time Grammy®-winning singer/songwriter Steve Earle, accompanied by longtime band The Dukes, plays Elgin.

VICTOR WOOTEN
Saturday, April 20
Experience five-time Grammy®-winning, awe-inspiring bassist Victor Wooten in an exhilarating, funkified live performance.

Discover ECC and move ahead toward your bright future. Visit elgin.edu today to learn more!
EYSO’s 43rd season draws inspiration from Antoine de Saint-Exupéry’s famous quote, “What is essential is invisible to the eye,” and explores the powerful ways that art makes us see what matters most about our humanity.

I. IT’S NOT A HAT
   Seeing More, Hearing Deeper
   November, 4 2018  ECC Arts Center

II. SEE THE WHEAT FIELDS?
   Mystery, Memory, and Meaning
   March, 10 2019  ECC Arts Center

III. LITTLE BELLS ARE
     CHANGED TO TEARS
     Laughter, Longing, and Loss
     May, 5 2019  ECC Arts Center

CHAMBER MUSIC INSTITUTE CONCERTS
November 18, 2018
April 14, 2019

OPEN HOUSE
February 24, 2019
April 14, 2019

2019-20 SEASON AUDITIONS
May 30-June 2, 2019