

essential ★ invisible

The Little Prince

elgin youth symphony orchestra
2018-19 season



See the wheat fields?

Mystery, Memory, and Meaning

March 10, 2019



**2008
CONDUCTOR OF
THE YEAR**

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

**2005, 2015
PROGRAMMING
OF THE YEAR**

**2001
ELGIN IMAGE
AWARD**

**HONORARY BOARD
OF DIRECTORS**

Gwen Armwood
Cathy Berk
Harry & Phyllis Blizzard
Cindy Bravos
Betty Brown
Bill Delp
Shelby Keith Dixon
Joyce Dlugopolski
Tana Durnbaugh
Carl Flaks
Donna & Jeff Gillen
Murna Hanseemann
Rich Jacobs
Marty Jacobsen
Robert McBride
Clare Ollayos
Claire Replogle
Joann Reynolds
Dr. Pat Rieger,
President Emeritus
Tom Roeser
Andrew Sosnowski
Susan Starrett
Barbara Thomases,
Secretary Emeritus
Becky Vento
Angela Wifler

FOUNDING CONDUCTOR

Robert Hanson



EYSO.ORG

Dear Friend,

Thank you for joining our second concert day of our 43rd season as we explore music and learning through key ideas drawn from *The Little Prince*.

In my handwritten draft for this note (it's how I think things through!) I initially wrote the line, "teaching great ideas." That was due in large part to my recent realization of how I'd recently shared parts of our conductors' mid-week emails (with grown-ups, mind you), and the positive responses I received. Yes, those thoughtful, motivating, often intense emails that our conductors send to their students every week as part of their study of music through this year's theme. What I realized was how relevant those ideas can be in our day-to-day living.

But as I fleshed out my thoughts I remembered it's not about us, it's about the students. We work hard to create the right environment, set the right tone, bring the right resources together—but your students do the hardest work, the actual learning.

So, I scratched out that first line, but it helped me better appreciate what we're doing. I hope you, too, can take a moment to appreciate the work being done here, whether by EYSO staff in setting the stage or by students in doing the learning.

I'd like to also thank all of you who have been part of our 2019 NOTES campaign, whether as a parent partner with your student, a parent volunteer, or a donor. NOTES will continue through April 7th.

If you, or someone you know, is interested in supporting our mission, visit eyso.org/support and learn how.

With gratitude,

K. Eric Larson
Executive Director

BOARD OF DIRECTORS

Joel Cohen,
President
Sarosh Saher,
Vice President
Gary Lenell,
Secretary
Christine Goetz,
Treasurer
Noel Childs
Michael Kasper
William Nicholson
Charles Simpson,
President Emeritus
Justin Smitherman
Peter Van Nortwick
Jeffrey Wheeler,
President Emeritus

ARTISTIC STAFF

Randal Swiggum,
Artistic Director
Zachary Bowers,
Percussion Director
Jason Flaks,
Conductor
Theresa Goh,
Director, Chamber
Music Institute
Anthony Krempa,
Conductor
Andrew Masters,
Conductor
Matthew Sheppard,
Associate Conductor
Daryl Silberman,
Conductor

ADMINISTRATIVE STAFF

K. Eric Larson,
Executive Director
Kari Childs,
Director, Member
Communications & Services
Kari Christensen,
Director, Development
& Community Engagement
Madilyn Greiner,
Operations Coordinator
Christa Hebling,
Music Librarian
Cal Hoffmeyer,
Rehearsal Assistant
Alexandria Jones,
Rehearsal Assistant
James Mackh,
Consulting Accountant
Lisa Menner,
Director, Administration
& Operations
Raychel Taylor,
Operations Manager
Judy Van Dusen,
Archivist

PURCHASE TICKETS: 847.622.0300 OR TICKETS.ELGIN.EDU

essential ★ invisible

The Little Prince

elgin youth symphony orchestra
2018-19 season



2:00PM

PRELUDE

Andrew Masters, Conductor

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Zachary Bowers,
Percussion Director

**PRIMO INTERMEZZO
PRIMO**

Daryl Silberman, Conductor

SINFONIA

Jason Flaks, Conductor
Andrew Masters,
Associate Conductor

4:30PM

BRASS CHOIR

Jason Flaks, Conductor

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Zachary Bowers,
Percussion Director

**PHILHARMONIA
PHILHARMONIA CHAMBER ORCHESTRA**

Anthony Krempa, Conductor

7:30PM

YOUTH SYMPHONY

Randal Swiggum, Conductor
Matthew Sheppard,
Associate Conductor

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Zachary Bowers,
Percussion Director

EARL CLEMENS WIND QUINTET

FROM THE ARTISTIC DIRECTOR

ESSENTIAL ★ INVISIBLE. THE LITTLE PRINCE

II. SEE THE WHEAT FIELDS? Mystery, Memory, and Meaning

With today's concert, we mark our arrival at Chapter 21, perhaps the most famous and beloved "heart" of *The Little Prince*. It is almost entirely a conversation, over time, as a friendship grows between the Little Prince and the fox. Two big ideas emerge from their conversation: *taming and memory*.

The fox is intrigued by the Little Prince's innocence and lack of fear, but also touched by his sadness. He has left his planet and the rose he cared for. Now on Earth, he is heartbroken to find there are thousands of roses. He thought his was unique.

Sensing his melancholy, the fox encourages the Little Prince to tame him. In the original French, this word—*apprivoiser*—is less about control and mastery, and more about a gentle trust and befriending, "establishing ties."

The fox patiently teaches the Little Prince that this taming, this "wasting time" on someone you love, is an *essential*—a profound secret that most have forgotten.

"It is the time you lost for the sake of your rose that made the rose so important. You are responsible, forever, for everything you have tamed. You are responsible for your rose."

Then the fox reveals another secret, about this taming and memory and meaning.

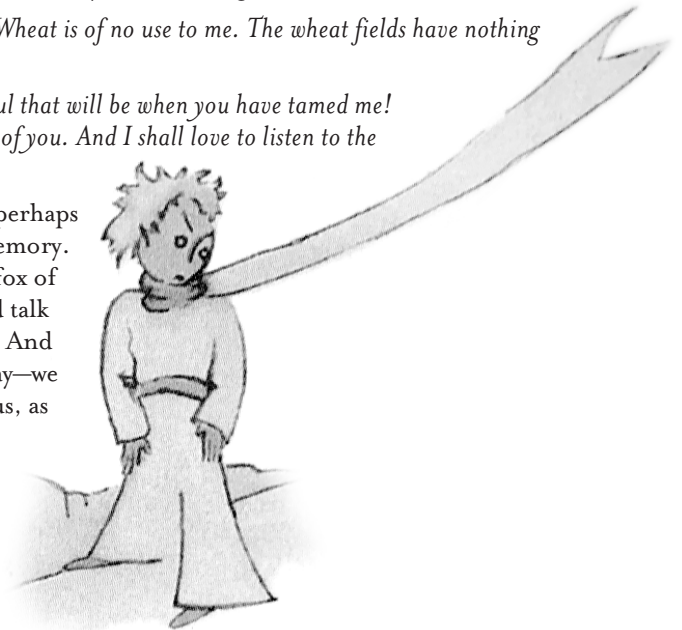
"Look. See the wheat fields down yonder? I do not eat bread. Wheat is of no use to me. The wheat fields have nothing to say to me. And that is sad."

But you have hair that is the color of gold. Think how wonderful that will be when you have tamed me! The grain, which is also golden, will bring me back the thought of you. And I shall love to listen to the wind in the wheat . . ."

There was much here to ponder for EYSO students. But perhaps most important is the reminder of how music works in memory. Like the golden color of wheat would forever remind the fox of his little friend, so a piece of music we learn together, and talk about, and grow to love, becomes deeply embedded in us. And more, we are not only tamed by a piece of music in this way—we also tame (and are tamed by) those who make music with us, as our ties grow deeper.

Randal G. Swiggum

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!

PROGRAM / 2:00PM CONCERT

PRELUDE ORCHESTRA

Andrew Masters, Conductor

Simple Symphony

I. Boisterous Bouree

Benjamin Britten (1913-1976)

Benjamin Britten originally penned all the thematic material of this work as short piano pieces between the ages of nine and twelve, only to return to them again as a budding professional looking to make a name for himself (at the ripe age of 20.) Don't let the tongue in cheek title fool you. The themes have a juvenile spirit, but the piece's structure and development are complex—a combination of youth and sophistication, innocence and charm.

Britten had always kept careful track of his early childhood work and he wasn't the only serious artist to do so. (Last fall, the EYSO Youth Symphony performed Edward Elgar's *Wand of Youth*, another classic example.) A reminder that the artwork of children is often worthy of close study, wonder, and revisiting.

Aase's Death

Edvard Grieg (1843-1907)
arr. Carrie Lane Gruselle

Music is often an accompanying feature when working through grief. It is the ineffable quality of music which helps us process and translate our experiences in a way that we can't seem to do on our own. Aase's Death comes from the incidental music to Henry Ibsen's stage production of *Peer Gynt* and occurs during the death of the title character's mother. The piece is simple, yet profound in that the physical and emotional experience of grief is echoed in its musical elements—first in the melody. There is almost a personified quality to the tune as if meant to be sung. It is inherently intuitive for emotive phrasing and simple enough to hear once and remember, yet deep enough to bare repeating. In fact the repetitive structure is similar to one ruminating over the loss of a loved one. Listen also for extreme dynamics which don't just provide contrast but speak to the emotional peaks and valleys of dealing with loss.

For the Star of County Down

Deborah Baker Monday (b.1953)

The legacy and heart of a culture is often preserved through the oral tradition of folk song, a testament to how closely music is tied to memory. In this arrangement, we hear a romantic and lively spirit in a collection of traditional three Irish folk songs and dances.

Through a hazy introduction, free and expressive, we hear the makings of a melody in the first violins, as if in the distance, played quasi rubato under a soft drone. The music evolves into the first tune, "Gravelwalk," an Irish reel. This traditional dance begins slowly and stately but gains momentum and energy.

We stop in our tracks as if stricken by the subject of the piece's title, "The Star of County Down." The text by Cathal McGarvey (1866-1927) tell of a young man's infatuation with a beautiful young lady. He gives up work "til a smiling bride, by my own fireside, sits the star of the County Down." A traditional Irish air, this melody was first published as "Dives and Lazarus" around 1707. The piece then leads us into another lively dance, "The Rakes of Kildare," a traditional jig set in 6/8 time. The melody, in Dorian mode, ascends and descends quickly as it is tossed from one instrument section to another. It is accompanied by percussive triplet motifs imitating the sound of Irish drumming and makes for a dramatic and rousing finish.



SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Conductor

***Scuttlebutt* (2014)**

Jim Casella (b. 1970)

Jim Casella is well-known for his percussion ensemble and drum corps compositions (he works with the Cavaliers, a drum and bugle corps based in Rosemont). His chamber music is appealing both for its purely musical but also its pedagogical value. The Sinfonia-Philharmonia Percussion Ensemble used *Scuttlebutt* as an opportunity to explore improvised soloing.

Scuttlebutt was written in 2014 as part of Casella's series of "groove-based" percussion ensembles. The rhythms are highly syncopated and the melodic patterns are repetitive. Influenced by electronic dance music and funk, the piece has a strong back-beat pulse and a catchy tune. This more accessible "popular" style allowed the percussionists to focus on more subtle aspects of chamber music performance.

We identified and analyzed the rhythmic and melodic materials to see how Casella wove them between players. We focused on hearing the piece as a whole, as opposed to a combination of individual parts. We also strove to better understand the different functions of melody, harmony, and accompaniment. Most importantly, we spent time developing the skill of improvisation.

PRIMO INTERMEZZO

Daryl Silberman, Conductor

Passacaglia

George Frederick Handel (1685-1759)
arr. Clarke

1, 2, 3, 4, 5, 6, 7, 8 repeat. That is how Intermezzo learned to piece together this work, not originally written for string quartet. A passacaglia is an 18th century form that uses a repeated bass line (called a "ground bass") and sets of variations in the melody above it. In this piece, the ground bass is eight bars of repeated bass line (played first by the cellos). In learning it, we marked our music by counting every eight measures, placing a "star", and starting over with "1". This reliability of this structure allowed us to then focus on rhythms and melodies. Intermezzo has combined with a CMI string quartet from Sinfonia; special thanks to the Aloe Vera Quartet: Sophia Berger, violin; Eileen Li, violin; Genevieve Tuffy, viola; and Megan Kamysz, cello.

PRIMO

Daryl Silberman, Conductor

Pictures at an Exhibition

Modest Mussorgsky (1839-1881)
arr. Carrie Lane Gruselle

Russian composer Modest Mussorgsky was trained as a pianist but spent his career first in the military and then as a civil servant. He only composed music part-time, and most of what he wrote was considered "nationalist." Mussorgsky's friend, the painter and artist Victor Hartmann, died suddenly at the relatively young age of 39. Mussorgsky was inspired to write a suite of piano music in 1874 after seeing an exhibition of Hartmann's work.

The suite was not published until five years after Mussorgsky died, but many other composers were drawn to it,

rearranging it for various combinations of instruments. The most famous of these was the full orchestra version by French composer Maurice Ravel in 1922, commissioned by conductor Serge Koussevitsky. It was Ravel's arrangement that secured the work's place as one of the most frequently performed orchestral showpieces.

Our program today includes these excerpts:

Promenade

The observer walks through the exhibition. The unsteady meter, vacillating between 5/4 and 6/4, suggests the pauses and movement of walking through an exhibit: one walks along, but then stops momentarily to take in a particular piece of art.

Ballet of the Unhatched Chicks

In this picture, Hartmann draws two little girls dressed to dance but wearing chick helmets. Hartmann drew this as a design for a costume for a ballet "Trilby" staged in St. Petersburg in 1871. Musically, this movement features pizzicato and offbeats, mimicking the pecking of a chick.

Bydlo

"A Polish cart on enormous wheels, drawn by oxen." This picture of Hartmann's did not survive but the music that Mussorgsky writes sounds like a lumbering oxen cart. The melody begins quietly in the bass and moves through the orchestra. The dynamics and passing of melody create a sense of space and movement, as if we hear the cart approach from a distance, now closer, now passing away again.

The Hut of Baba Yaga (Originally "The Hut on Fowl's Leg")

Hartmann's picture is of a design for a clock, but as a hut built on four chicken legs. Baba Yaga is a scary old woman who lives deep in the woods in a house that runs around on chicken legs so no one can sneak up on her. Baba Yaga can either be kind or mean, depending on who seeks her out. This piece has ominous starts and stops, and a lot of chromatic movement.

The Great Gate of Kiev

In 1866, the Russian Tsar narrowly escaped an assassination attempt. There was a competition for an architectural design to commemorate the event as God's blessing, and Hartmann's design won, though the gate was never built. This is a majestic work, broad and poignant.

SINFONIA

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

Concerto Grosso

Ralph Vaughan Williams (1872-1958)

I. Intrada

V. March and Reprise

Vaughan Williams, like his close friend and musical compatriot Gustav Holst, had always composed with the progressive social philosophy of making music as accessible to as many people as possible. As such, he was a fitting choice to compose a piece for the Rural Music Schools Association Festival Concert in 1950. His *Concerto Grosso* was premiered at the festival by a massed orchestra of 400 pupils with Sir Adrian Boult conducting. (That Boult was the conductor speaks to the scale and prestige of this festival. He was a leading English conductor of the time who had founded the BBC Symphony Orchestra and conducted the premieres of many other notable works like Holst's *The Planets* and Vaughan Williams's groundbreaking and turbulent *Symphony No. 6*.) Having written parts for a range of performers from early beginners to advanced professionals—only the most advanced parts are being played today by Sinfonia—Vaughan Williams was intentional in creating a piece of educational value, but with high artistic standards.

The piece contains many of Vaughan Williams's signature string writing sounds found in his earlier pieces like *Variations on a Theme by Thomas Tallis* (1910): ethereal, sometimes ambiguous harmonies, wide ranging emotional contours; thick, polyphonic textures, and complex, often difficult rhythmic motifs. But one of the most unique features of the piece is the way it ends with a complete reprise of the Intrada movement. Returning to a familiar theme was not a new idea in music—it is the basis of many other musical forms. But a complete, note for note

duplicate of an entire movement is unusual. Like returning to a familiar place you had once visited, everything is identical except for the feeling of the experience itself. In this case, though, it is less like seeing just a familiar face or place. Like time spent making connections and developing relationships, or returning to a house you once lived in, or being reacquainted with a loved one. This sense of return is suggested by the Fox in his counsel to the Little Prince about the power of remembering.

October

Eric Whitacre (b. 1970)

Simple, yet powerful. There is something really touching about distilling a feeling down to its simplest and most honest incarnation. From that simplicity, the understanding gained can be applied to limitless situations that are more complicated. That is one of the greatest gifts of studying *The Little Prince*. Another work that embodies this idea is *October*. A simple melody is at the heart of the piece and is contrasted with different sections that are much more complex in their texture. In the more complex sections of the piece, Whitacre uses suspensions to create ever changing mutations of chords, having certain notes hang from one chord into the next.

Eric Whitacre expressed the idea of a simple feeling being applied to create something much more complex writing, "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch, I felt that same quiet beauty in the writing." Inspiration and moral compass are often driven by the simplest of ideas and experiences.

Tres Ballets Criollos, Op. 78, No.1 and 2

Guillermo Uribe Holguín (1880-1971)

Holguín casts a long shadow in 20th-century Colombian music and is the most well-known nationalistic composer of this time period. This set of three ballets was actually commissioned by the U.S. Government as part of the American Ballet Caravan Project to strengthen ties with Latin American countries following World War II. His melodies are tuneful, but it is his use of layered rhythms ("polyrhythm") that make his works special. In planning repertoire for a season based on *The Little Prince* (and trying to consider its parallels with music), the impact of perspective on interpretation seemed a rich topic to explore. Studying a book in a large group allows everyone to bring their perspective to what is being read. Each person's interpretation is colored by their own experience. Also, the perspective of who narrates each section of a story needs to be considered when processing the events of each chapter.

Holguín's music plays with perspective through the manipulation of pulse in rhythm. Here are two examples of rhythmic pulses performers need to feel in *Tres Ballets Criollos*.



Both measures have six notes. By changing the way those six notes are grouped, two different "feels" are possible. The use of these differing pulses, often at the same time, is what creates such a fascinating rhythmic tapestry if one knows to listen for it. It also creates some real challenges for the musicians who often find themselves playing in one pulse while the conductor is marking time in the other pulse.

Many thanks to the following group of people that helped this music make the journey from Bogotá, Colombia to Elgin, Illinois: Professor Camilo Vaughan, Universidad Nacional de Columbia; María Padilla and Dr. Rubio Rodriguez, Patronato Biblioteca de Columbia, and Carey Sloan, Spanish teacher at Geneva Middle School North.



PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Jason Flaks, Conductor

Symphony in Brass

I. Andante-Allegro Molto

Eric Ewazen (b.1954)

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

Symphony in Brass, which will be performed in its entirety over the course of the rest of this season, was commissioned by the Detroit Chamber Winds. The first movement opens with a lyrical melody that ebbs and flows with the accompaniment. The movement then takes off with a faster tempo and complex rhythmic figures that are shared throughout the group. One other special thing that Ewazen does so well in this movement is to weave rhythmic and melodic snippets through different parts within a section. Each player ends up with challenging links in the musical chain, with the musicians often functioning as a kind of relay team.

O Magnum Mysterium

Morten Lauridsen (b. 1943)

*O great mystery and wonderful sacrament,
that animals should see the new-born Lord lying in a manger!
O blessed is the Virgin, whose womb was worthy to bear Christ the Lord.
Hail Mary, full of grace: the Lord is with you.
Blessed is the Virgin whose womb was worthy to bear Christ the Lord.
Alleluia!*

As the season progresses, and the journey of the Little Prince continues, one theme that is returned to is the idea of emotionally committing to something greater than yourself. The courage and belief required to be tamed is significant. The reward is commensurate. There is a purity of emotion that comes from engaging with something else on this level and *O Magnum Mysterium* is a piece that illustrates this.

The setting for brass is not complicated. In fact, there is only one dissonant interval in the entire piece. Lauridsen wrote, "*For O Magnum Mysterium, I wanted to create, as Zurbarán had in paint, a deeply felt religious statement, at once uncomplicated and unadorned yet powerful and transformative in its effect upon the listener. I also wanted to convey a sense of the text's long history and theological importance by referencing the constant purity of sacred music found in High Renaissance polyphony, especially in works by Josquin des Prez and Palestrina. The harmonic palette I chose, therefore, is simpler and direct; the complex chords abounding in my Madrigali and Canciones are nowhere to be found here. Further, both the musical themes and phrase shapes in O Magnum Mysterium have their roots in Gregorian chant, with a constant metric flow and ebb. The piece seems to float, to hover in the air, due to a predominant use of inverted chords, recalling the Renaissance practice of fauxbourdon. Inclusion of the Alleluia descant over sustained pedal tones references yet another characteristic of the era, and dynamics throughout are subdued, contributing to the aura of meditation and prayer.*

The most challenging part of this piece for me was the second line of text having to do with the Virgin Mary. She above all was chosen to bear the Christ child and then she endured the horror and sorrow of his death on the cross. How can her significance and suffering be portrayed musically? After exploring several paths, I decided to depict this by a single note. On the word "Virgo," the altos sing a dissonant appoggiatura G-sharp. It's the only tone in the entire work that is foreign to the main key of D. That note stands out against a consonant backdrop as if a sonic light has suddenly been focused upon it, edifying its meaning. It is the most important note in the piece. In composing music to these inspirational words about Christ's birth and the veneration of the Virgin Mary, I sought to impart, as Zurbarán did before me, a transforming spiritual experience within what I call "a quiet song of profound inner joy." I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound."

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Conductor

***Scuttlebutt* (2014)**

Jim Casella (b. 1970)

Jim Casella is well-known for his percussion ensemble and drum corps compositions (he works with the Cavaliers, a drum and bugle corps based in Rosemont). His chamber music is appealing both for its purely musical but also its pedagogical value. The Sinfonia-Philharmonia Percussion Ensemble used *Scuttlebutt* as an opportunity to explore improvised soloing.

Scuttlebutt was written in 2014 as part of Casella's series of "groove-based" percussion ensembles. The rhythms are highly syncopated and the melodic patterns are repetitive. Influenced by electronic dance music and funk, the piece has a strong back-beat pulse and a catchy tune. This more accessible "popular" style allowed the percussionists to focus on more subtle aspects of chamber music performance.

We identified and analyzed the rhythmic and melodic materials to see how Casella wove them between players. We focused on hearing the piece as a whole, as opposed to a combination of individual parts. We also strove to better understand the different functions of melody, harmony, and accompaniment. Most importantly, we spent time developing the skill of improvisation.

PHILHARMONIA

Anthony Krempa, Conductor

Mala Suita (Little Suite)

Witold Lutosławski (1913-1994)

- I. Fujarka ("Fife")
- II. Hurra Polka
- III. Piosenka ("Song")
- IV. Taniec ("Dance")

When Polish composer Witold Lutosławski finished his first symphony in 1947, musicians immediately recognized the genius of a daring young composer with an independent voice. But cultural authorities, who exercised exclusive control over artistic life in the Soviet bloc, were outraged. The piece was condemned as formalist and elitist, with the Minister of Culture declaring, "Here is a composer who should be thrown under a passing streetcar." The problem: the piece was not sufficiently populist and didn't promote socialist realism, the official musical language sanctioned by the state.

In the following decade, Lutosławski avoided similar charges by basing his works more on the melodic and harmonic language of Polish folk songs and dances, culminating with his masterpiece, the *Concerto for Orchestra* of 1950-54. It was in this period that he created his delightful *Little Suite*. The composer wrote: *the Polish music publishing company PWM [Polskie Wydawnictwo Muzyczne]—which had just been established—asked me to compose a series of easy pieces based on Polish folk song and dance themes. I readily accepted this proposition and began for the first time to introduce elements of folk music into my work...*

The series of "functional" pieces which I wrote based on folk themes gave me the possibility of developing a style which, though narrow and limited, was nevertheless characteristic enough."

The thematic material for its four movements comes from the village of Machów, east of Cracow. Lutosławski discovered the melodies at a festival of Polish folk music. The original tunes are presented in the *Little Suite* without parody or pretension, and developed with subtle rhythmic changes, playful dialogue among the instruments, and glowing orchestral colors.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, Conductor

Jeri Rethford, trumpet

Winner of the 2018-19 Philharmonia Young Artists Concerto Competition

Concerto for Trumpet in E-flat major S.49

Johann Nepomuk Hummel (1778-1837)

I. Allegro con spirito

Johann Nepomuk Hummel, was a student of Mozart, friend of Beethoven, and finally took over Haydn's position at the court of Esterhazy. Haydn had written the most popular trumpet concerto of the era for the court trumpeter, Anton Weidinger. Hummel's concerto was also written for Weidinger, and the two premiered the work on the very day Hummel arrived in Haydn's old job, New Year's Day 1804. By this time, Weidinger was playing new-fangled keyed trumpet, which offered greater flexibility and range to the player, more chromatic pitches, and the possibility of jumping quickly between remote key centers.

According to soloist Jeri Rethford, this dazzling concerto has "challenged her to explore a more broad and confident element of her trumpet playing. Rather than just being a smooth, lyrical piece, the concerto's fanfares and technicality allows her to express the music with the upmost confidence and clarity. Hummel emphasized this new ability by contrasting the fanfares with chromatic phrases in soaring melodic lines and dazzling display. This piece represents a pivotal moment in the evolution of brass instruments."

Seventeen year old **Jeri Rethford** is a senior at West Chicago Community High School. Jeri began her career in music as a young child playing the piano, then joined band in third grade to play the trumpet. Music has been her passion ever since. She has been a part of various jazz ensembles, symphonic bands and orchestras, brass ensembles, and even a funk band. After graduating high school, she plans to attend Illinois State University to major in Music Education. In addition to music, Jeri has developed a passion for teaching. As the head drum major of her high school marching band and a student assistant in music theory, she has fallen in love with helping other students expand their musical knowledge.

PHILHARMONIA

Anthony Krempa, Conductor

from *The Planets*

Gustav Holst (1874-1934)

Saturn, the Bringer of Old Age
Jupiter, the Bringer of Jollity

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."

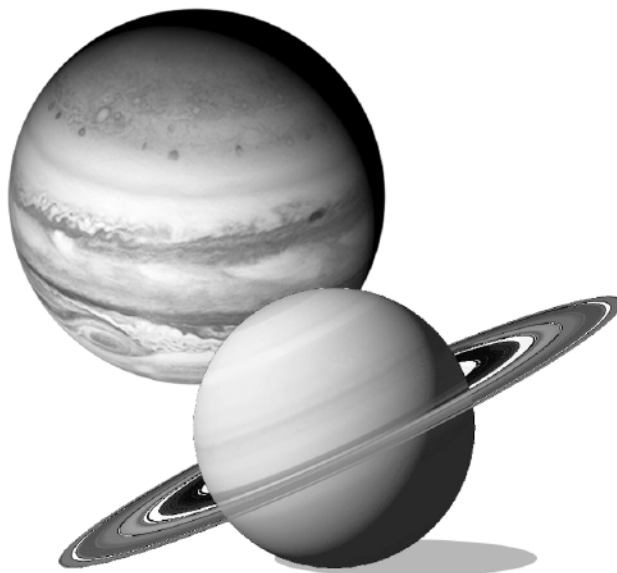
Holst had become interested in astrology several years before, and although he was reluctant to speak of it, he enjoyed casting horoscopes for his friends for fun. The six movements that make up *The Planets* are character studies—musical depictions of the way astrological signs influence and explain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

Saturn opens with flutes and harps in an almost chant-like phrase, supportive a very slow moving two note melody in the strings and winds. Trombones announce a second theme that grows, ever so slowly, into a massive ticking clock of metronomic chaos before melting back into a long progression of wide unison melodies over unique ostinato wind and percussion supportive figures.

Jupiter opens with flashy strings and brass that sets the mood for all of the jollity in store. The high energy writing in the opening of the movement features the different sections in trading patterns, always returning to Holst's jaunty tunes. At the center is one of Holst's most memorable melodies, which in later years was adapted to fit the poem "I vow to thee, my country" by Cecil Spring Rice. The opening stanza reads as follows:

*I vow to thee, my country, all earthly things above,
Entire and whole and perfect, the service of my love;
The love that asks no question, the love that stands the test,
That lays upon the altar the dearest and the best;
The love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.*

Still sung at royal weddings, funerals, and Remembrance Day services in Great Britain, the song has become a strong symbol not just for patriotism and love for country, but more deeply of memory and nostalgia—themes explored between the Fox and the Little Prince, in the famous "see the wheatfields" chapter.



A VERY SPECIAL
THANK YOU TO OUR
SEASON SPONSOR



Established 1981

AUSTIN'S VIOLIN SHOP

Where Beautiful Music Begins



*Violins, Violas, Cellos and Basses
Made, Repaired and Sold*

Fine Instruments for Purchase
Complete Restorations & Appraisals by Experienced Luthiers
Superior Quality Rentals
Private Lessons
Music and Accessories
Courier Service

630.466.7562

316 Wheeler Road • Sugar Grove, IL 60554
info@austinsviolinshop.com • www.austinsviolinshop.com

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

MUSIC AT ILLINOIS

UNDERGRADUATE DEGREE OFFERINGS

Music Performance	Music Education
Musicology	Jazz Studies
Computer Science + Music	Music Technology
Composition-Theory	Lyric Theatre

Competitive scholarships available

MUSIC ADMISSIONS

To learn more, visit during our Fall Open House or contact us to schedule a campus visit: musicadmissions@illinois.edu \ 217.244.7899

ILLINOIS SUMMER YOUTH MUSIC — JUNE - JULY 2018

Faculty-led pre-college programs for advanced high school students in addition to Orchestra, band, choral and jazz programs for grades 6-12.

Visit website for full listing and dates: isym.music.illinois.edu

I ILLINOIS

Music

COLLEGE OF FINE & APPLIED ARTS

music.illinois.edu

Explore the School of Music.

SMALL SCHOOL. BIG OPPORTUNITIES.



**NORTH PARK
UNIVERSITY**
CHICAGO

Big city experience and strong faculty in a tight-knit community maximize collaborations and prepare you for a career in music. In addition, students can enjoy studying in a fully renovated state-of-the-art music facility, Hanson Hall.

For more information, contact:

Dr. Rebecca Ryan
Director of Operations
School of Music, Art, and Theatre
773-244-5623
rryan@northpark.edu

www.northpark.edu/music

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

AUDITIONS 
FOR THE 2019-20 SEASON
MAY 30-JUNE 2, 2019



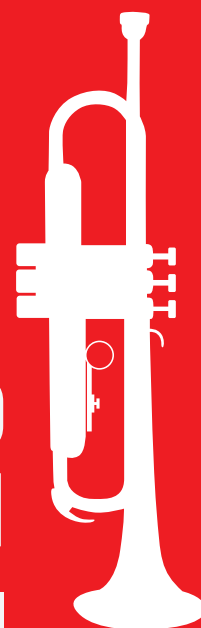
STRINGS: MAY 30-JUNE 2

WINDS AND BRASS: MAY 31- JUNE 1

PERCUSSION, PIANO AND HARP:

JUNE 1, MORNING ONLY

**VISIT EYSO.ORG/JOIN-EYSO
FOR MORE INFORMATION**





An Eastman education forges the highest levels



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

of artistry and scholarship with deep musicianship skills and entrepreneurial savvy. Eastman graduates emerge as leaders in their respective fields, create their own professional opportunities, and shape the future of music.

For application information visit
esm.rochester.edu/admissions



Benjamin Simon
Elgin Youth Symphony
Orchestra 2013-2018
Elgin Academy 2018
Oberlin College 2022

**INSPIRING STUDENTS TO
BECOME OUR CREATIVE,
COURAGEOUS, AND
COMPASSIONATE** *future.*

- Elgin Academy Mission Statement

TOURS EVERY TUESDAY OR BY APPOINTMENT

Call or email to register

847-695-3030 | admissions@elginacademy.org

Preschool-grade 12 on the hill in downtown Elgin

**elgin
academy**

TAKING LEARNING *personally.*

**350 PARK STREET
ELGIN, IL 60120
847.695.0303
ELGINACADEMY.ORG**

BRILLIANCE AWAITS.

BACHELOR OF MUSIC IN

Performance • Education • Composition • Theory

MINOR

Pedagogy

AREAS OF EMPHASIS

Jazz & Improvisational Music • Collaborative Piano

DOUBLE DEGREE

Bachelor of Music/Bachelor of Arts



LAWRENCE UNIVERSITY
CONSERVATORY OF MUSIC

LAWRENCE.EDU/CONSERVATORY

summer• **music clinic**

2019

90th ANNIVERSARY

Join us for our
90th year of music
and memory-making
this summer at
University of
Wisconsin–Madison!

JUNIOR SESSION

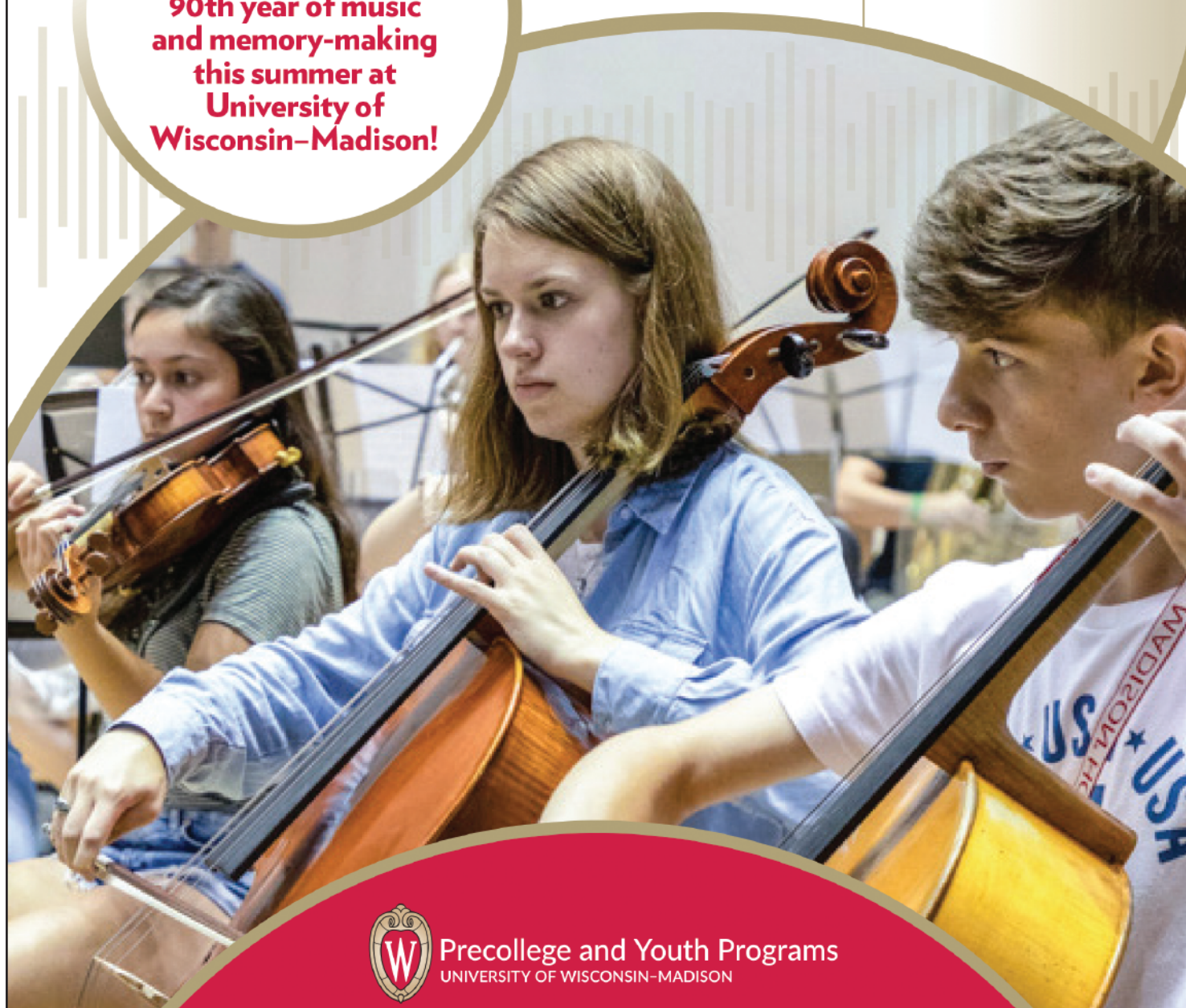
June 16-22 for students
completing grades 6-8

SENIOR SESSION

June 23-28 for students
completing grades 9-12

MORE INFORMATION:

smc.wisc.edu
smc@wisc.edu
608-263-2242



Precollege and Youth Programs
UNIVERSITY OF WISCONSIN-MADISON



OCTOBER 6, 3:00 P.M.
PETER AND THE WOLF
Lake Geneva Middle School

NOVEMBER 3, 7:30 P.M.
FRANK ALMOND
Calvary Community Church, Williams Bay

FEBRUARY 16
GALA: MOONLIGHT SERENADE

MARCH 16, 7:30 P.M.
BEETHOVEN
Young Auditorium, Whitewater

MAY 18, 7:30 P.M.
MONUMENTAL MINIATURES
Calvary Community Church, Williams Bay

SEPTEMBER 30, JANUARY 20, APRIL 7, 3:00 P.M.
LGSO CHAMBER MUSIC

Purchase tickets at
LakeGenevaOrchestra.org
or call 262-359-9072



Barbara Schubert, Music Director and Conductor

**A single
music moment
can spark a
life-long passion.**

Season Concerts:

Oct. 13
Nov. 17
Feb. 19
Mar. 16
May 4

Family Concerts:

Oct. 28
Dec. 16
Apr. 7

www.DuPageSymphony.org

Nurture your love for music at one of our events.



BIRCH CREEK

MUSIC PERFORMANCE CENTER



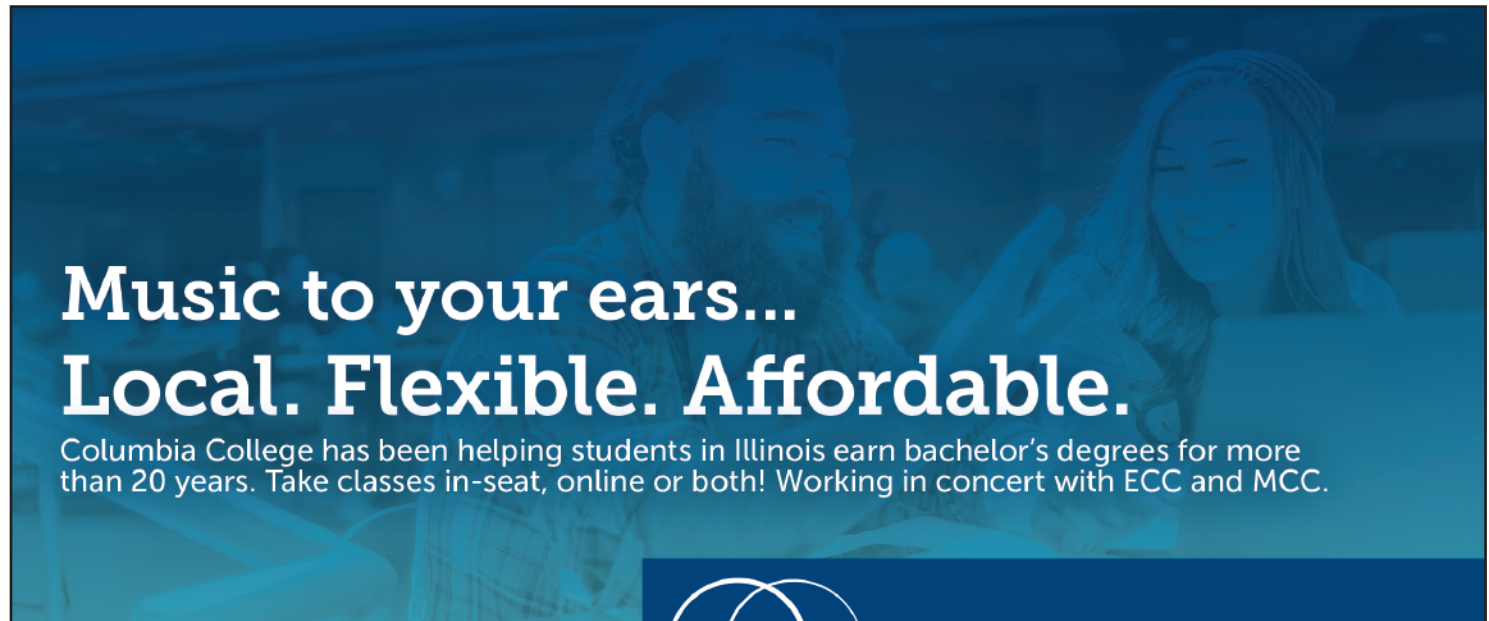
FOR A LIFE-CHANGING
EXPERIENCE, JOIN US
AT OUR TWO-WEEK
RESIDENTIAL MUSIC
ACADEMY

2019
SYMPHONY SESSION
JUNE 30 - JULY 13

*Study under a faculty of
world-class professional musicians,
with ten or more public
performances each session*

*2:1 Student:Faculty ratio for a
mentoring, formative environment*

Learn more at birchcreek.org/academy



Music to your ears... Local. Flexible. Affordable.

Columbia College has been helping students in Illinois earn bachelor's degrees for more than 20 years. Take classes in-seat, online or both! Working in concert with ECC and MCC.



Learn more at **CCIS.edu**
or call (833) 844-3328.



DEPAUL UNIVERSITY
SCHOOL OF MUSIC

Focused.
AND Finely tuned.

music.depaul.edu
773-325-7444
musicadmissions@depaul.edu

The Elgin Symphony Orchestra

Transforming the Symphony Experience

2018-19 Season

Get To Know Your ESO!

Experience musical masterpieces in a casual and relaxed setting, conveniently located in the western suburbs

Tickets start at \$30

Students \$11

Valet or Free Parking

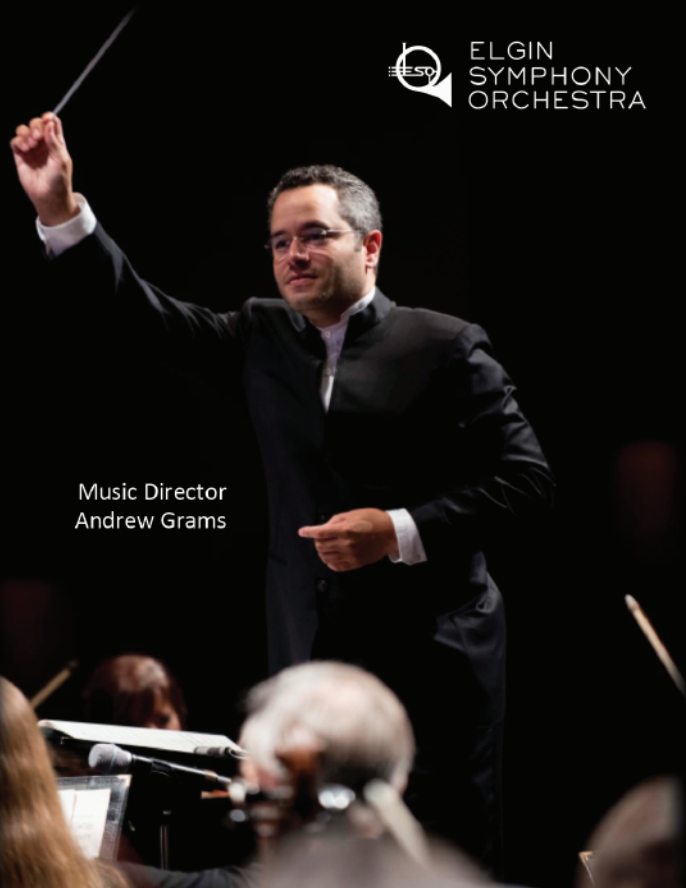
ElginSymphony.Org

847.888.4000



ELGIN
SYMPHONY
ORCHESTRA

Music Director
Andrew Grams







bocalMAJORITY CHICAGO




double reed camp






MYAC Campus
July 22-25, 2019

REED MAKING * CHAMBER MUSIC * FUN!
OBOE & BASSOON CAMP
www.bocalmajority.com

THE LITTLE TRAVELER    

Shop Around the World in 36 Rooms

  **ALEX AND ANI** 

 **Brighton.**    

404 S. Third St., Geneva, IL • 630-232-4200 • littletraveler.com

Cassandra Strings

A Tradition of Music & Education

*Sales, Repairs, Rentals,
Lessons & Accessories of
Violin Family Instruments*



215 S. Main Street ♦ Algonquin, IL 60102
847.458.7386 ♦ www.CassandraStrings.com

Tarragon Catering

Douglas Yeomans
Executive Chef



1544 Fleetwood Dr
Elgin, IL 60123
(630) 624-4272
tarragoncatering@gmail.com
www.tarragoncatering.vpweb.com



A STAR IS BORN

Young Handel in Rome

ELGIN MASTER CHORALE

Featuring the Bella Voce Simphonía presents

Dixit Dominus

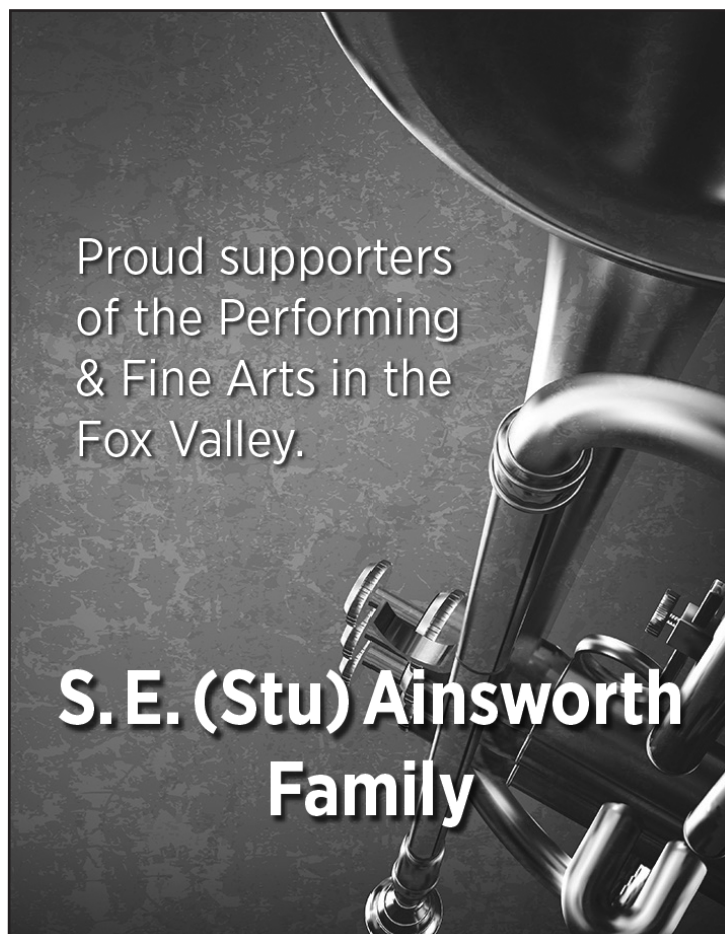
In 1707, inspired by his first visit to Rome, 22-year-old George Frideric Handel wrote the piece that made him a rising star among baroque composers -- Dixit Dominus.

elginmasterchorale.org
847.622.0300

\$24 adults, \$19 seniors/students
Discounts for groups of 10 or more

Sunday, April 14, 3:30 p.m.

Blizzard Theatre,
Elgin Community College
1700 Spartan Dr, Elgin, IL 60123

Proud supporters
of the Performing
& Fine Arts in the
Fox Valley.

S. E. (Stu) Ainsworth Family



iMedia

Tom Jancauskas
Media Engineer

630.443.6858
tom@imediarecording.com

1718 Jeanette Ave
St. Charles, IL 60174



Numb3r Solutions

James Mackh
jamackh@gmail.com
numb3rsolutions.net
224.829.6062

PROGRAM / 7:30PM CONCERT

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

Academic Festival Overture

Johannes Brahms (1833-1897)

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

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

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

Intermezzo from *Manon Lescaut*

Giacomo Puccini (1858-1924)

When the Fox points to the wheatfields, and instructs the Little Prince about how they will now, for the first time, have great significance to him, he is reminding us of the power of our senses to evoke strong memories. The color of the wheat will remind him of his little friend's golden hair, and the sound of the wind blowing through the wheat will be a kind of music to him. Composers have long understood this power in music—to play with our sense of time, to summon powerful sense-memories, and to conjure a powerful nostalgia or sense of loss, often when we can't even name what is lost.

Such is the profound sense of loss, of nostalgia, and psychological turmoil that Puccini captures in the Intermezzo from his opera *Manon Lescaut*. Although in all his operas, the orchestra typically bears the most important musical material—with the singers often carrying simpler lines above it—Puccini actually wrote almost no purely instrumental music. So this Intermezzo is quite unusual—what does it mean?

At the end of Act II, Manon and her lover Des Grieux have been discovered by the elderly (and jealous) Geronte, who has kept Manon in a life of luxury. Des Grieux, sensing danger, had begged Manon to flee with him, but she dithered, wondering which jewels to bring with her. Geronte enters with the police and Manon is arrested. Act III opens in the port of Le Havre, where Manon has been sentenced to be deported to America.



But what has happened in the meantime? Puccini indicates that the Intermezzo is intended to fill in gaps in the story, to suggest intervening events that the audience must imagine while the curtain is down: Manon's imprisonment, sentencing, and transport to Le Havre, as well as Des Grieux's desperate attempts to free her. Rather than show all this, Puccini lets a five minute orchestral interlude fill in.

The piece is really much more than a narrative of events, but rather a musical reflection on Des Grieux's state of mind, developing melodic ideas we have heard before in the opera. The opening—an aching, contorted passage for a few solo strings—recalls Manon's first words to Des Grieux, "Manon Lescaut mi chiamo" (My name is Manon Lescaut). When the orchestra blooms into a voluptuous, long-breathed melody, we hear it as echoes of the lovers' Act II duet of recrimination and forgiveness, in particular Manon's whispered "Un'altra volta ancora" (One more time, please, forgive me!). One can imagine the lovers now separated, reliving the moment they first laid eyes on each other, moments when they learned to trust each other (as the Fox would say, "tame" each other), and sensing their future, with both hope and an impending sense of tragedy. All of this—the potency of love, the hope that refuses to give up, and the weight of doom ahead—find voice in this piece with no singing.

YOUTH SYMPHONY PERCUSSION

Zachary Bowers, Conductor

Ritual Music (2004)

David Skidmore (b. 1982)

David Skidmore is a founding member of Chicago-based and Grammy-winning percussion quartet Third Coast Percussion. Though mostly known as a performer, Skidmore is also an accomplished composer. His works reflect his passion for percussion, and *Ritual Music* is no exception. Intended for a professional percussion quartet, *Ritual Music* requires extreme attention to detail as well as advanced technical ability. The YS Percussion Ensemble, alongside director Zachary Bowers, has been preparing this piece as a professional quartet would. The students took an active role in studying the score and analyzing the piece, and each student led one rehearsal.

Ritual Music was written for Raizel Performances dance company and premiered here in Chicago in the spring of 2005. Though the YS Percussion Ensemble's performance will not include dance accompaniment, the primeval timbres and violent counterpoint are no less ritualistic and evocative. Skidmore uses common drums—bongos, congas, tom-toms, snare drums, tambourines, a brake drum, a djembe, and a bass drum—to shriek, wail, writhe, leap, shout, and dance around in rhythmic intensity.

Just as the ritual is gaining momentum, the marimba enters and alters the mood. Though the whole-tone melody and rhythmic counterpoint maintain forward motion, the marimba's mellow tone presents a picture more of smoky-conjuring. This mood develops as three of the four performers connect to play on one marimba. Then, without warning, the violent dancing drum rhythms return. The second half of the piece is a synthesis and development of prior motivic material. It grows more and more drum-heavy until the raucous and exhilarating finale.



EARL CLEMENS WOODWIND QUINTET

Le tombeau de Couperin

Maurice Ravel (1875-1937), arr. Mason Jones

- I. Prélude
- II. Fugue
- III. Menuet
- IV. Rigaudon

Ravel's celebrated *Tombeau* (as musicians have nicknamed it) was composed between 1914 and 1917 as a six movement suite for piano solo. Each movement is in a neo-Baroque style with titles associated with Baroque keyboard suites. The French word *tombeau* is related to "tombstone" and refers to a piece written in as a monument or memorial. Tombeaus (works of music or poetry) were popular in the 16th and 17th centuries, sometimes written to pay tribute to heroes and leaders, but mostly written by composers to honor the deaths of fellow composers. In this case, it might appear that the composer being honored is François Couperin "the Great" (1668-1733), the most famous composer of French keyboard music during the reign of Louis XIV. Indeed, Ravel's musical style in this piece has an 18th century sensibility.

But it is not really Couperin who is being memorialized in the piece. Instead, each movement is dedicated to a friend of Ravel lost in World War I. The work is not, however, a somber or funereal piece—even in the 17th century,

the French resisted the impulse to create a *tombeau* that was dark or melancholic. When Ravel's work was criticized for its light-hearted tone, the composer responded, "The dead are sad enough, in their eternal silence."

This sensibility is a distinctly French one, and in many ways similar to the tone of *The Little Prince*, which might also be considered a kind of *tombeau*. Although a work of fiction, the book is really the narrator (the Pilot) paying loving tribute to the memory of his dear little friend.

Earl Clemens Wind Quintet

Kaitlyn Kowalski, flute, Plainfield
Ezequiel Navarro, oboe, Aurora
Rebekah Harness, clarinet, Elgin
Veronica Ayars, horn, Geneva
Miah Miglore, bassoon, Batavia

The Clemens Wind Quintet is named after Earl L. Clemens, oboist and professor of music education at Northern Illinois University for 36 years. The quintet has worked with a star-studded list of guest coaches including Fritz Foss (Lyric Opera of Chicago), Jennifer Gunn (Chicago Symphony Orchestra), and Lewis Kirk (Santa Fe Opera and Lyric Opera of Chicago). Its regular coach is Kathryn Pirtle, of the Orion Ensemble. The Clemens Quintet is offered tuition free thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

YOUTH SYMPHONY

Matthew Sheppard, Associate Conductor

Concerto for Trumpet in A-flat Major

Alexander Arutiunian (1920-2012)

Bailey Cates, trumpet

Winner of the 2018-19 EYSO Young Artists Concerto Competition

Combining rich lyricism with fiery virtuosity, the Arutiunian trumpet concerto immediately gained international recognition after its 1950 premiere. With its thrilling orchestral parts, dramatic (and almost operatic) flair, and lush melody and harmony in the Eastern-European tradition, the concerto remains a staple of the repertoire. Though set as a single, continuous movement, the clear formal structure (Introduction–A–B–A–C–A–Coda) is simple to hear and follow.

The concerto opens with a powerful tremolo in the strings, and the trumpet enters almost immediately with three chromatic pitches in a row, a nod to the Armenian heritage of the composer. After a pregnant pause, the orchestra enters with a full-throated re-statement of the trumpet's opening call. The rhythmic verve and drive belie the metrical complexity, as Arutiunian quickly shifts between measures containing five beats and three beats. Seemingly at battle with itself (as the strings are interrupted by outbursts from the percussion and winds), the orchestra swiftly settles into a driving, energized accompaniment on which the soloist presents the main theme of the A section. This bright and jubilant theme is like a fanfare turned into melody: a perfect vehicle for trumpet virtuosity. Inspired by the trumpet, the orchestra responds and plays the same melody, filled with little chromatic oddities (such as augmented seconds, an interval often associated in Western music with Eastern Europe and the Middle East) that are the hallmark of this concerto.

The slower B section begins with solo woodwinds singing a beautiful melody atop a warm cushion of harmonic support from the strings. Not to be upstaged, the trumpet takes on the melody to show its lyrical side, singing both the melody and then later a counter-melody as the strings continue the main theme. Rich and lush, this melody echoes the music of his Soviet-era mentor Aram Khachaturian, who was also known for his gorgeous melodies. A clarinet solo heralds the return of the A section, though it is not a "pure" return—rather, Arutiunian blends the driving rhythmic energy of the A section with the beautiful lyricism of the B section. The orchestra leads much of this 'A' while the soloist seems to offer commentary from above and outside of the orchestra.

The final slow section of the piece (C) is perhaps the finest example of Arutiunian's harmonic language. A pulsating syncopated rhythm in the strings opens the section on a grating dissonance: the notes C#, E, G#, and D# played together. The first three notes form the C# minor triad—a common and expected chord. But the added D#, with its

close proximity to both E and C#, creates an unsettling and unsettled feeling that permeates the section: a sense of yearning without resolution, as the trumpet sings a muted melody above the orchestra.

Arutiunian starts the final A section not at the *forte* dynamic to which the listener is accustomed, but instead at a *piano* whisper. Building inexorably to a climax, the music adds new instruments, heightened dynamics, and new harmonic colors with each iteration of the main theme, until finally, it reaches the dramatic climax: the cadenza. This is the opportunity for the soloist to “pull out all the stops” and show what the trumpet can do, while the orchestra listens on. After this tour de force of trumpet playing, the orchestra re-enters and helps bring the concerto to a rousing finish.

Bailey Cates is sixteen years old and a junior at Kaneland High School. She has played trumpet for 6 years and is a student of Mark Baldin, Principal Trumpet of the Rockford Symphony Orchestra. Bailey has moved through the EYSO ranks, starting in 2015 with Sinfonia and Brass Choir and moving to Youth Symphony in 2017. She is honored to be a member of the EYSO Sterling Brass Quintet – EYSO CMI Honors Ensemble (shoutout to my two-year partner in crime Jackson Teetor) since 2017. Bailey is an ILMEA District 9 and All-State Musician: Lead/Second Trumpet for ILMEA District 9 (2018 & 2017); Lead Trumpet at ILMEA All-State Jazz Band (2018); Principal Trumpet in the District 9 Orchestra (2018), and Cornet 2 at ILMEA All-State Honors Orchestra (2019). While Bailey’s musical studies began with piano lessons at the age of 5 and adding classical guitar studies at the age of 8, Bailey took interest in the sound of the trumpet when listening to the powerful sounds from the Chicago Symphony Orchestra. Ever since then, she has never looked back. She hopes to pursue a dual career in Trumpet Performance and Music Education and has a strong passion to share her love of music with future generations. Bailey wishes to thank her instructor, Mark Baldin, as he shared a common passion and gave deep insight on the personal meanings of the Arutiunian Trumpet Concerto. She would also like to thank her parents for endlessly supporting her passion of music, late night practice sessions and all.

Pause

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*)
- V. Finale

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*.

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.

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 (2nds). 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.

A call to action from the horns rouses the orchestra to open the fifth and final movement. Following a brief wind-up from the low strings, the second violins introduce a rapid sixteenth note figuration that is passed around the orchestra: truly a concerto for all. This music moves at a blistering pace through multiple styles and formal sections, offering a tour of the colors and characteristics of each instrument, as every section has its opportunity to lead and be heard. With a masterful sense of flow and architecture, Bartók creates peaks and valleys within the overall form to help guide the listener's ears. After the nadir—an intensely dramatic musical moment—the strings begin to swirl restlessly and eerily underneath short, chromatic bursts from the winds. Pushing each player to the breaking point, the music builds to a powerful brass chorale and climactic ending to a monumental work.



PRIVATE INSTRUCTORS

VIOLIN

Katie Abernethy
Hannah Barton
Dana Bellew
Julie Bickel
Lamar Blum
Louise Brodie
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Denise Connolly ♪
David Dai
Mark Djordjevic
Carol Dylan
Wendy Evans ♪
Jacqueline Fisher ♪
Katy Gillan
Ann Heide
Paula Johannesen
Carl Johnson
Lauren Lai
Anni Larsen
Kathryn Layug
Drew Lecher
Eunyoung Lee
Suz McLeod
Don Montgomery
Jackie Moore
Nancy Murray
Chelsea Musson
Nan Zhou
Joanna Newby ♪
Elizabeth Ortiz
James Park
Talia Pavia
Laura Polick
Susan Posner
Stefanie Puczek
Emily Puntuzs
Lori Rollins ♪
Kathryn Satoh
Julie Schreiner
Gretchen Sherrell
Jennifer Silk
Steven Sjobring
Ann Montzka
Smelser
Susan Starrett
Steve Maloney
Rebecca Swan
Aki Tanaka
Jill Thackery-proud
Simonne Tingley ♪
Kathryn Tofilon
Eileen Tsuzuki
Thomas Wermuth
Rebecca Wilcox
Janis Wittrig
Gina Young

VIOLA

Char Bogda
Rita Borkowski ♪
Violet Deal ♪
Wendy Evans
Ashley Fitzwater
Rachel Goff
Zach Green
Lisa Hirschmugel
Nicholas Jeffery
Matthew Mantell ♪
Elyse Napoli
Joanna Nerius
Linda Oper
Danny Seidenberg ♪
Annika Sundberg ♪
Rebecca Swan
CELLO
Timothy Archbold
Lisa Bressler
Wendy Cotton
Jessica Covarrubias
Isabella Cunningham
Dorothy Deen
Linda Duneske
Nazar Dzhuryn
Marian Fadrowski
Larry Glazier ♪
Jennifer Gontarek
Ann Griffin ♪
Sally Gross
Brian Hoffman
Anita Hwang
Lisa Janisch
Catherine Kuna
Mark Kuntz
Eun Kyung Kim
Mark Liu
Laura Love
Kerena Moller
Donald Montgomery
Ruth Mudge
Alexa Muhly
James Pesek
Zachary Preucil
Linc Smelser
Julieanne Tehan
Emily Ward
Jonathon Wiest
Alexandra Wojciechowski

BASS

Remus Badea
Ryan Caney
Sean Francois
Chris Griffith
Ken Krutz
Hannah Menich
Tracy Rosenkrans
Tim Schaffer

FLUTE

Jean Bishop
Lynne Green
Cate Hummel
Melanie Mathew
Scott Metlicka ♪
Teresa Muir

OBOE

Lauren Christ
Debra Freedland
Shawna Lake
Kristine Mertens
Lou Parker
Julie Popplewell
Marilyn Sands

CLARINET

Anne Barton
Robert Blazek
Sally Gerber
Garrett Matlock
Mark Rassmussen
Rose Sperrazza
Jennifer Swenson
Kathleen Way
Deb Zelman

BASSOON

Dennis Beierman
Theresa Brooks
Gwyn Downey ♪
Gerik Fon Revutzky
Kimberly Richter
Dianne Ryan

HORN

David Batdorf
Wanda Braden
Nancy Broucker
Russ Henning
Eric Kaiser
Michael Kasper
Morgan Lentino
Dan O'Connell
Susan Ozsvath
Dave Peterson
Dana Sherman
Jeanne Slatkay

TRUMPET

Mark Baldin
Monica Benson
Jason Flaks
Zach Geller
Ryan Hobbs ♪
Ronald Lemm
Chris O'Hara
Mark Ponzio
Thomas Tait

TROMBONE

Victor Anderson
Mark Bettcher
Mark Fry
Catie Hickey
Josh Kaminsky
Keith Ozsvath
Olivia Pannell
Bryan Tipples

EUPHONIUM

Kirk Lundbeck
Scott Tegge ♪

TUBA

Sean O'Donnell
Scott Tegge ♪
Josh Wirt

PERCUSSION

Chris Aygerin
Joe Beribak ♪
Zachary Bowers
Ed Breckenfeld
Heather Bouton
Daniel Eastwood
Andrew Hix
Jeff King
John Mesmer
Christine Rehyem
Walter Schneider
Vern Spevak
Raychel Taylor
Ben Wahlund

HARP

Nichole Luchs

♪ 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 Genualdi

AURORA

John Burck 🎵
Kevin Carroll
Chris Dandeleas
Mark Duker
Kendra Hiltenbrand
Mark Liu
Mary Beth McCarthy
Caitlynn 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

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 Frederick 🎵
Julie Lawrence
Neal Shipton
Kelly Stach

GLEN ELLYN

Thomas Bowling
William Ortega
Jonathan Walsh

HAMPSHIRE

Helen Lawrence
Emma Leland

HUNTLEY

Philip Carter
Alexander Meza

LA GRANGE

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
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 Heikkinen 🎵
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 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
+ Concertmaster

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

+ Co-Concertmaster
***** 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 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

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 Karpriel, 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 * *

Liam 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 *
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

EUPHONIUM

Ryan Blake, West Chicago

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

HARP

Catrina Egner, Yorkville

+ 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

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
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 *
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

ELGIN COMMUNITY COLLEGE ARTS CENTER

847-622-0300 tickets.elgin.edu

1700 Spartan Drive, Elgin, IL 60123

2018-
2019

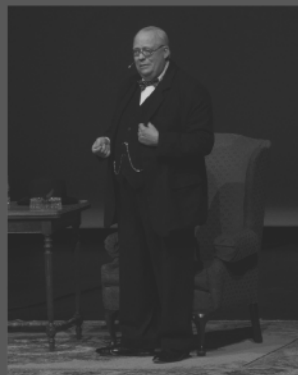
Do Art Differently



VICTOR WOOTEN

Saturday, April 20

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



WINSTON CHURCHILL: THE BLITZ

Randy Otto as
Winston Churchill

Sunday, April 28

Randy Otto's astonishingly nuanced, humorous, and witty portrayal of Winston Churchill will transport you from tears to laughter and back again.



HAPPY TOGETHER

Michael and
Angela Ingersoll
Sing Songs You
Know By Heart
Saturday, May 4

PBS stars and married musical sensations Michael and Angela Ingersoll share the spotlight during this hilarious and heartwarming night of classic pop hits.



DEAR FINCH

Starring Jess
Godwin

Saturday, May 18

Featuring original music by Jess Godwin, soaring vocals, and stories inspired by handwritten letters from all over the world, this inspiring evening of song reminds us that no one is an island.

Discover ECC and move ahead toward your bright future.
Visit elgin.edu today to learn more!



Elgin
Community
College

1700 Spartan Drive • Elgin, IL 60123-7193 • elgin.edu



EYSO[★]

ELGIN YOUTH SYMPHONY ORCHESTRA



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

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

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

OPEN HOUSE
February 24, 2019
April 14, 2019

III. DRAW ME A SHEEP
A Sense of Wonder
April 6, 2019 ECC Arts Center

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

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

EYSO.ORG   

tickets: 847.622.0300 or tickets.elgin.edu

THE ELGIN YOUTH SYMPHONY ORCHESTRA IS AN IN-RESIDENCE ENSEMBLE AT THE ECC ARTS CENTER

GRAND VICTORIA
FOUNDATION

